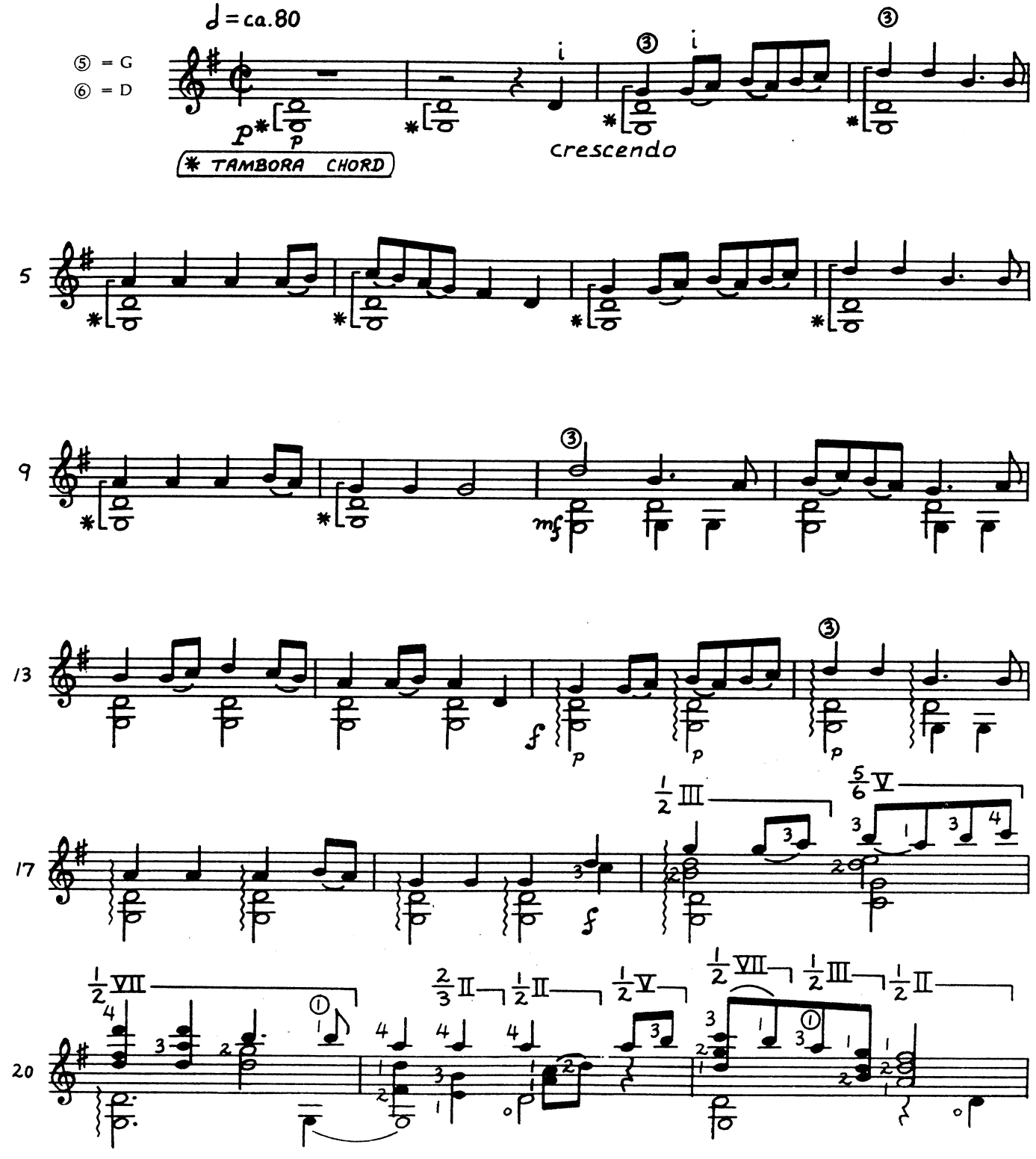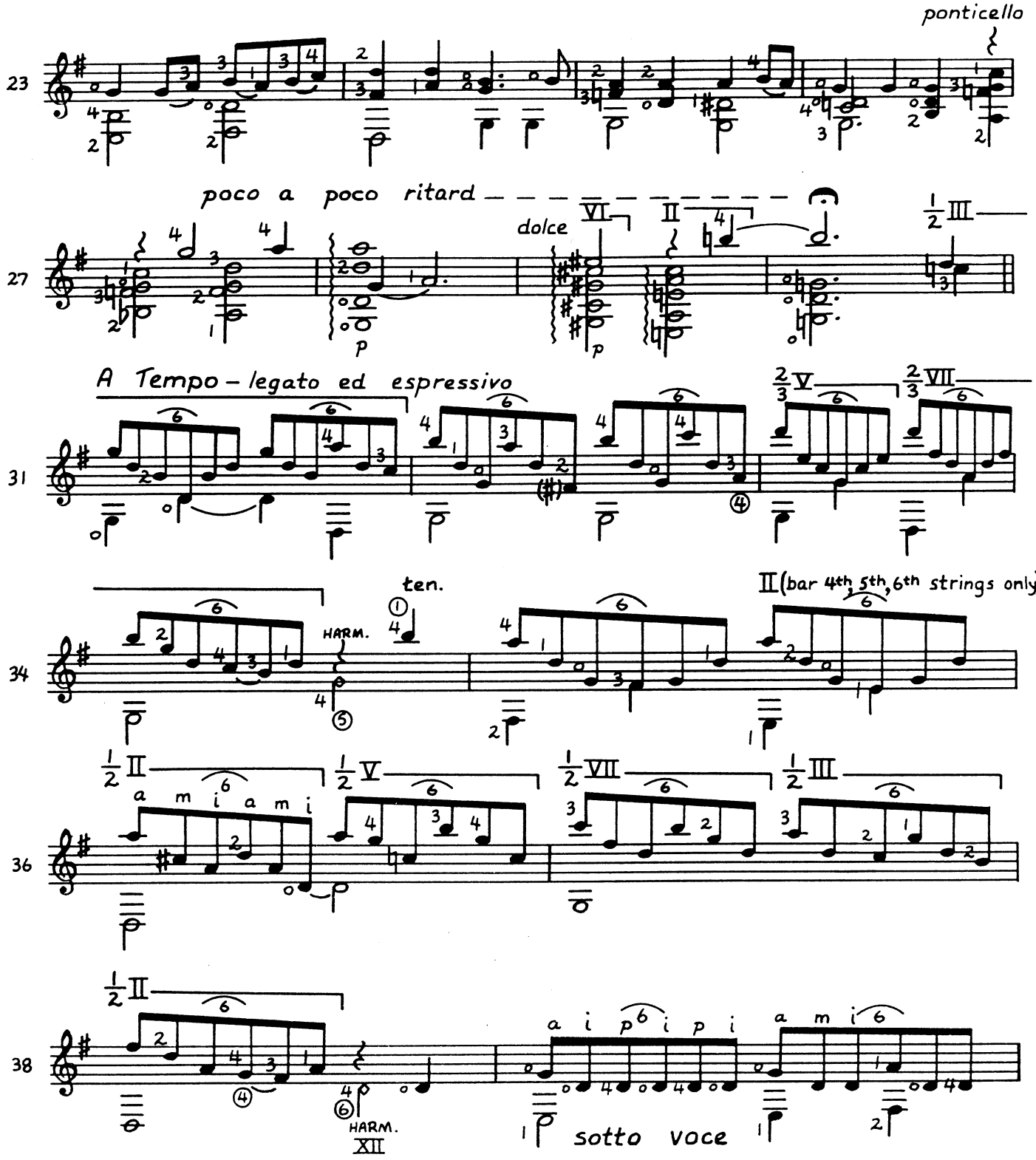SIMPLE GIFTS
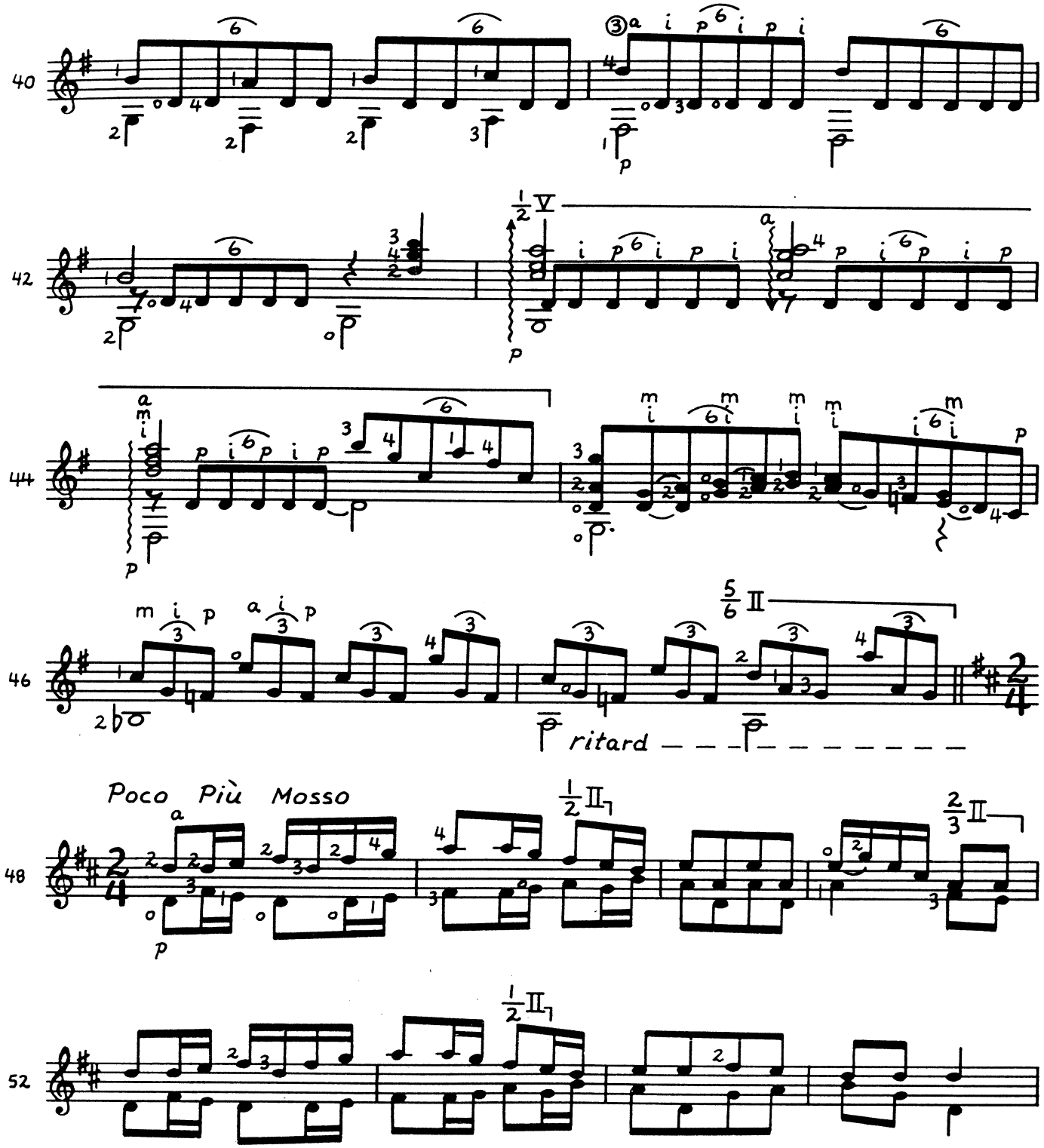
Arranged by
RONALD RAVENSCROFT
JOHN and B.J. SUTHERLAND
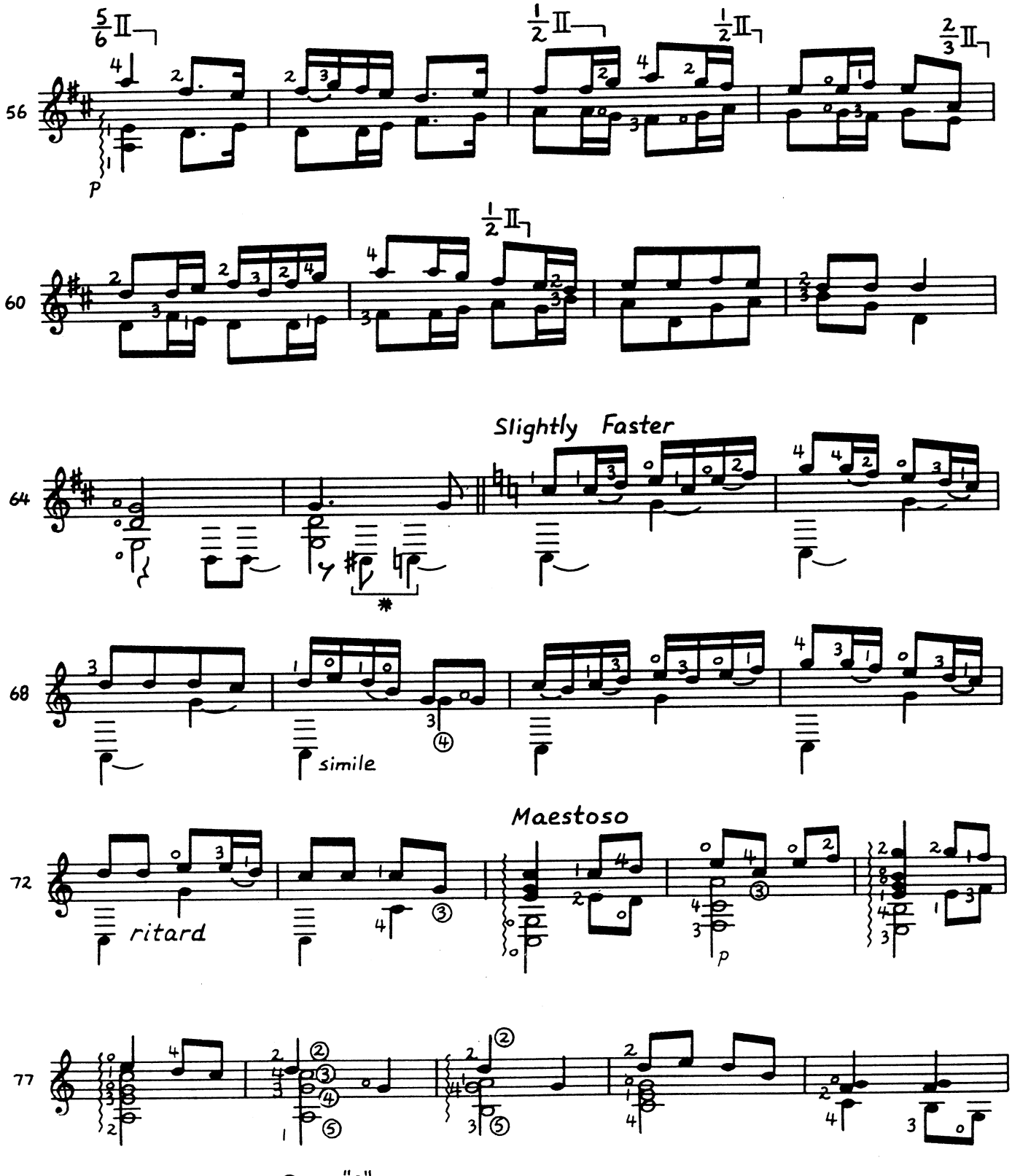
TRADITIONAL SHAKER HYMN

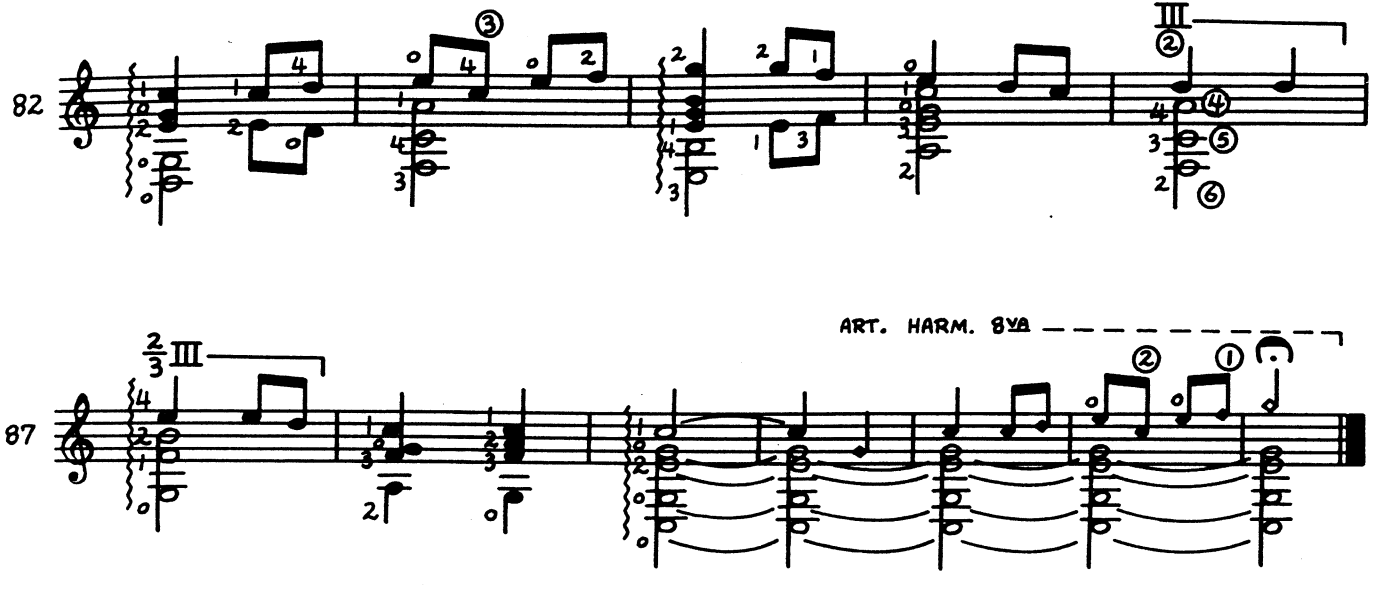


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ponticello
23
poco a poco ritard
dolce
27
A Tempo – legato ed espressivo
31
ten.
HARM.
II (bar 4th, 5th, 6th strings only)
34
36
HARM.
XII
sotto voce
38


40
42
44
46
ritard
Poco Più Mosso
48
52


56
60
64
Slightly Faster
68
simile
72
Maestoso
ritard
77
* tune down ⑥ to "C"
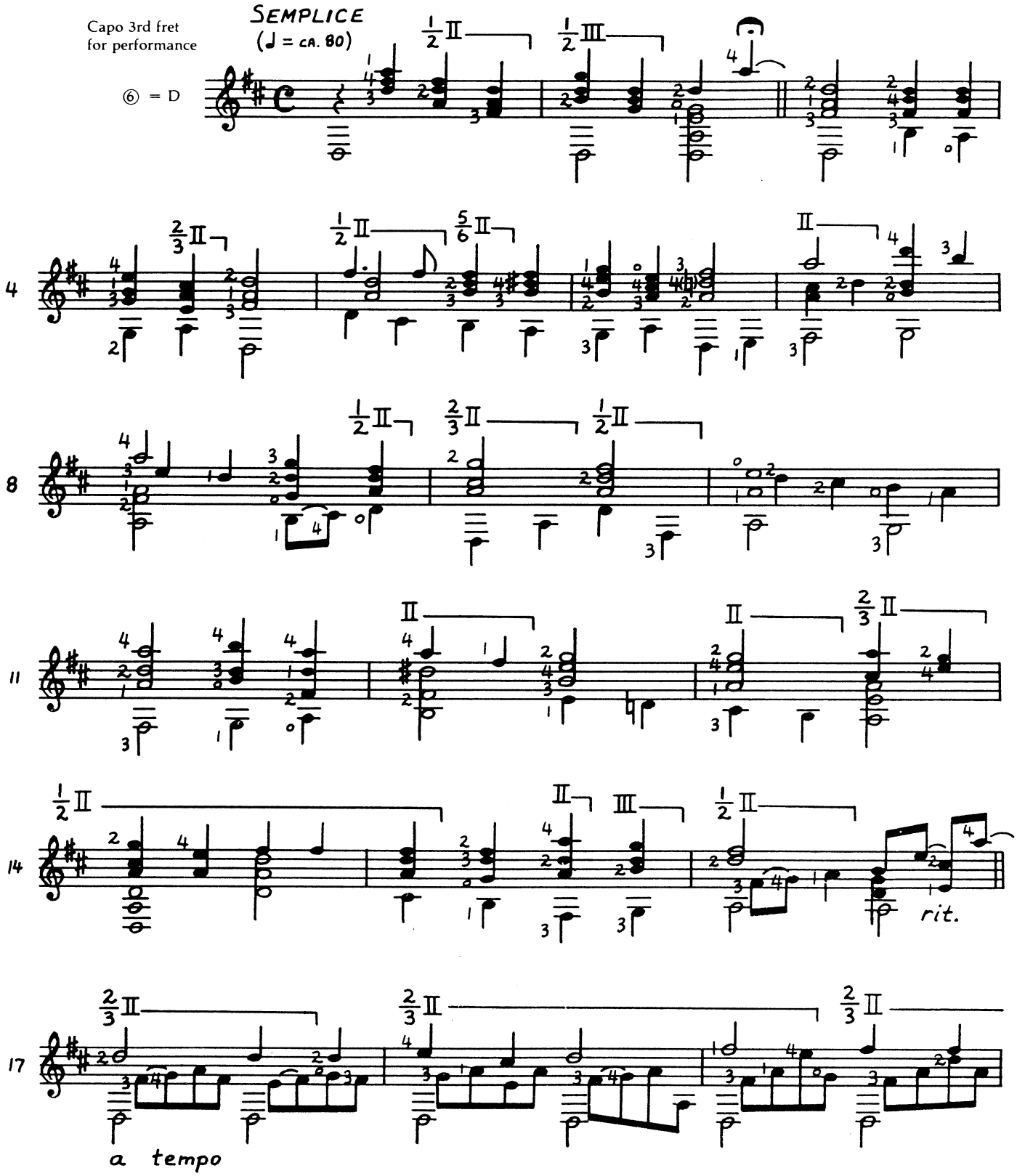

82
III
87
2/3 III
ART. HARM. 8VA

THREE HYMNS
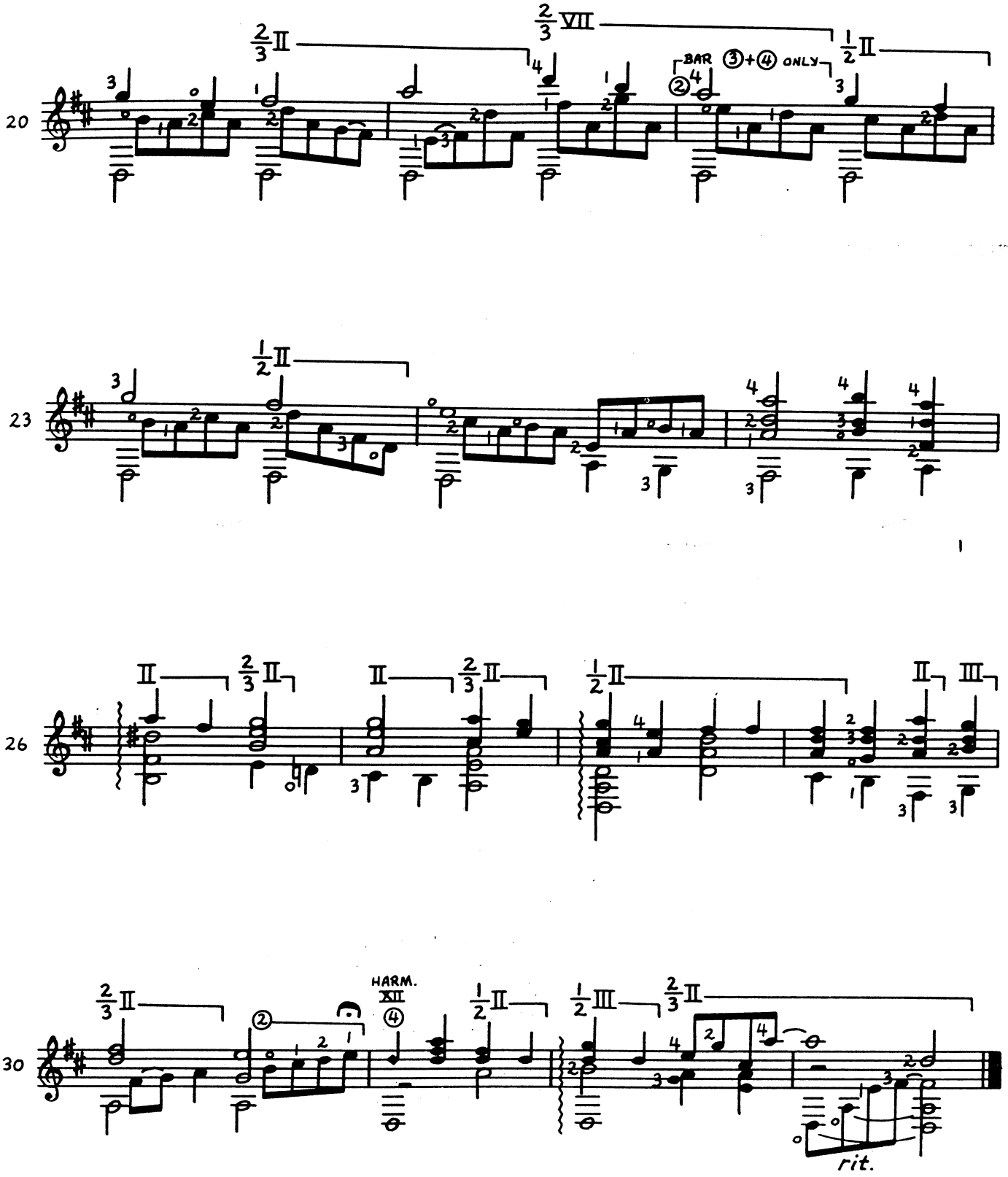
1. "Fairest Lord Jesus"

Arranged by
RONALD RAVENSCROFT

TRADITIONAL



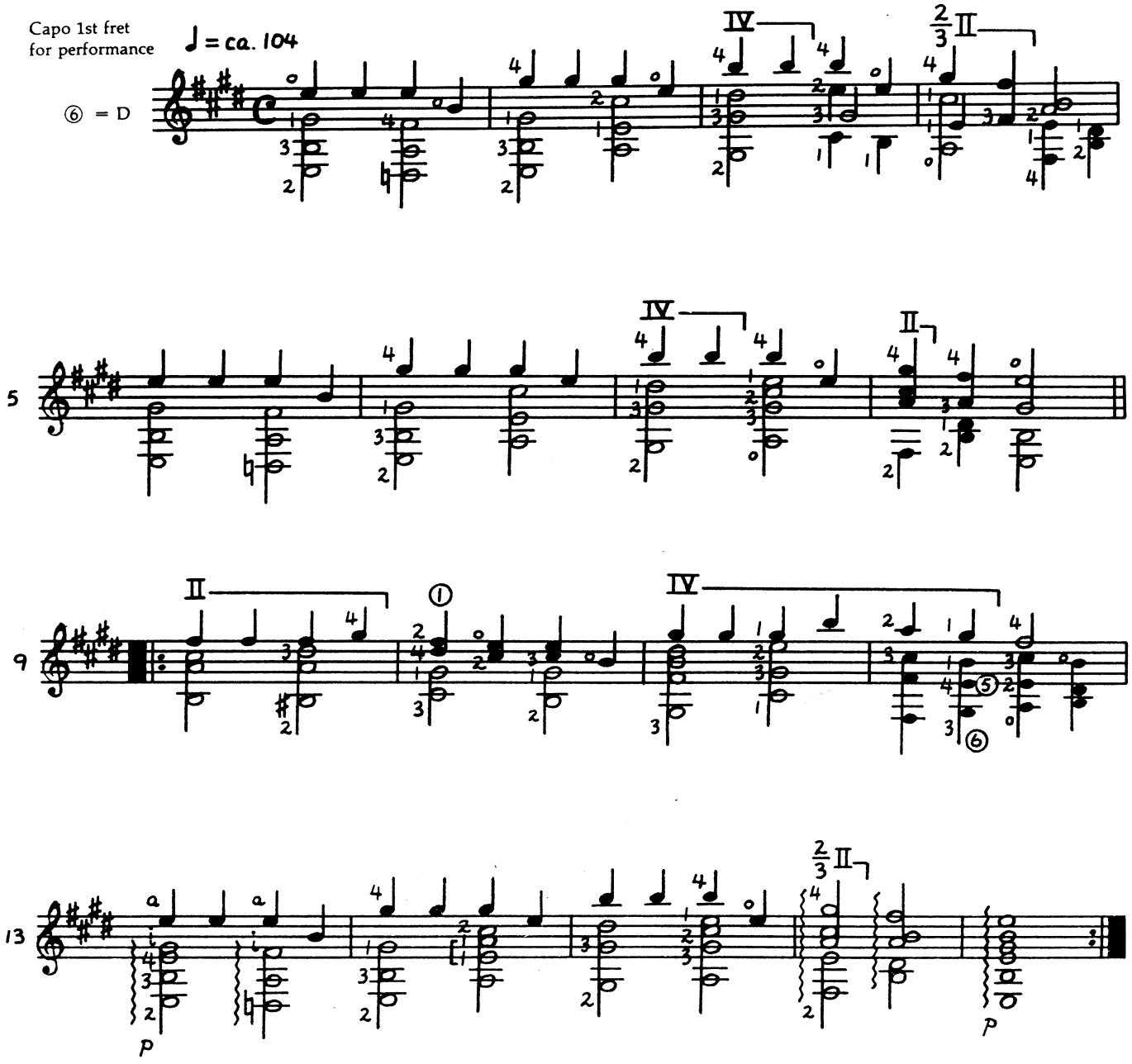
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20
2/3 II
2/3 VII
1/2 II
BAR ③+④ ONLY
23
1/2 II
26
II
2/3 II
1/2 II
III
30
2/3 II
HARM. XII
1/2 II
1/2 III
rit.

2. "Stir Thy Church, O God Our Father"

Arranged by
BRADFORD COOPER

A.L. BUTLER
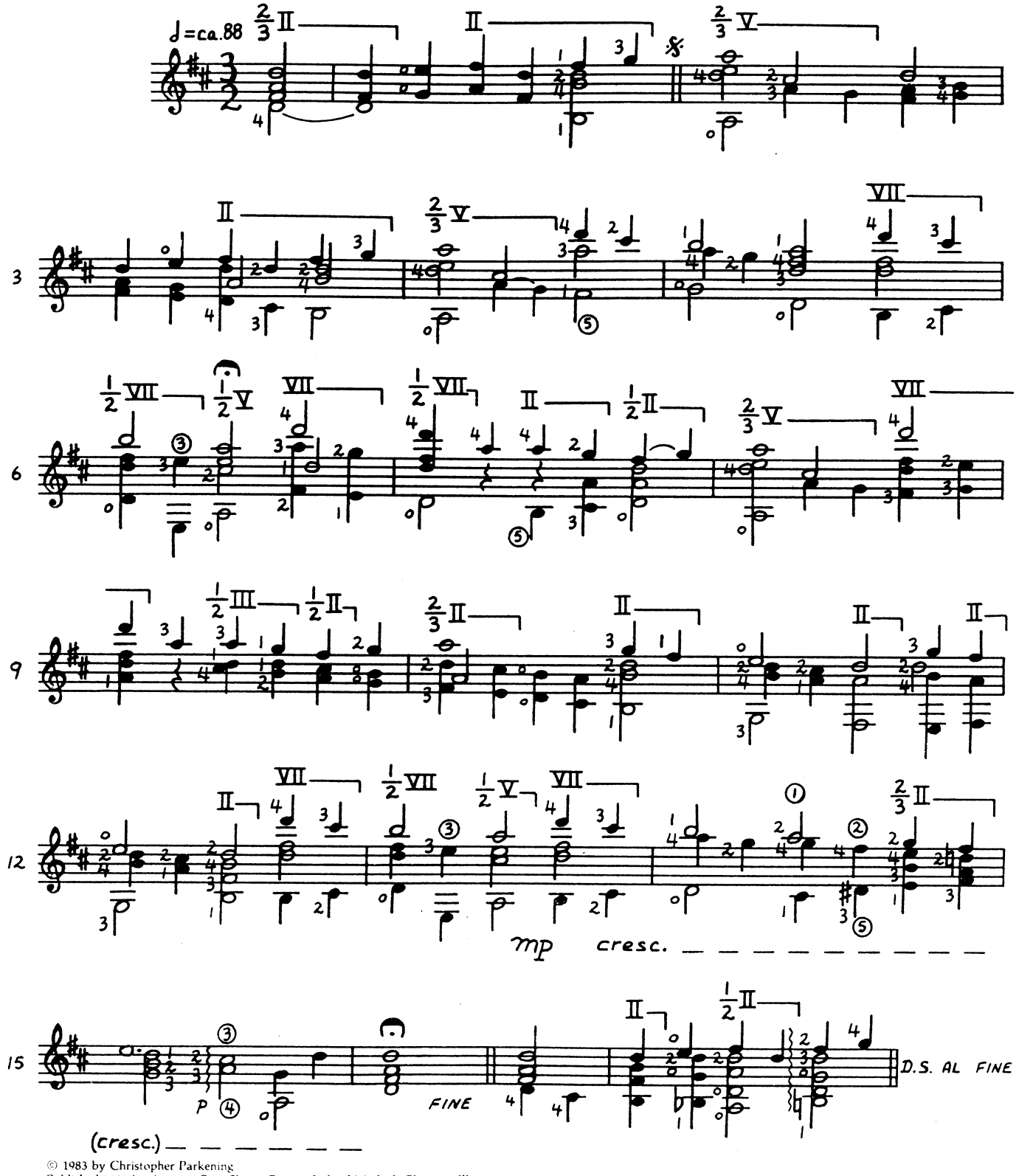


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3. "All Creatures of Our God and King"

Arranged by
RICK FOSTER

TRADITIONAL
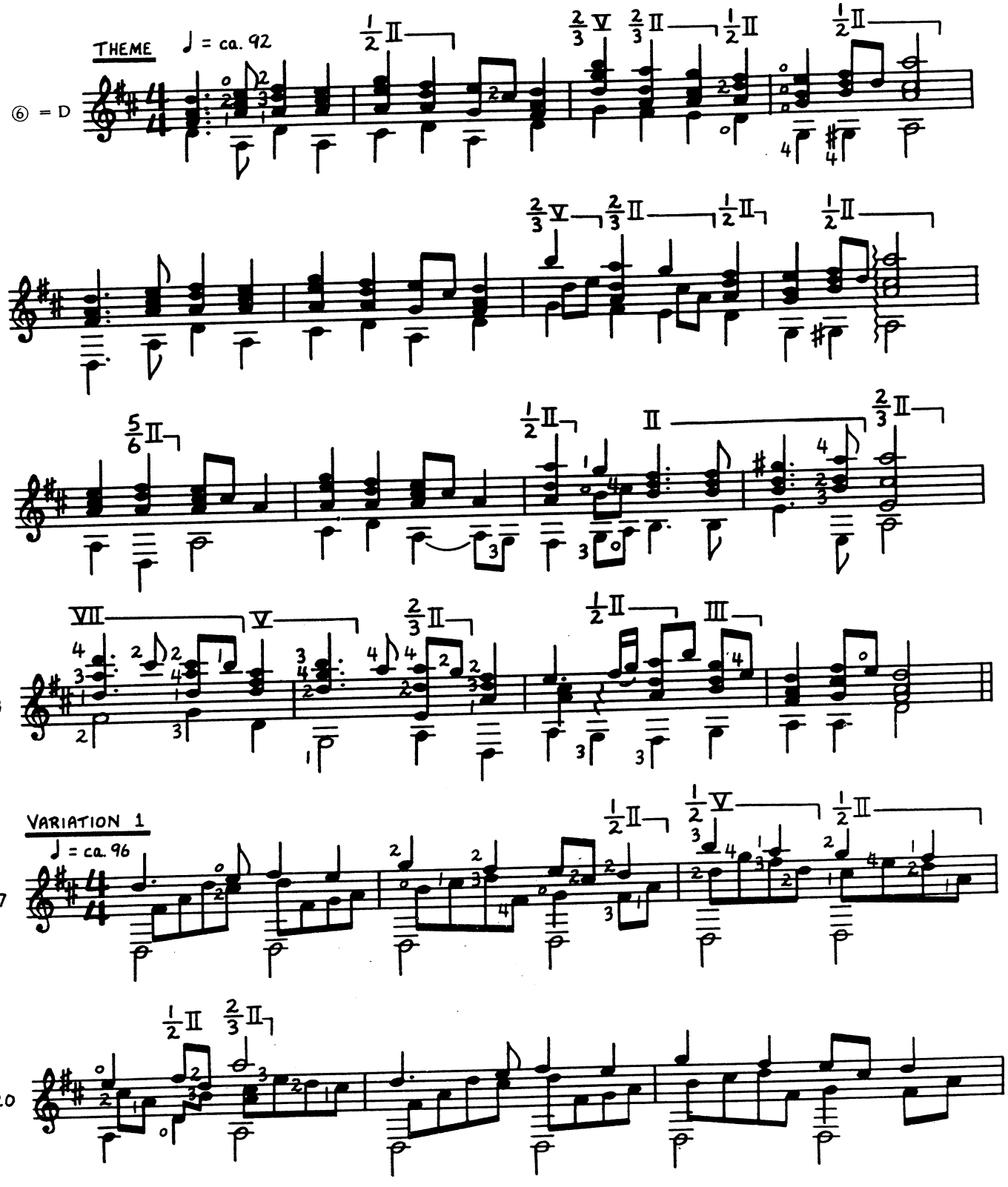


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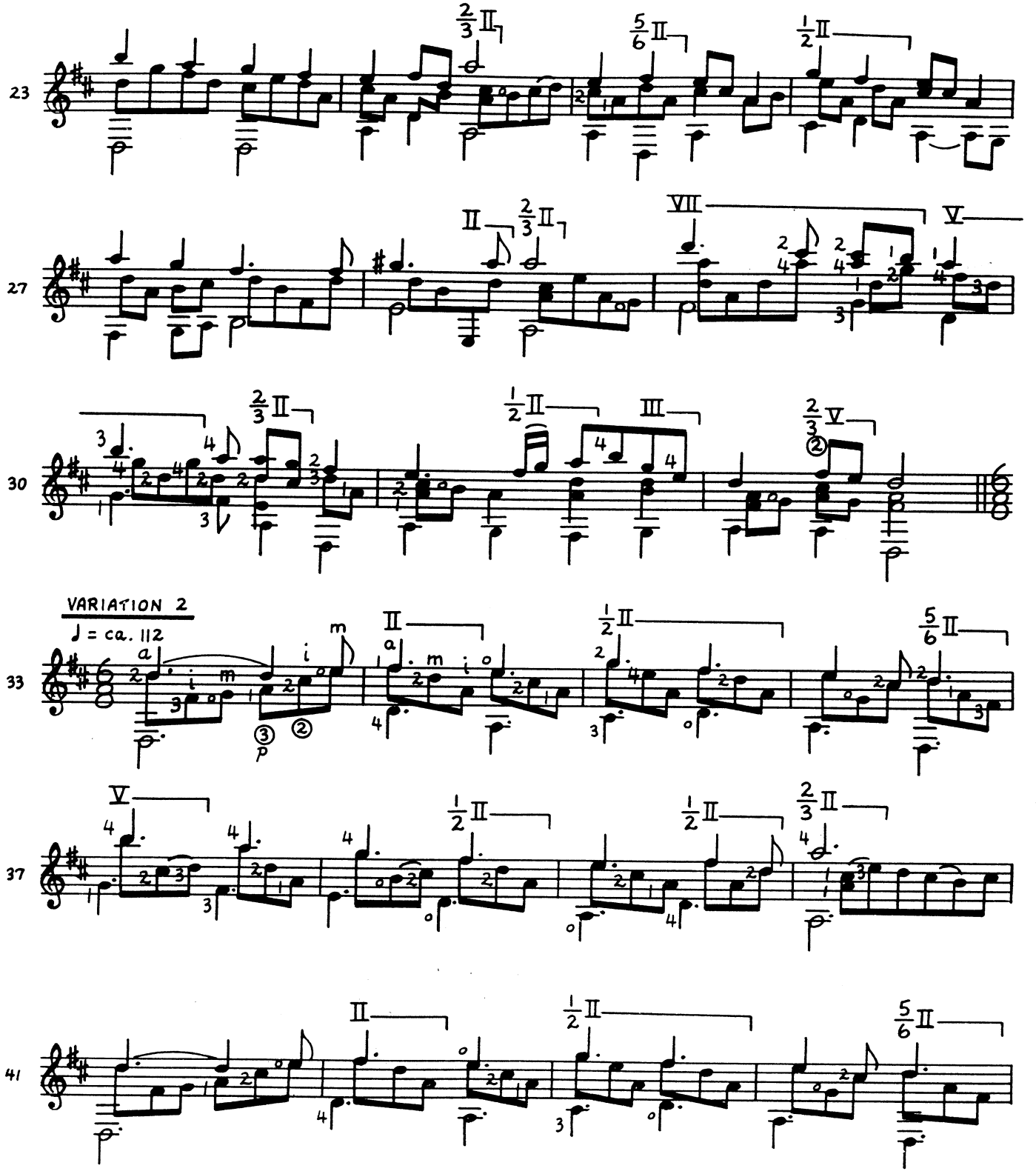
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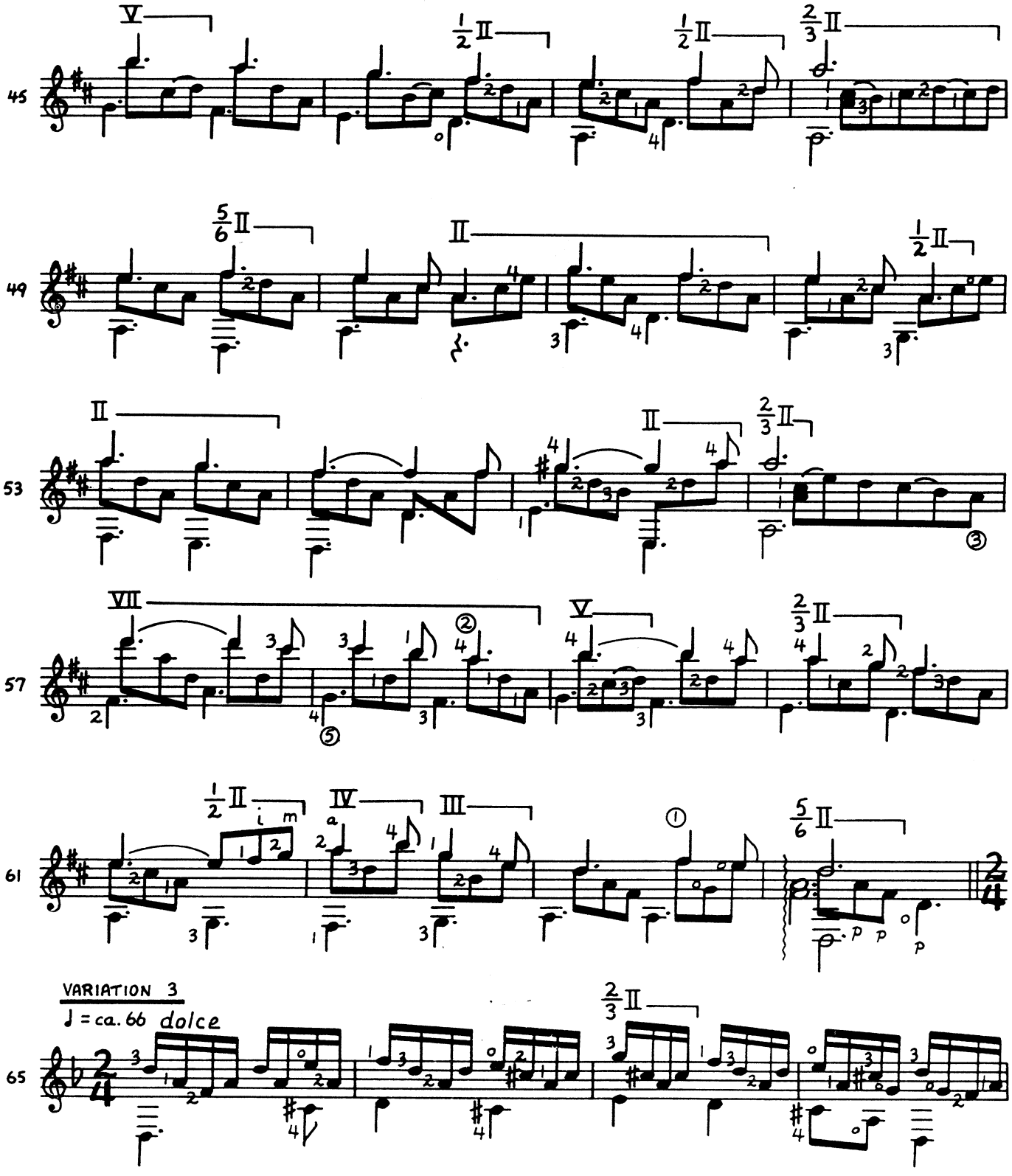
(Variations on the "Austrian Hymn")

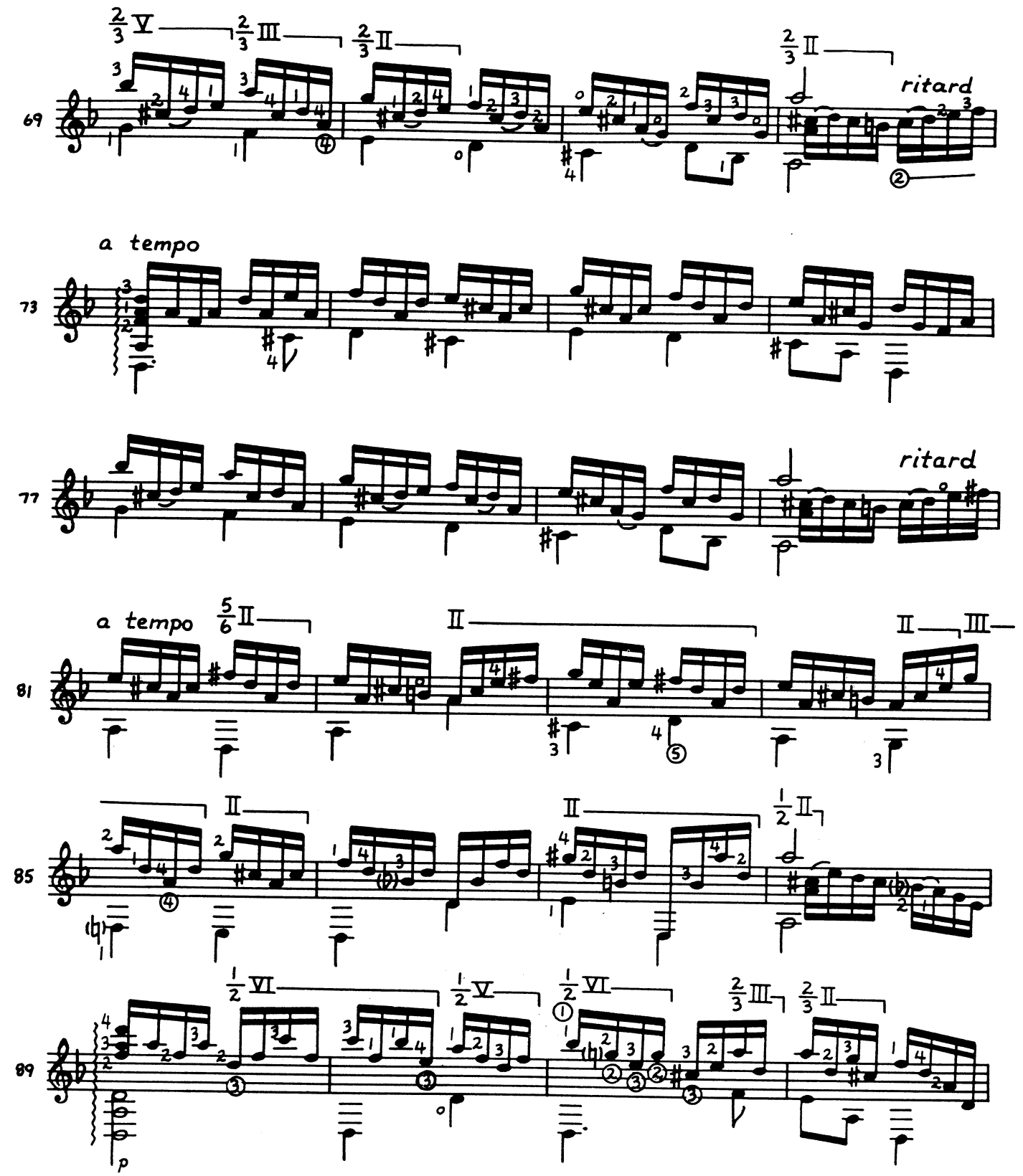
RONALD RAVENSCROFT (1981)
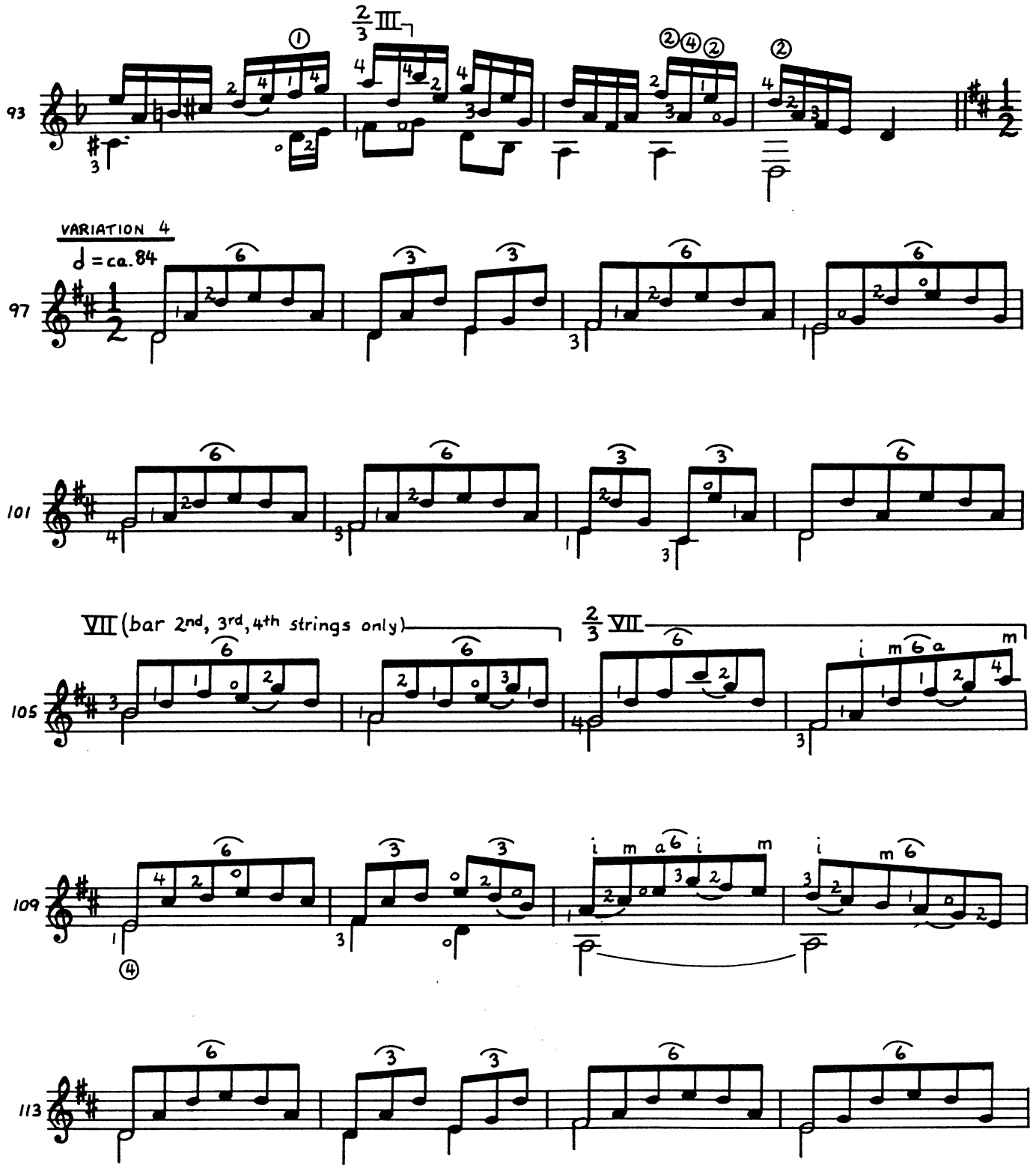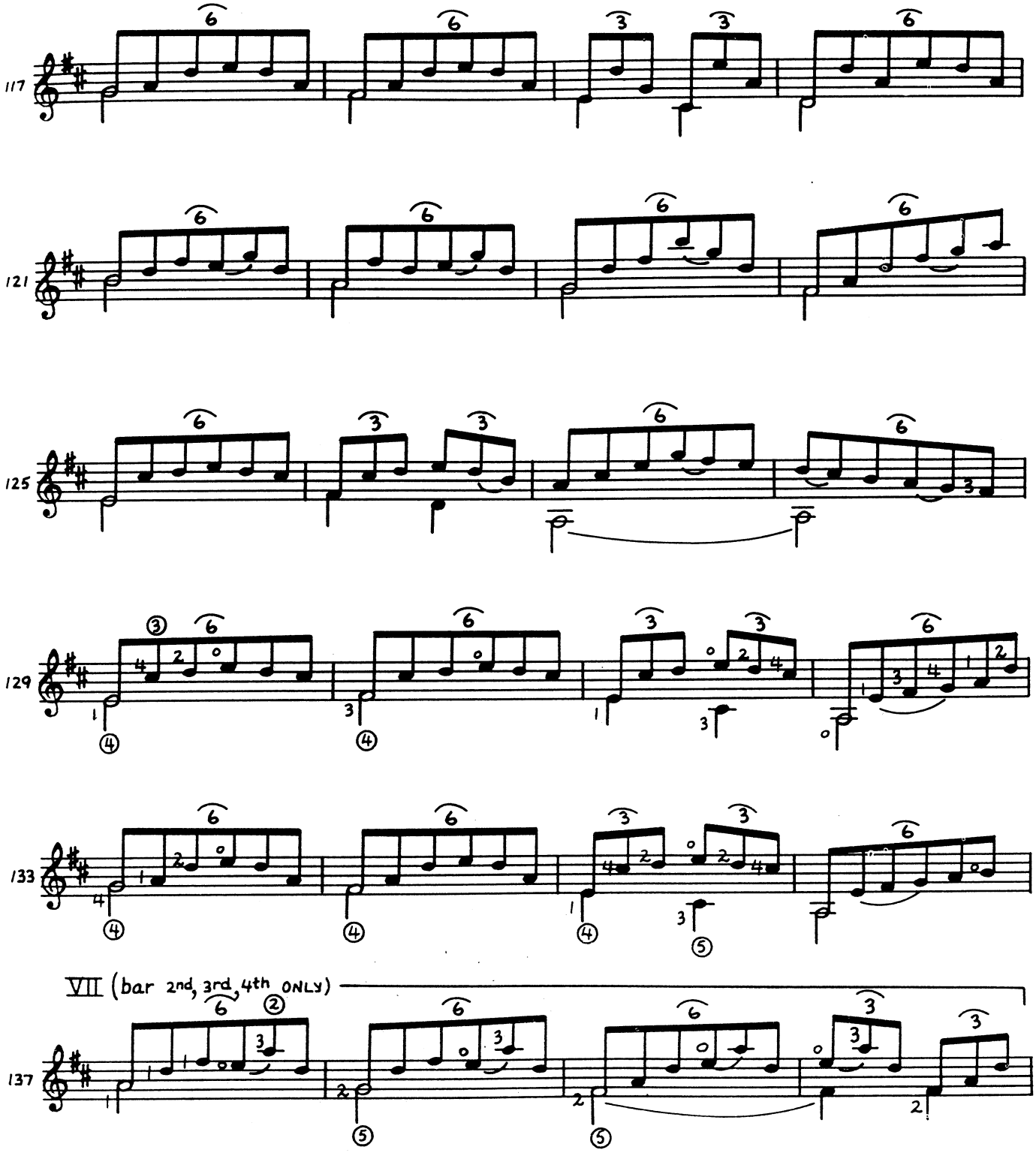


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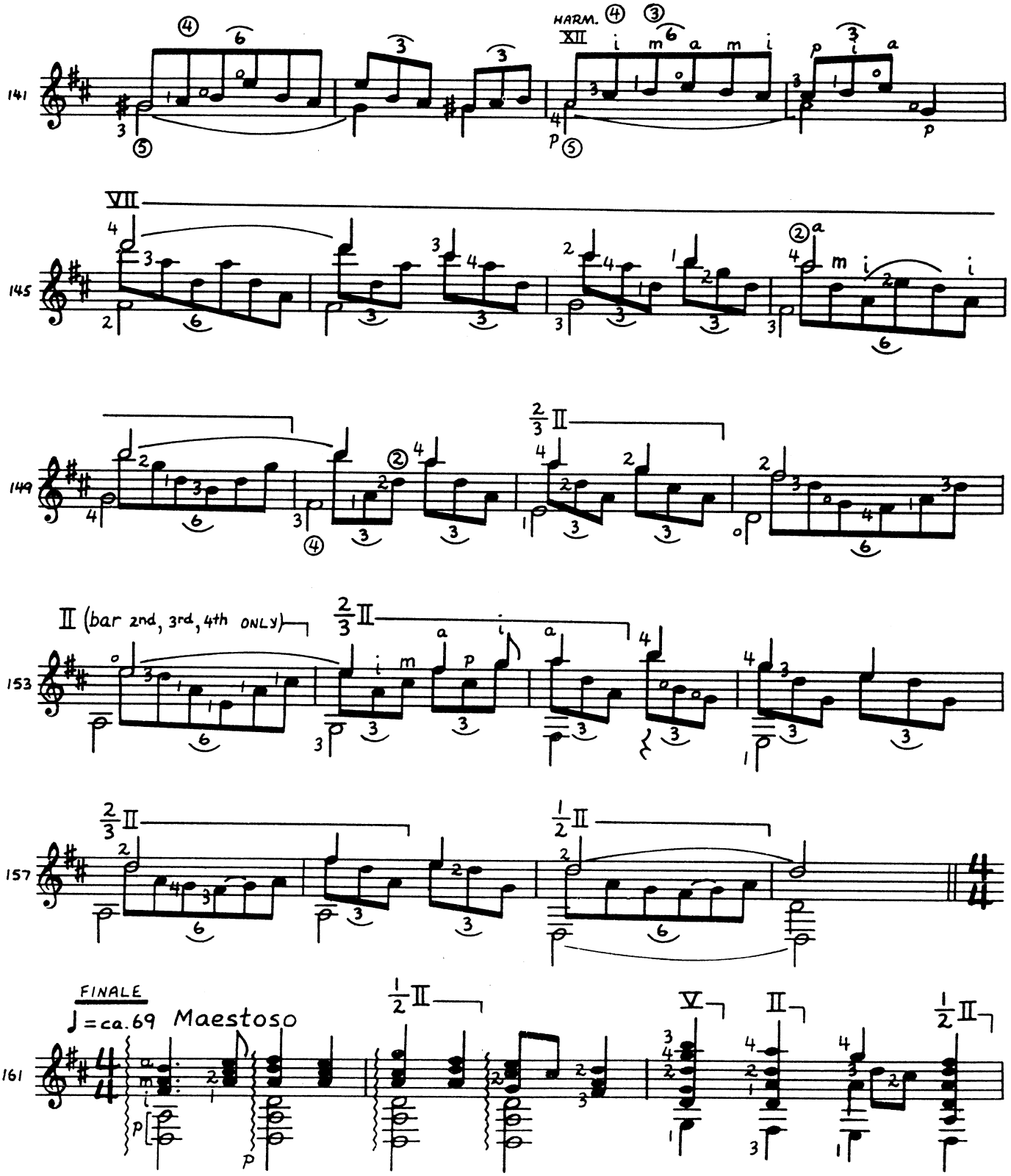

23
27
30
VARIATION 2
♩ = ca. 112
33
37
41
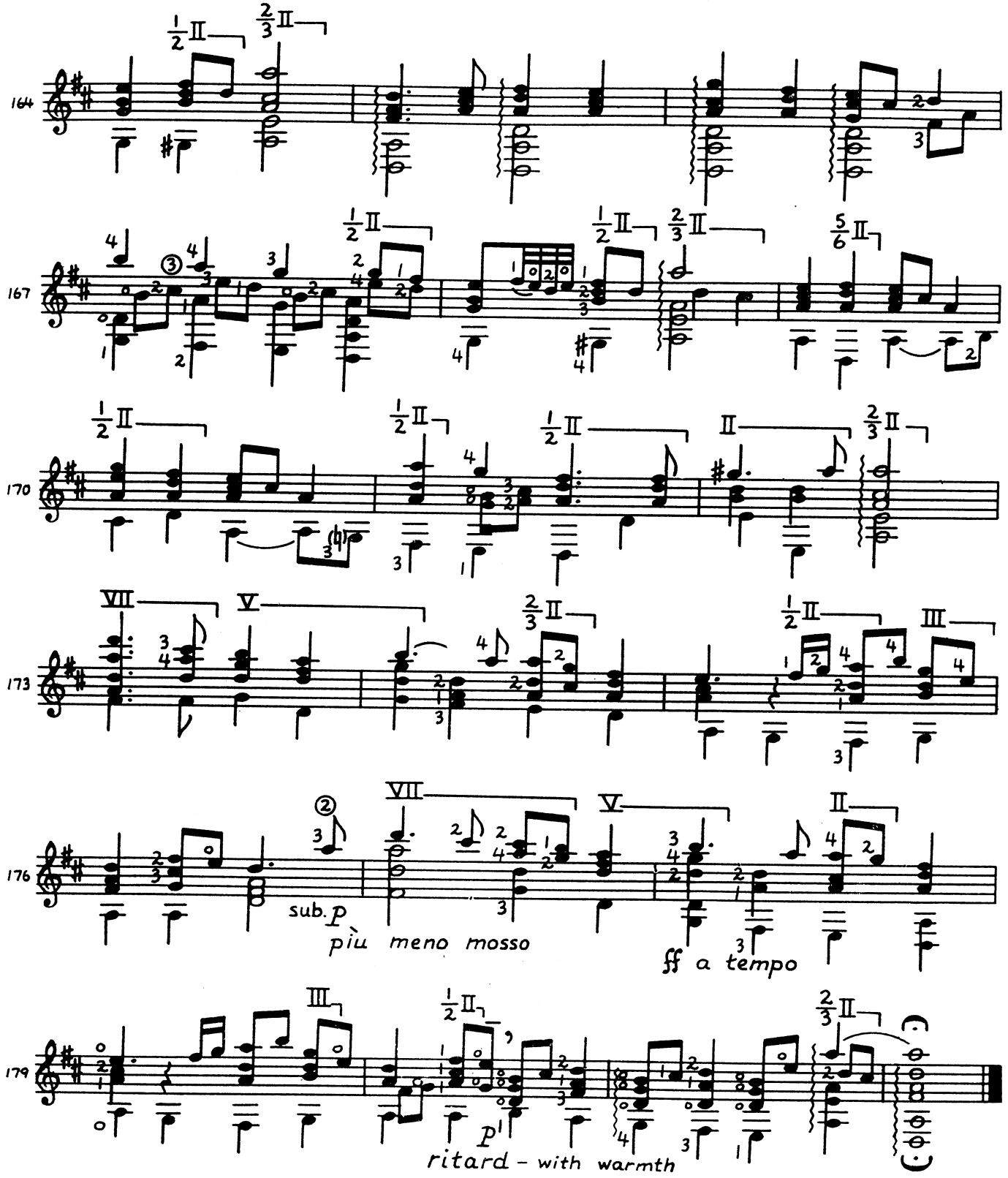

45
49
53
57
61
65
VARIATION 3
♩ = ca. 66 dolce


69
ritard
a tempo
73
77
ritard
a tempo
81
85
89
p


93
2/3 III
97
VARIATION 4
♩ = ca. 84
101
105
VII (bar 2nd, 3rd, 4th strings only)
2/3 VII
109
113


117
121
125
129
133
VII (bar 2nd, 3rd, 4th ONLY)
137


141
HARM.
XII
145
VII
149
2/3 II
153
II (bar 2nd, 3rd, 4th ONLY)
2/3 II
157
2/3 II
1/2 II
161
FINALE
♩=ca.69 Maestoso
1/2 II
V
II
1/2 II
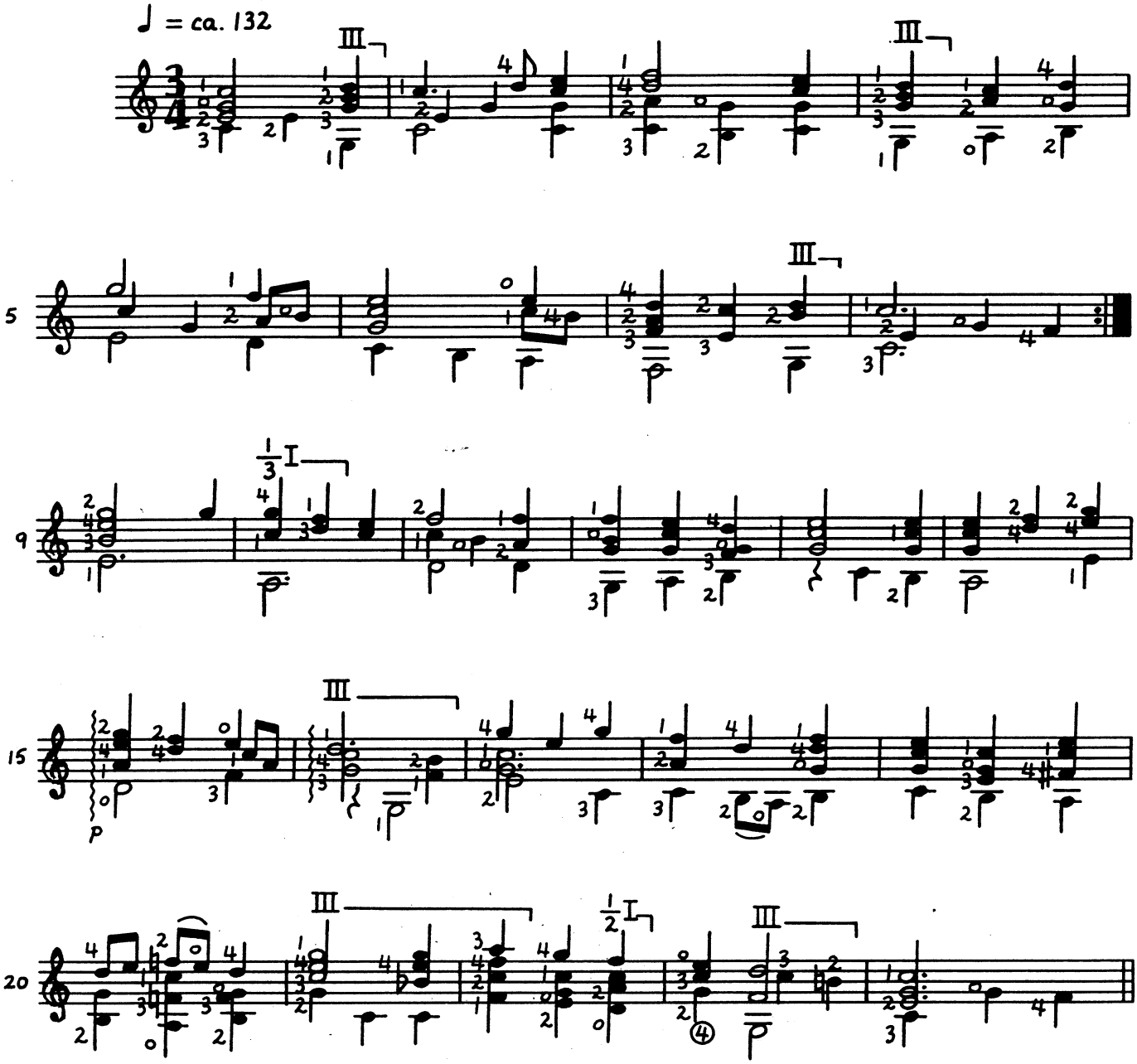

164
167
170
173
176
179
sub. p
più meno mosso
ff a tempo
p
ritard - with warmth

OUR GREAT SAVIOR
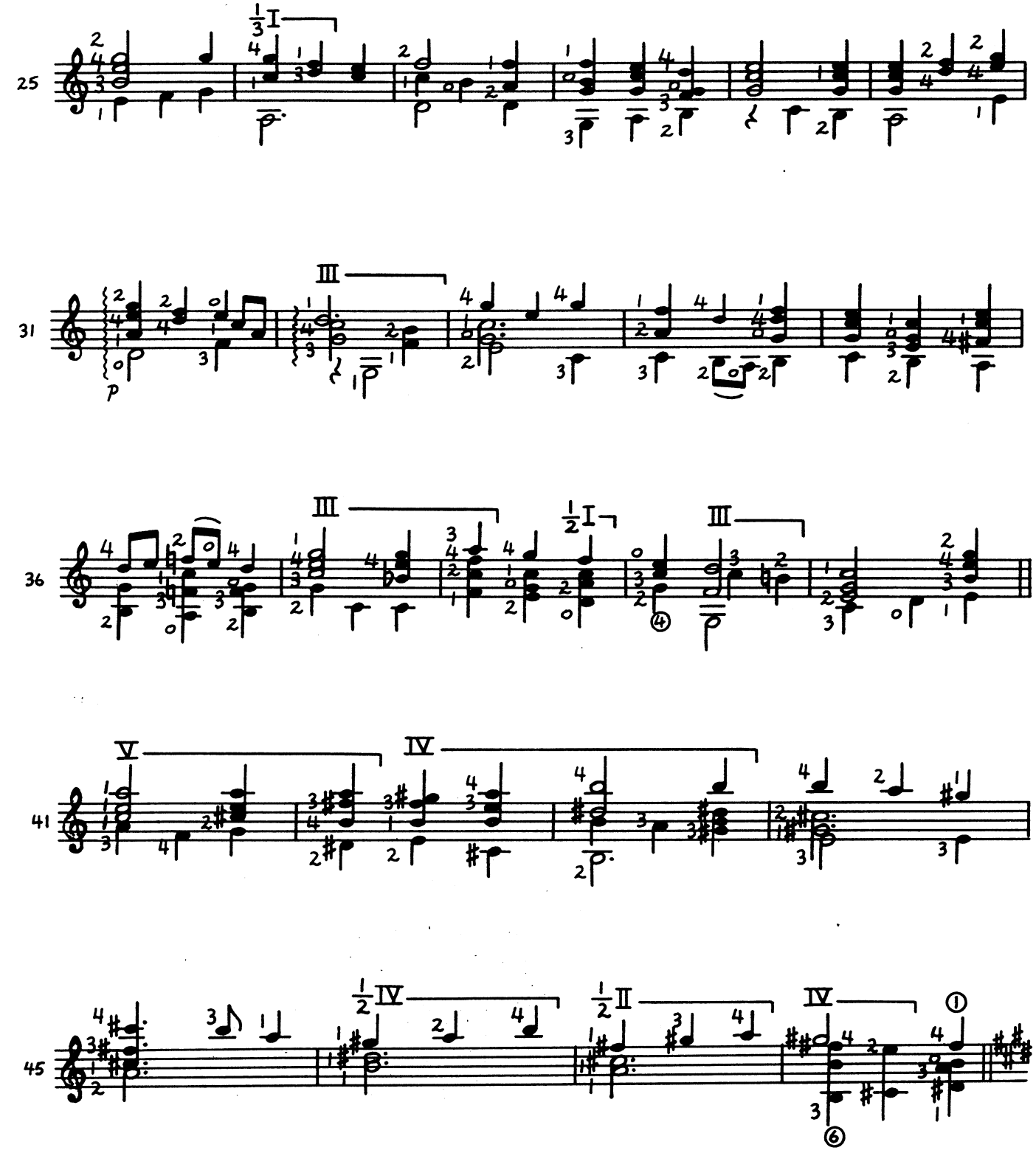
(Hyfrydol and Variation)
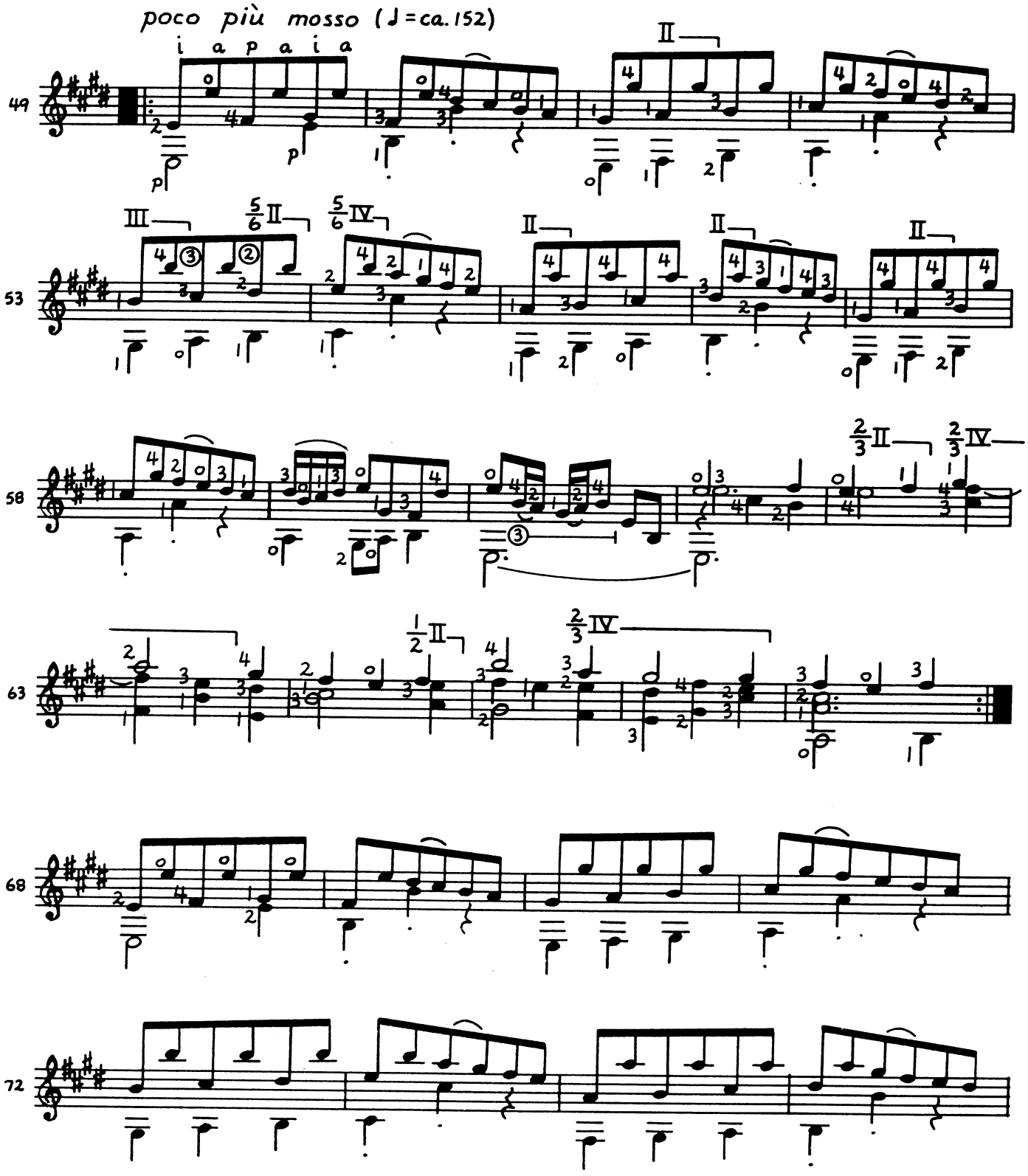
Theme arr. by B.J. SUTHERLAND
Variation by PAUL MANZ
Transcribed by JERROLD HYMAN
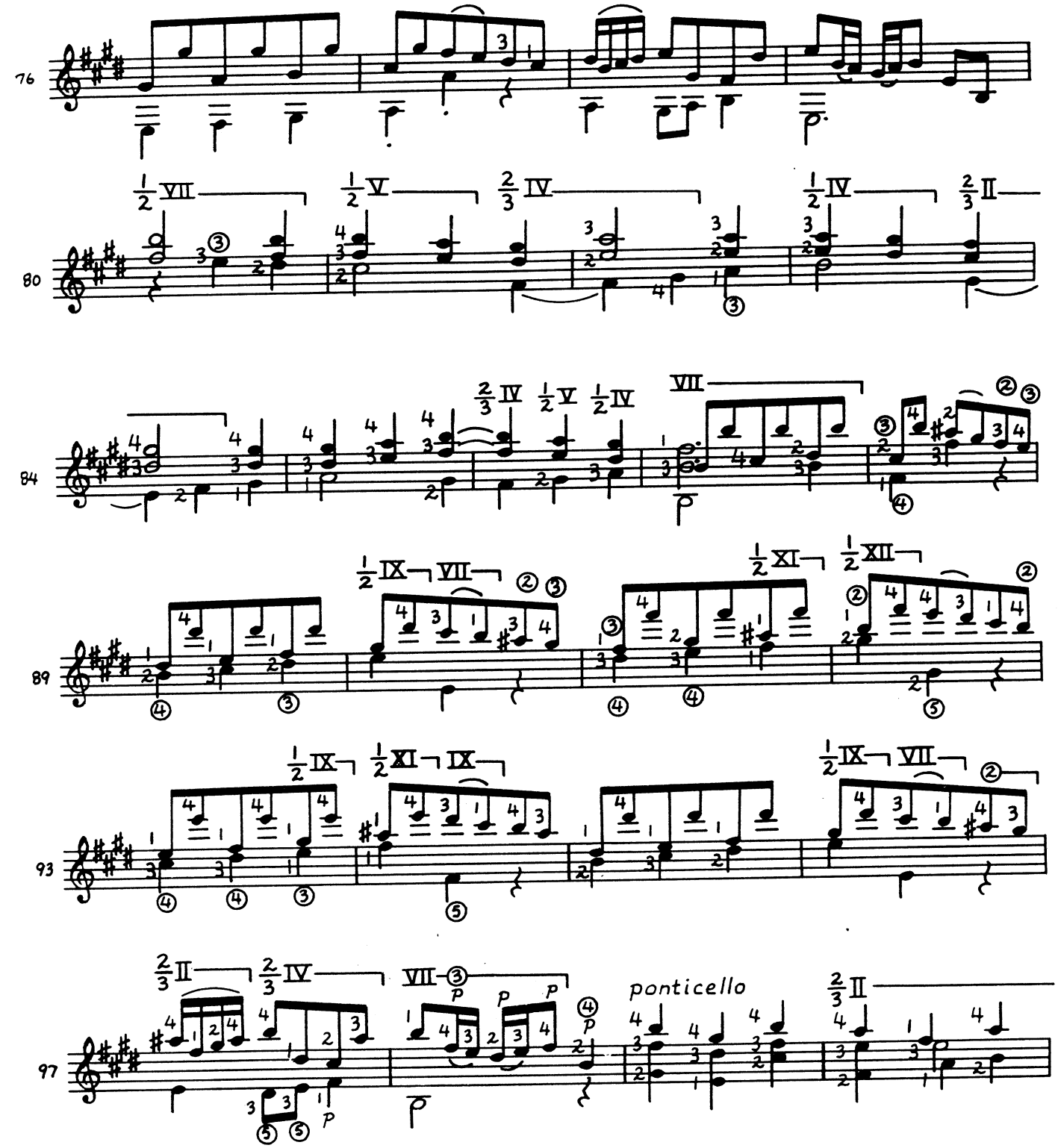
ROWLAND H. PRICHARD
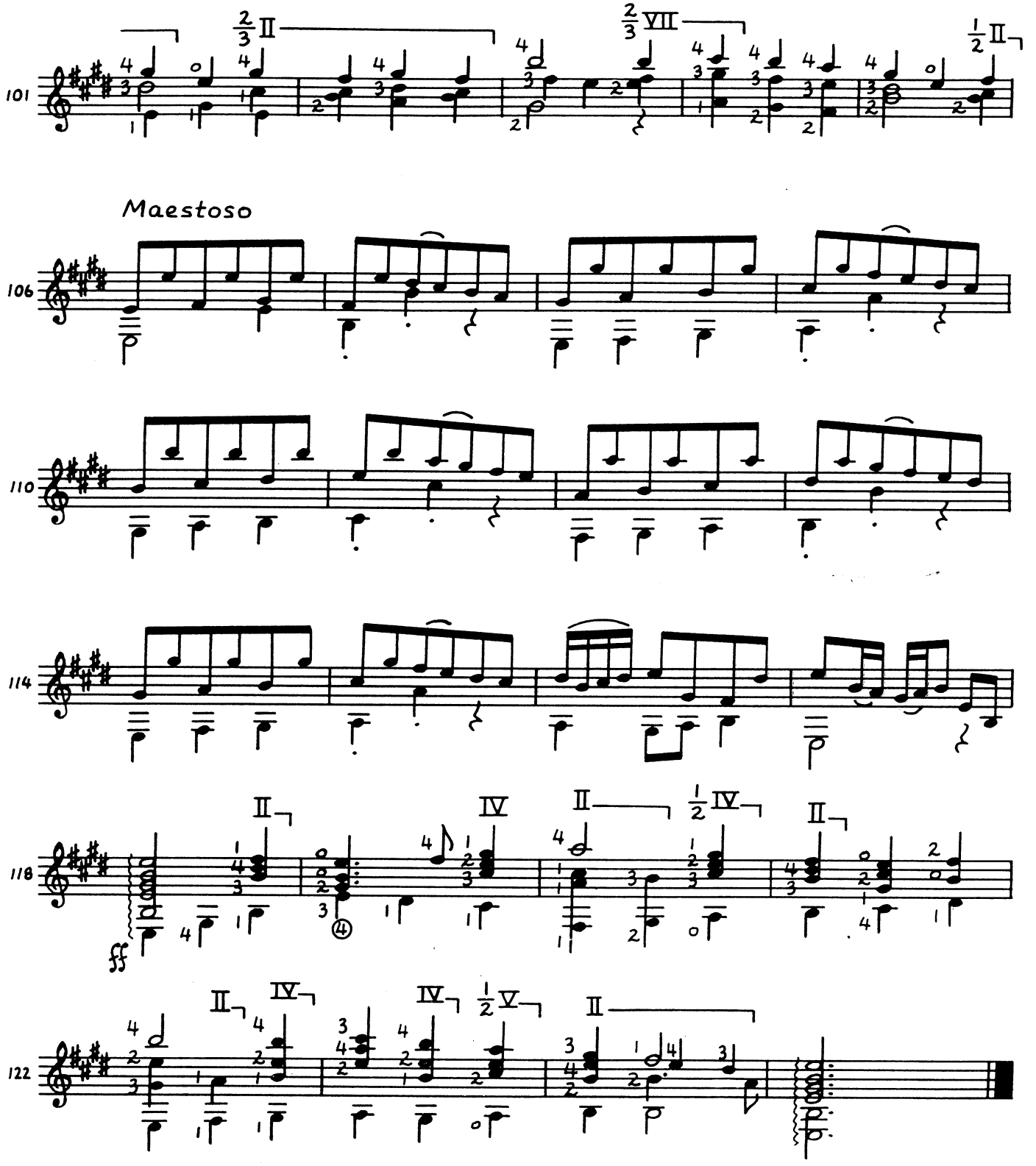


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25
31
36
41
45
p


poco più mosso (♩=ca.152)
i a p a i a
49
53
58
63
68
72


76
80
84
89
93
97
ponticello
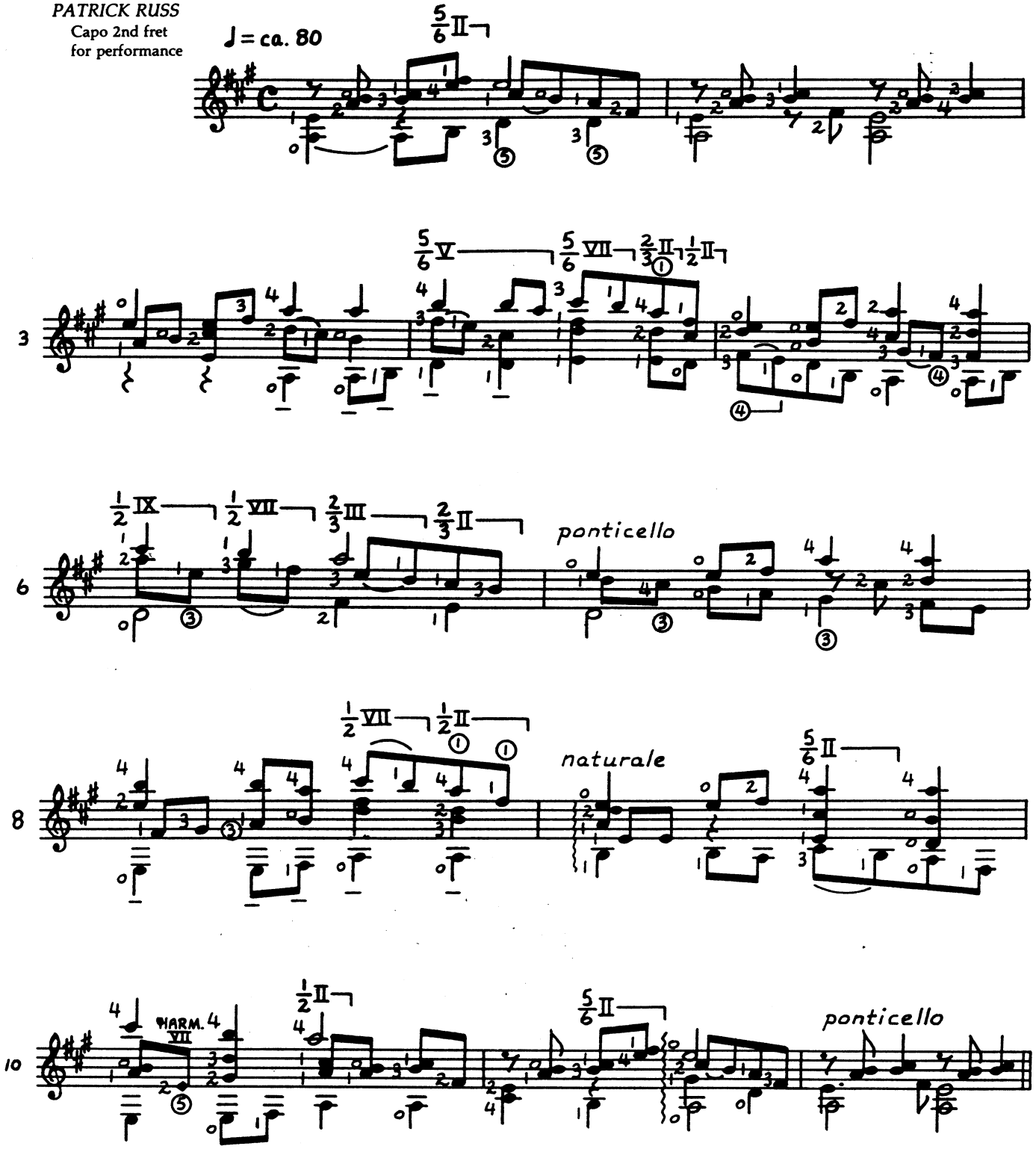

101
Maestoso
106
110
114
118
fff
122

THREE SPIRITUALS
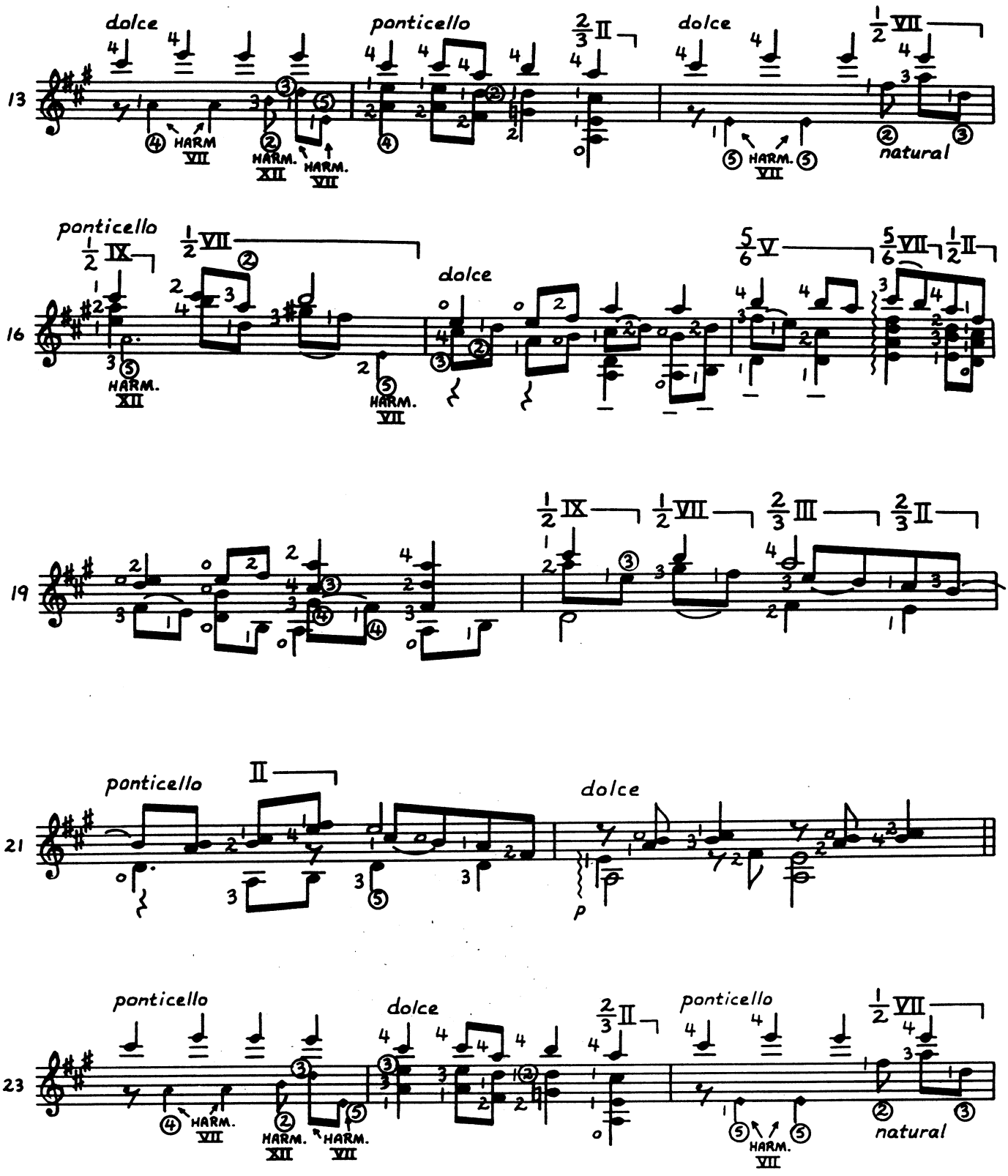
1. "Brethren, We Have Met to Worship"

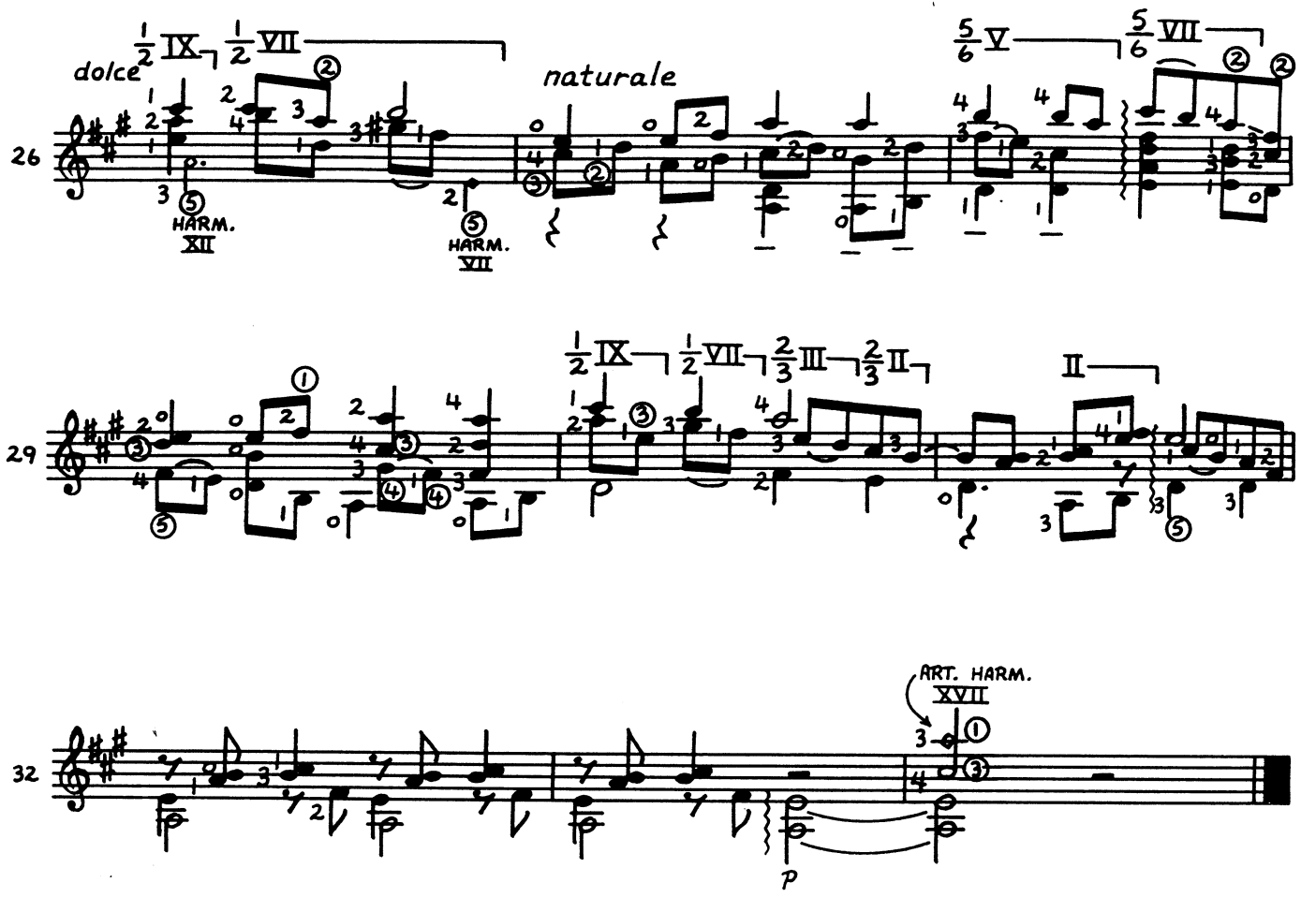
WILLIAM MOORE

Arranged by
PATRICK RUSS
Capo 2nd fret
for performance



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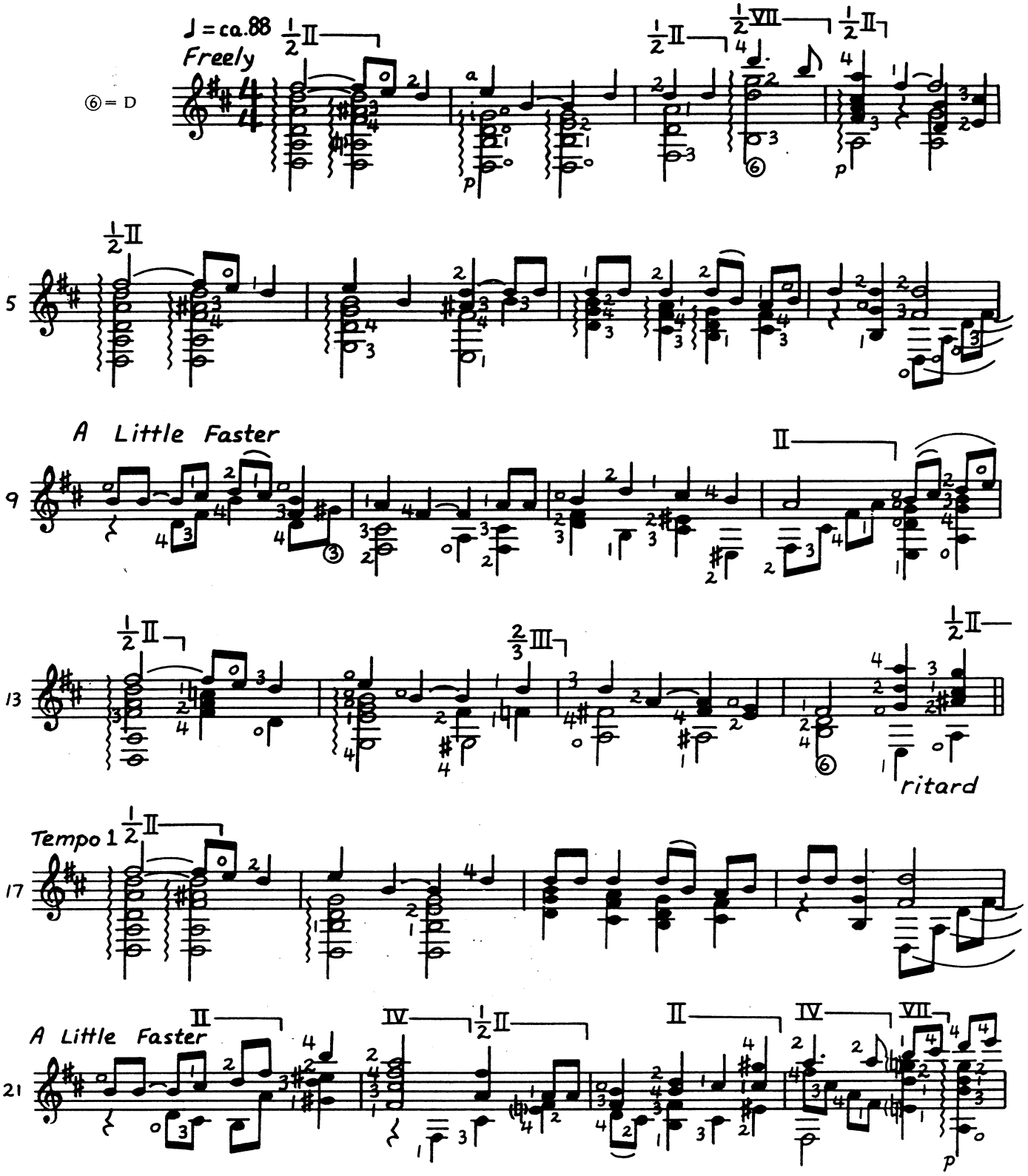

13
dolce
ponticello
dolce
HARM. VII
HARM. XII
HARM. VII
HARM. VII
natural
16
ponticello
HARM. XII
HARM. VII
dolce
19
21
ponticello
dolce
p
23
ponticello
dolce
ponticello
HARM. VII
HARM. XII
HARM. VII
HARM. VII
natural


26
dolce
1/2 IX
1/2 VII
HARM. XII
HARM. VII
naturale
5/6 V
5/6 VII
29
1/2 IX
1/2 VII
2/3 III
2/3 II
II
32
ART. HARM. XVII
p
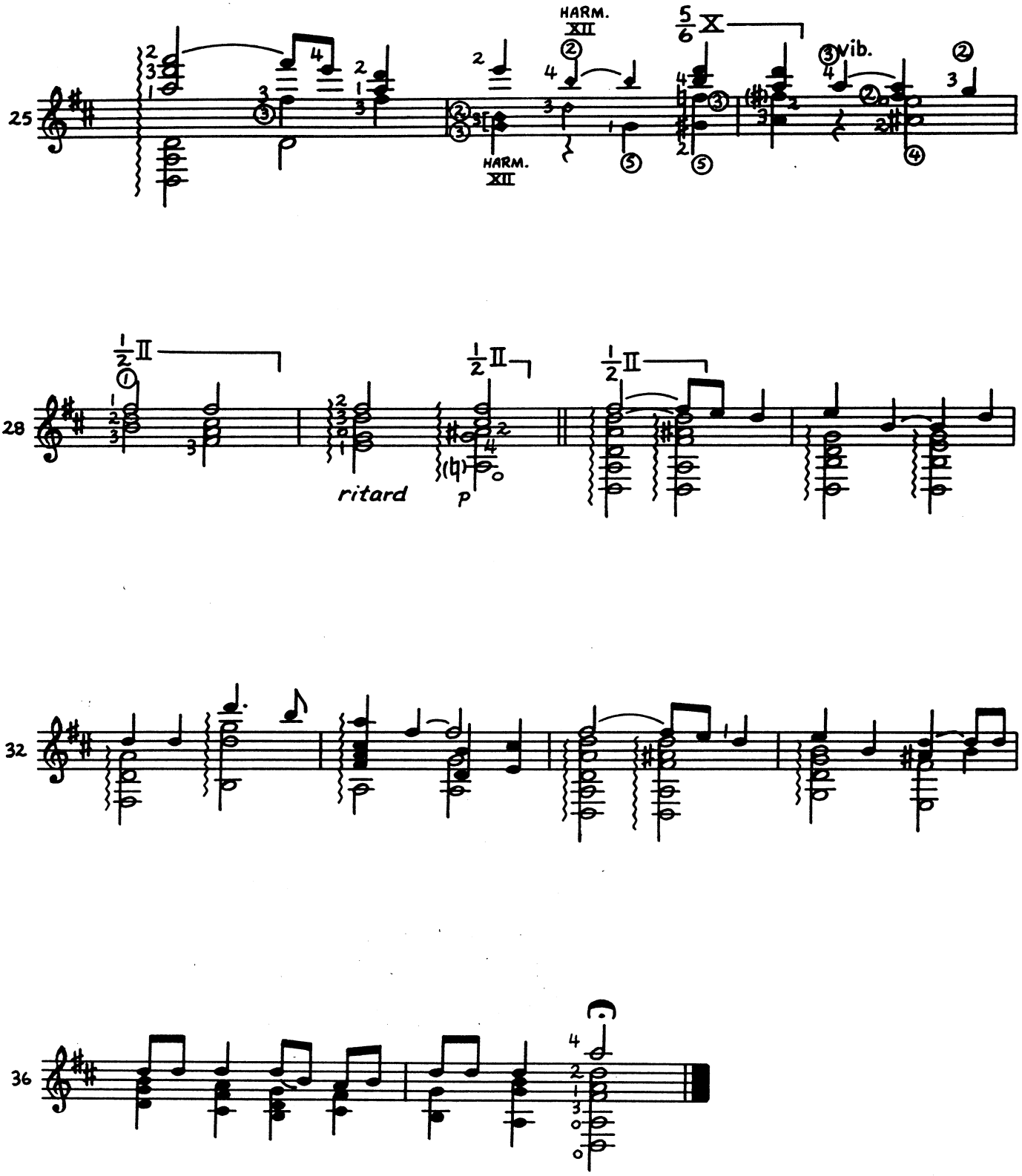
2. "Deep River"

Arranged by
TIMOTHY HOWARD

TRADITIONAL
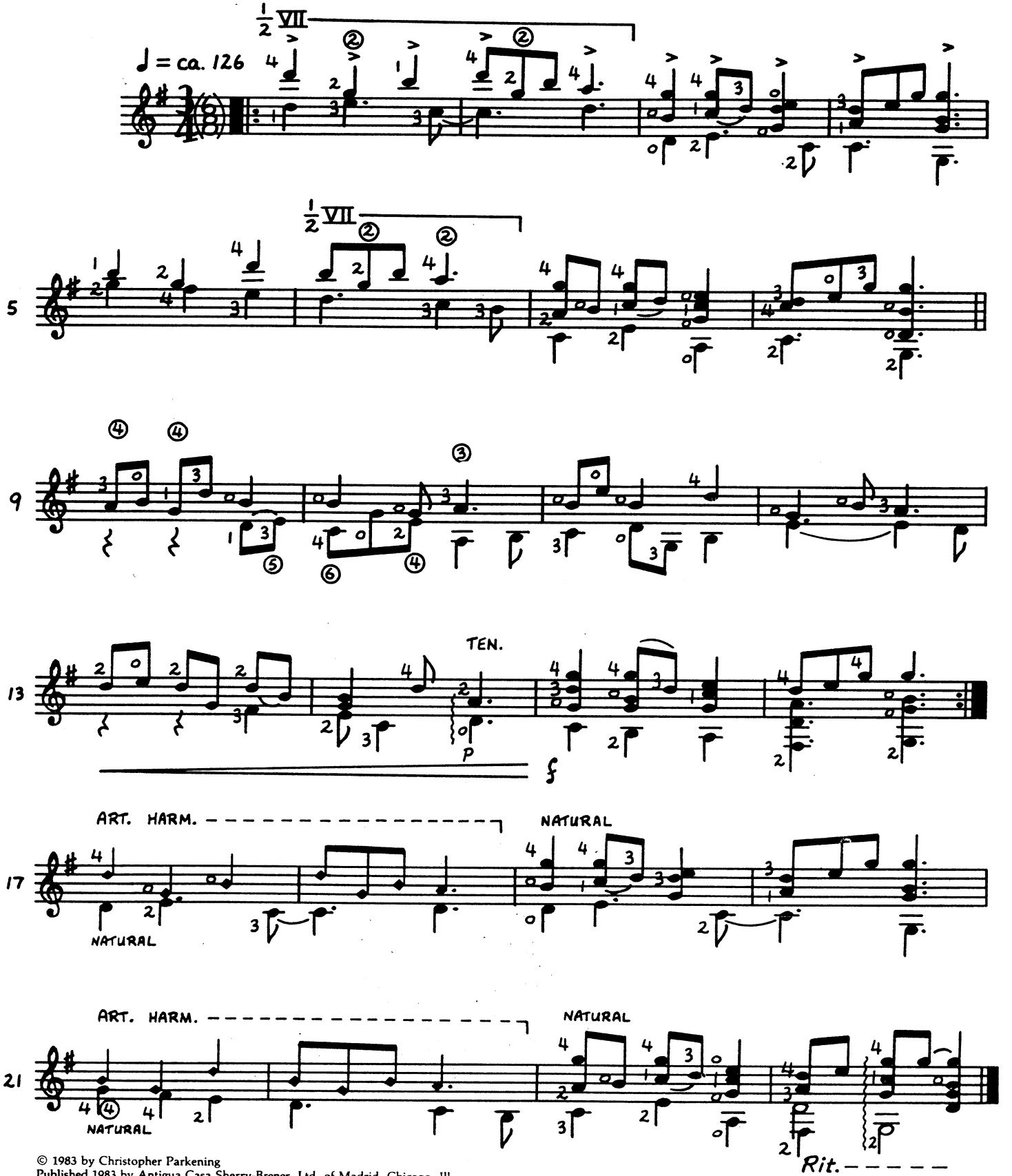


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25
HARM. XII
HARM. XII
5/6 X
Vib.
28
1/2 II
1/2 II
1/2 II
ritard
p
32
36

3. "Jesus, We Want to Meet"

Arranged by
PATRICK RUSS

A. T. OLAJIDA OLUDE
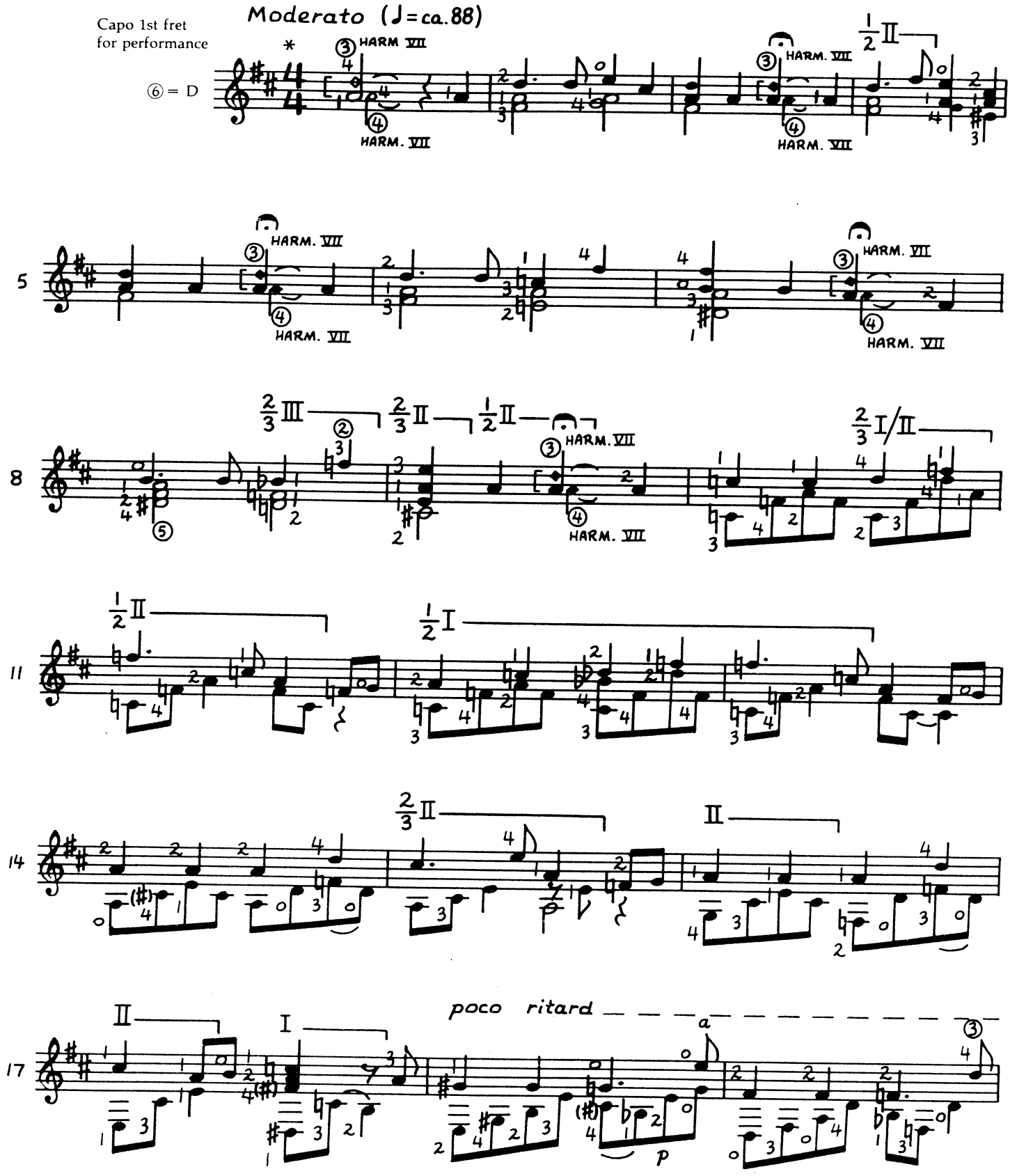


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EVENING PRAYER

From the Opera *Hänsel und Gretel*
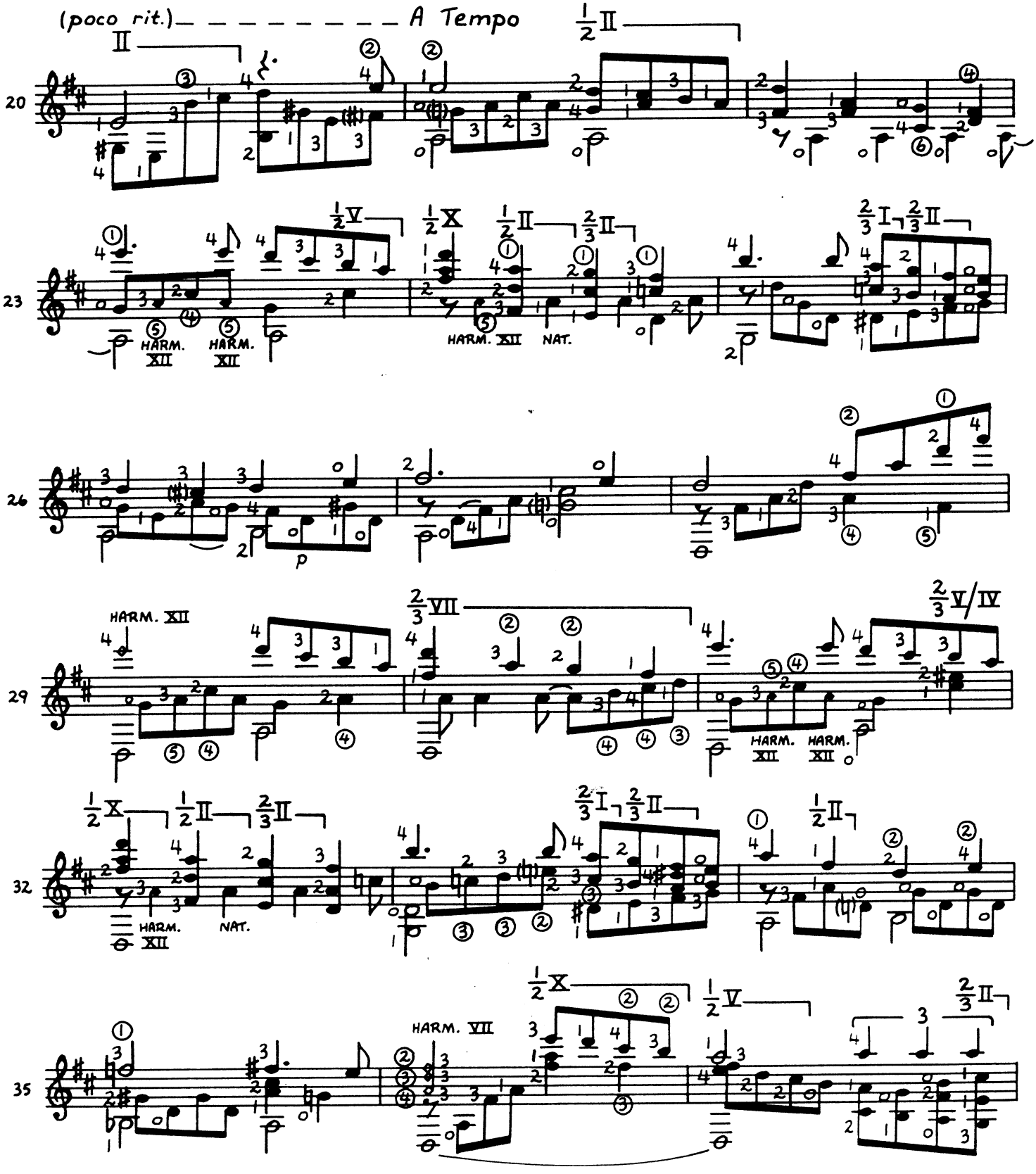
Transcribed by
RONALD RAVENSCROFT
CHRISTOPHER AMELOTTE
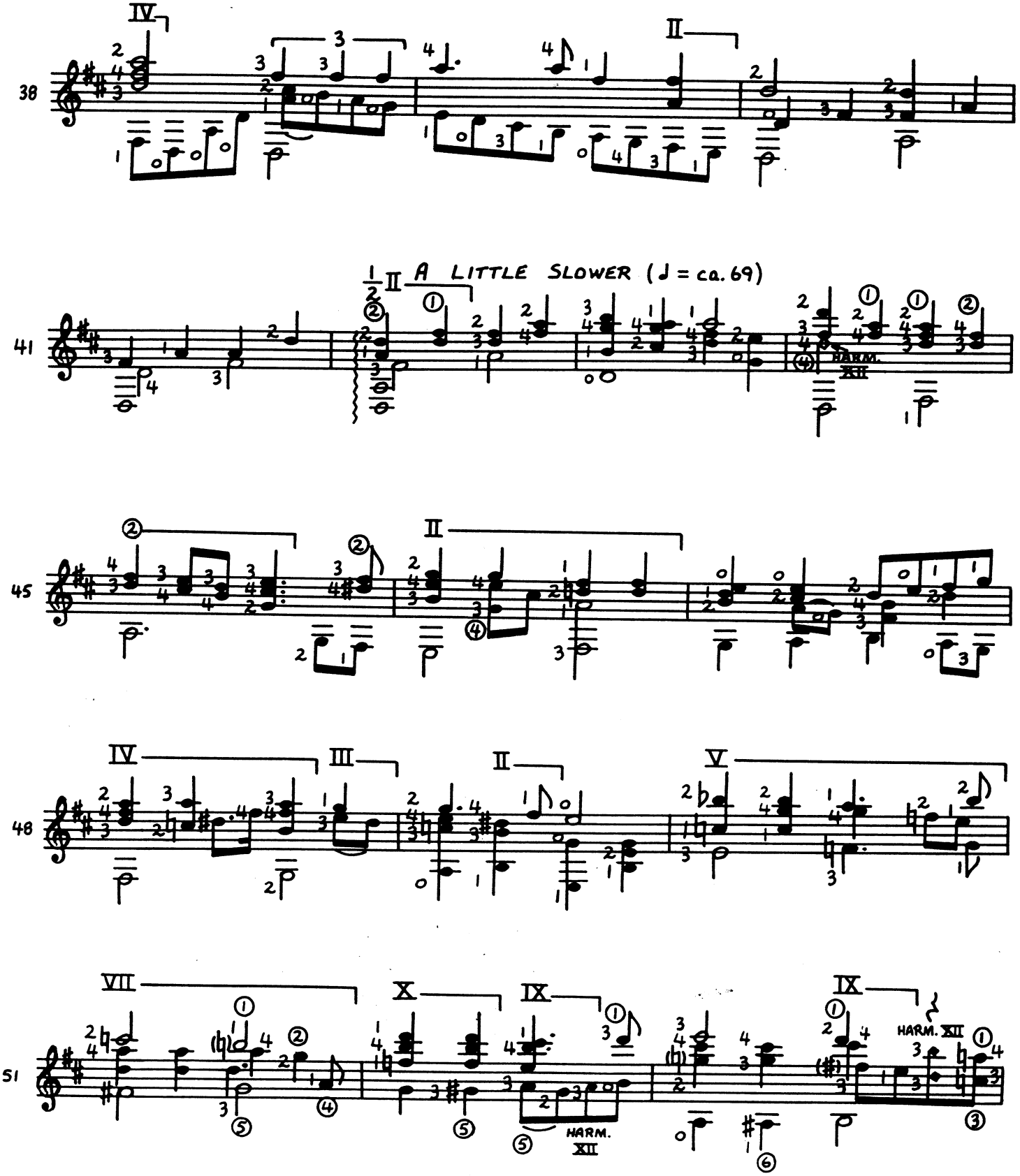
E. HUMPERDINCK
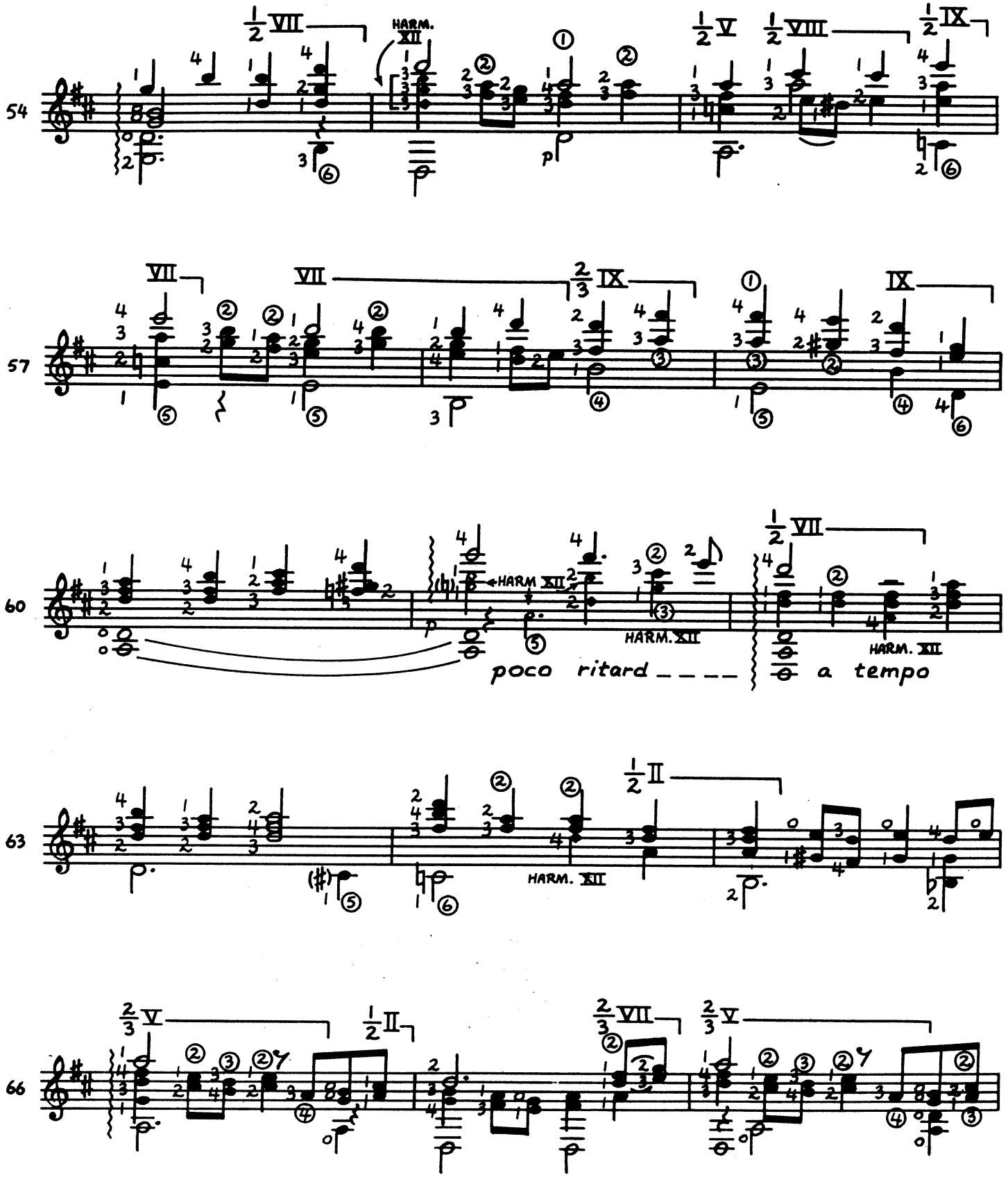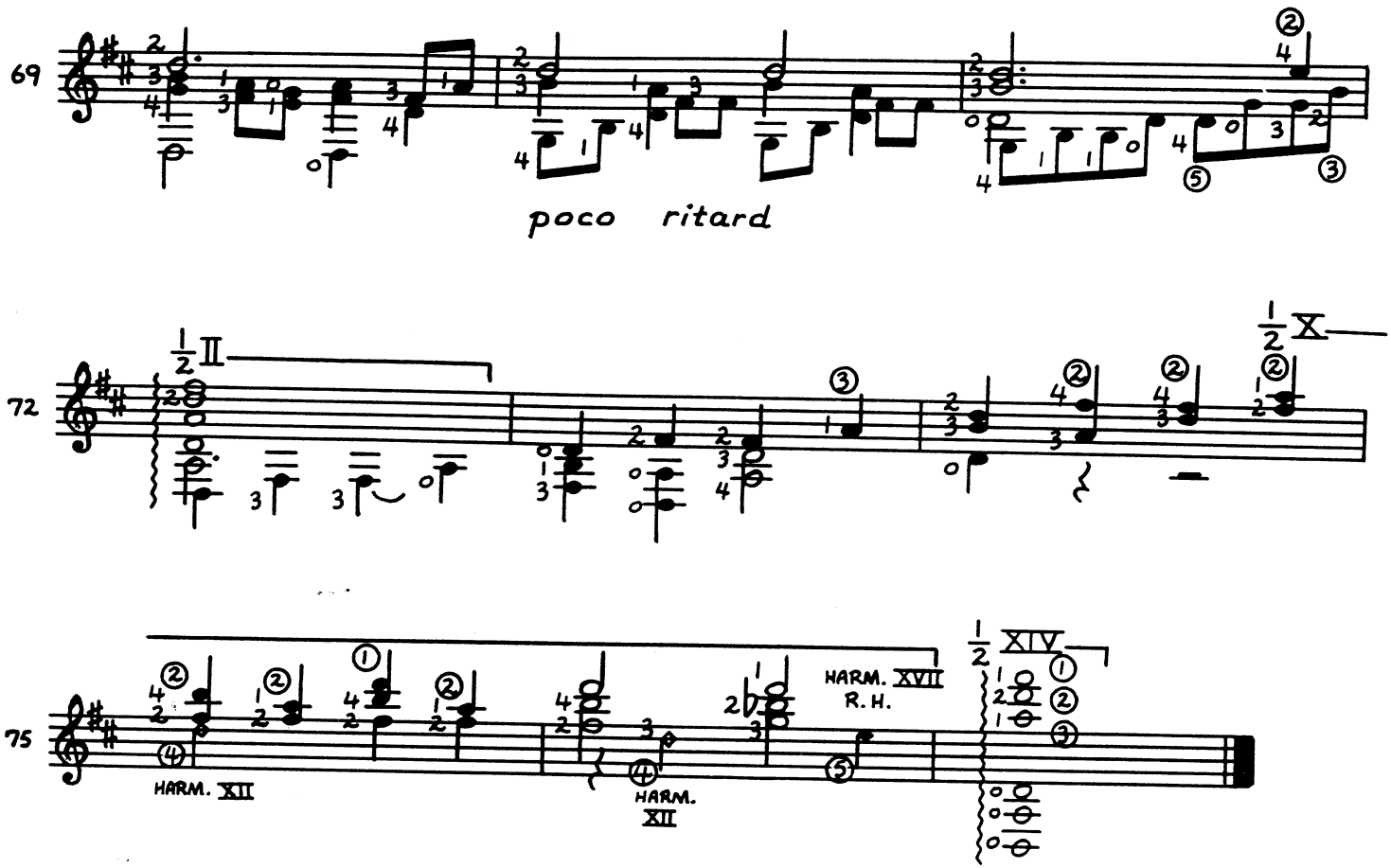


*To play the harmonics in the beginning of this piece, press the first finger of the left hand on the second fret, ③ string. Then, lightly touch the fourth finger of the left hand across the seventh fret of the ③ and ④ strings. As you play the ③ and ④ strings, the resulting sound will be octave "A" harmonics.

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(poco rit.)
A Tempo
20
23
26
29
32
35
HARM. XII
NAT.
HARM. VII
p
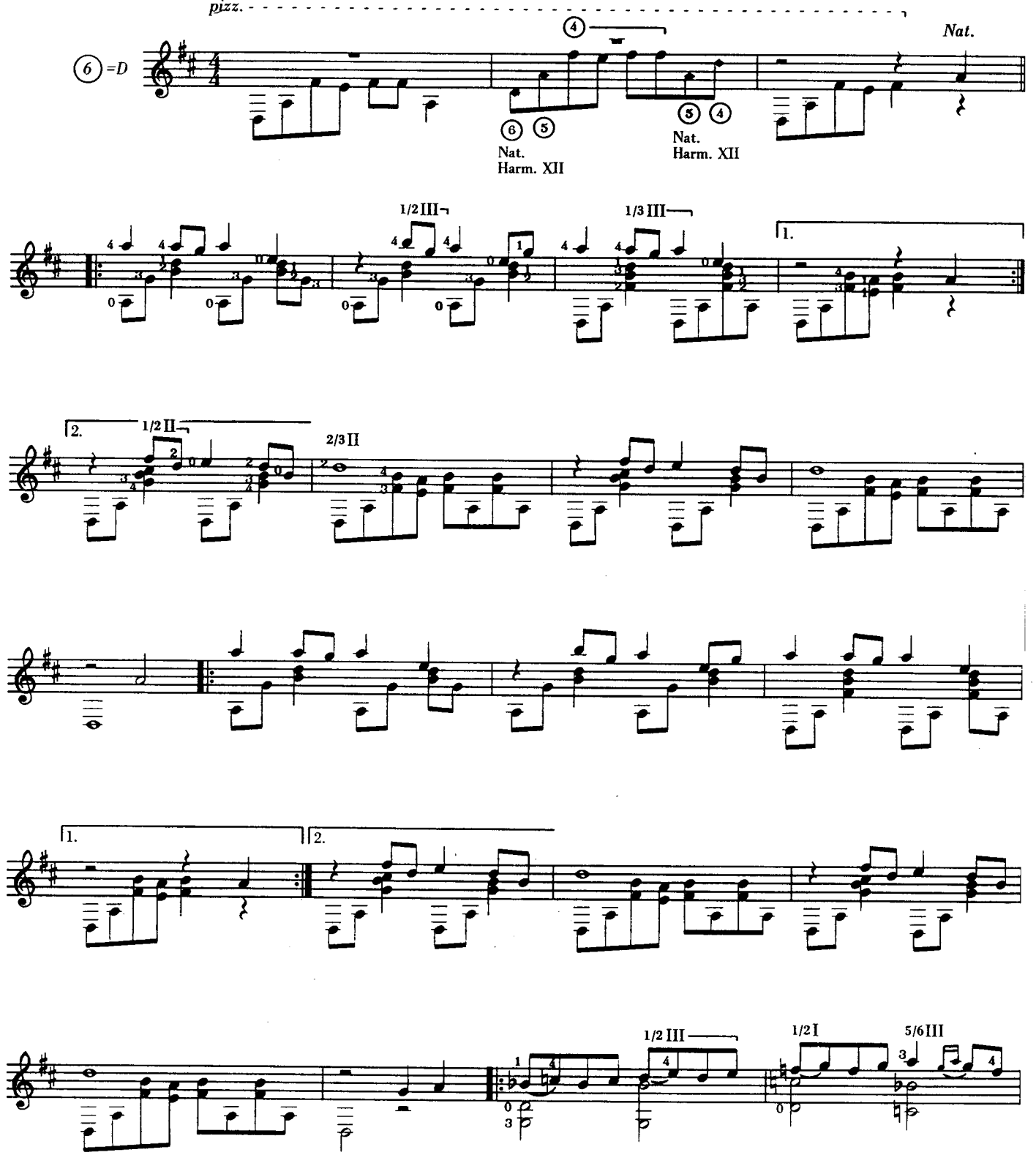

38
41
A LITTLE SLOWER (♩ = ca. 69)
HARM. XII
45
48
51
HARM. XII
HARM. XII
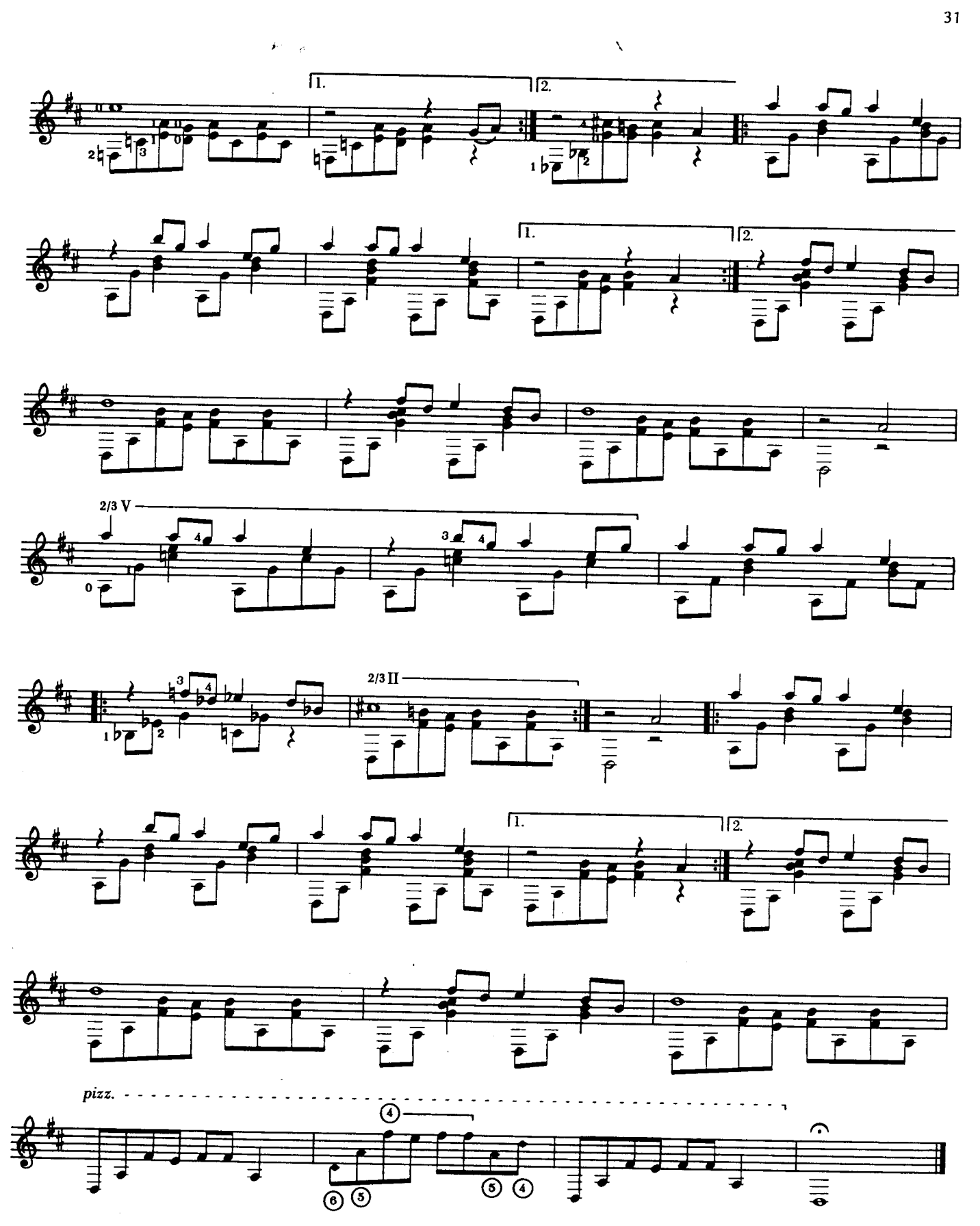

54
57
60
63
66
HARM. XII
poco ritard
a tempo


69
poco ritard
72
1/2 II
1/2 X
75
HARM. XII
HARM. XII
HARM. XVII
R.H.
1/2 XIV

AFRO-CUBAN LULLABY

Arranged by
JACK MARSHALL
and CHRISTOPHER PARKENING
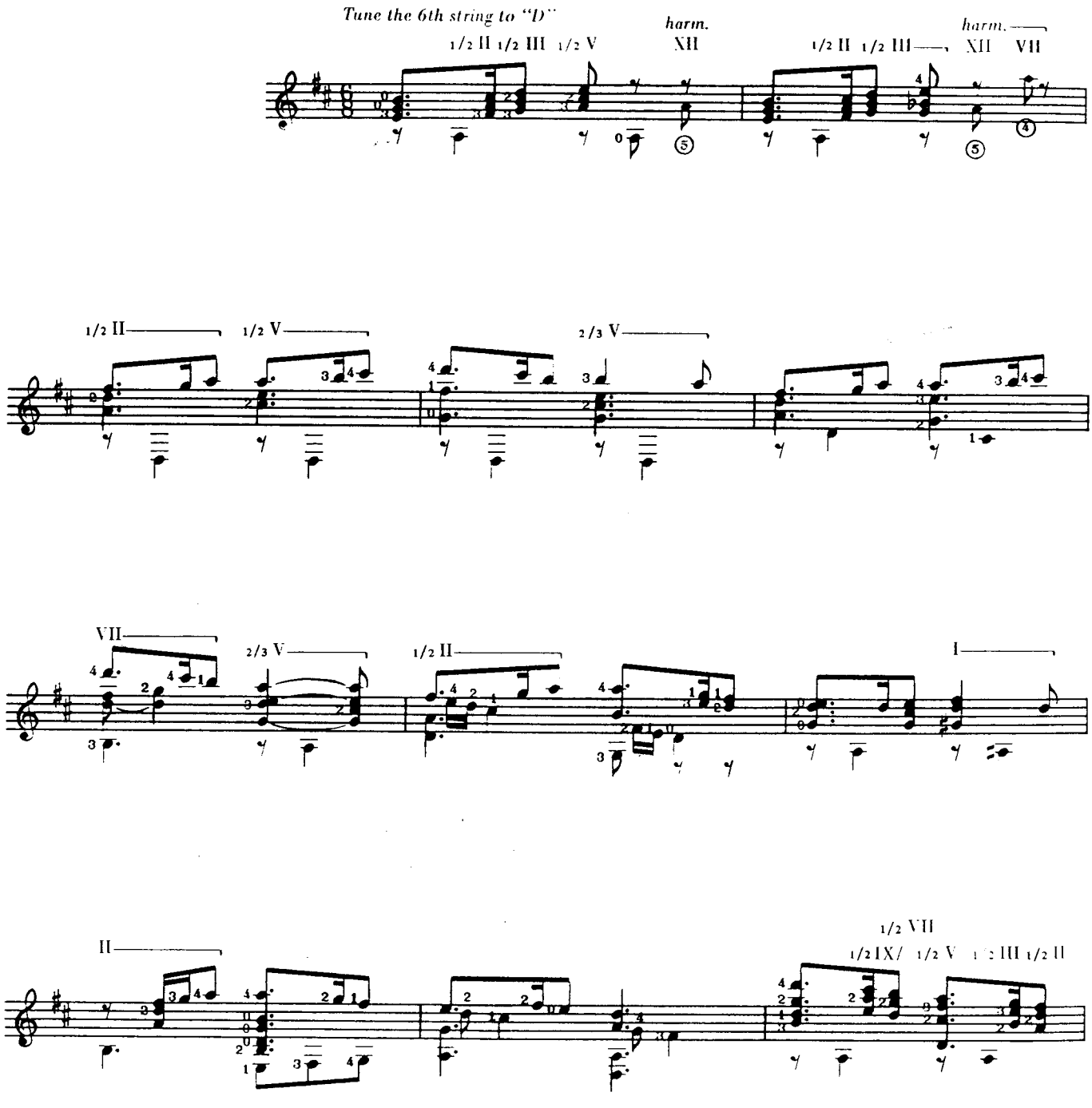


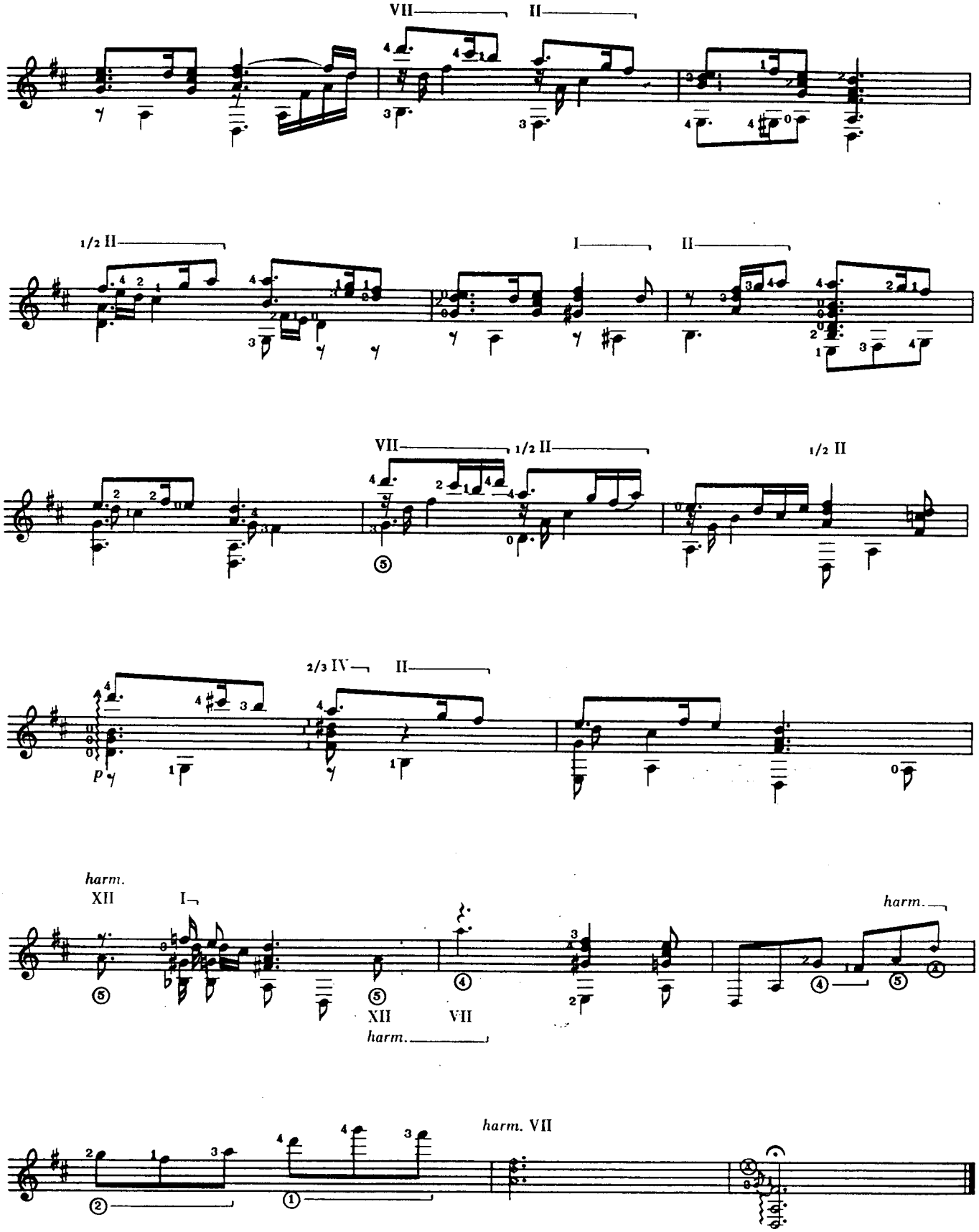

1.
2.
2/3 V
2/3 II
pizz.

CATALONIAN SONG

Arranged by
JACK MARSHALL
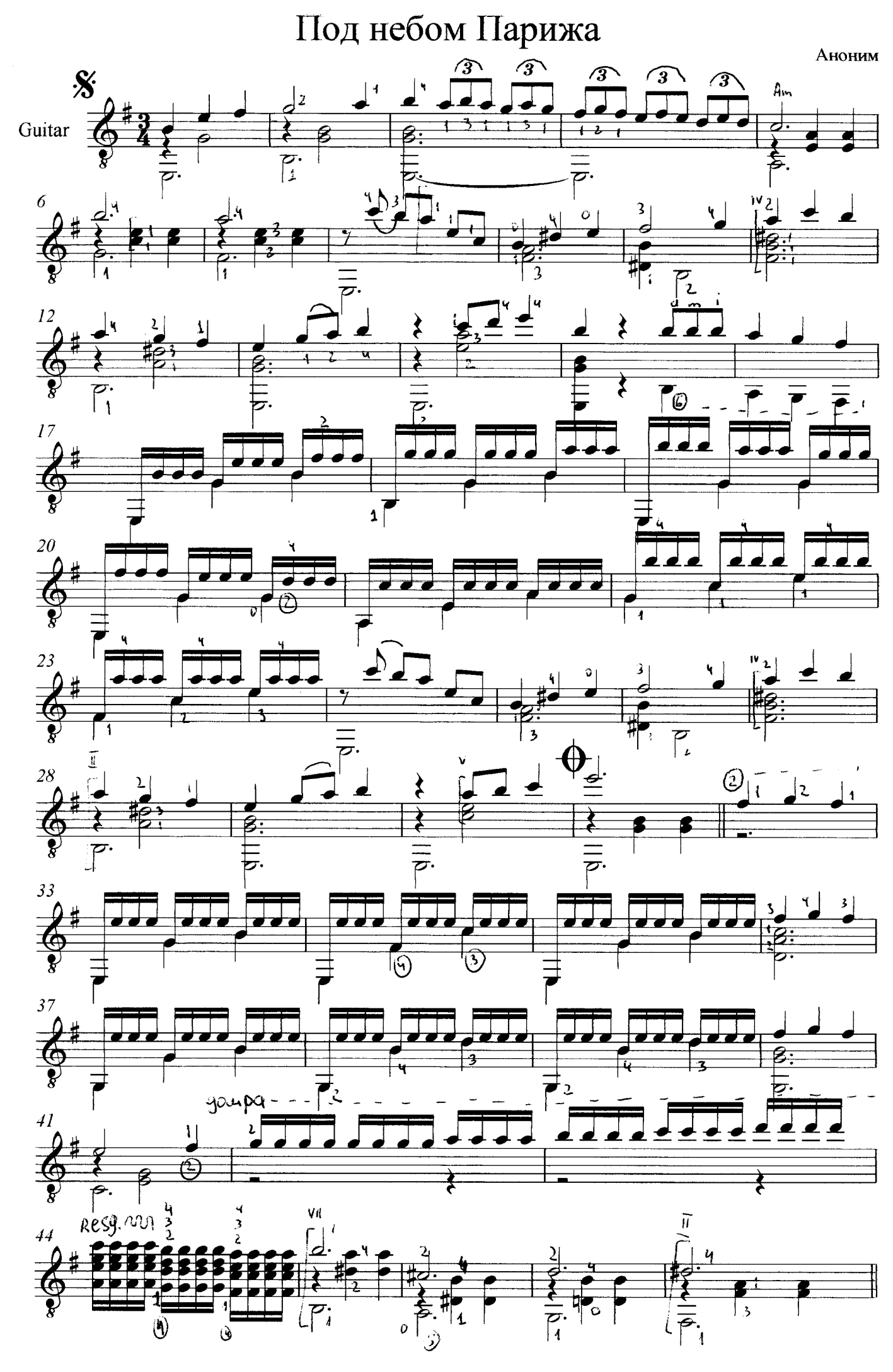
Anonymous
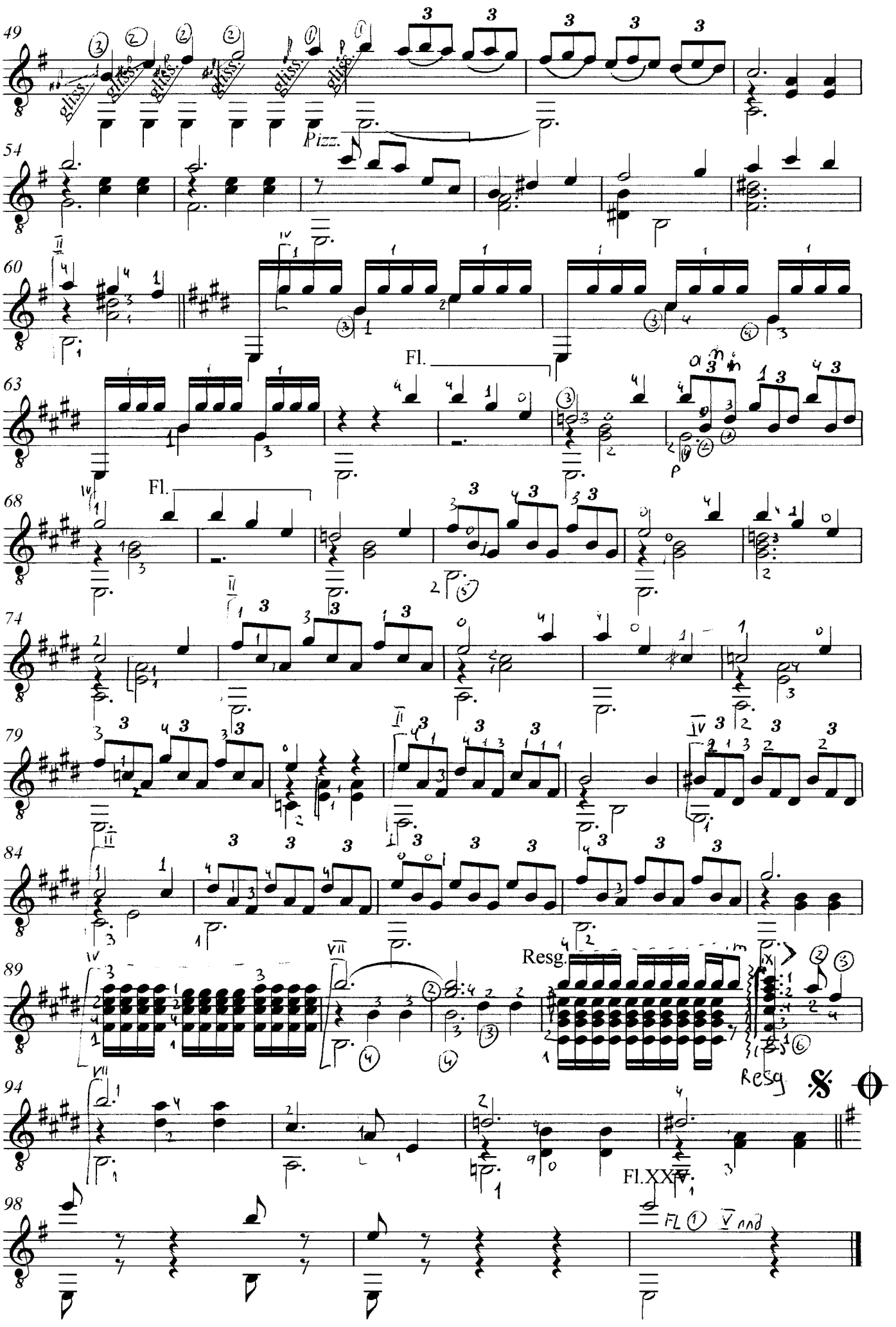



VII
II
1/2 II
I
II
VII
1/2 II
1/2 II
2/3 IV
II
p
harm.
XII
I
harm.
XII
VII
harm.
harm. VII

Под небом Парижа

Аноним
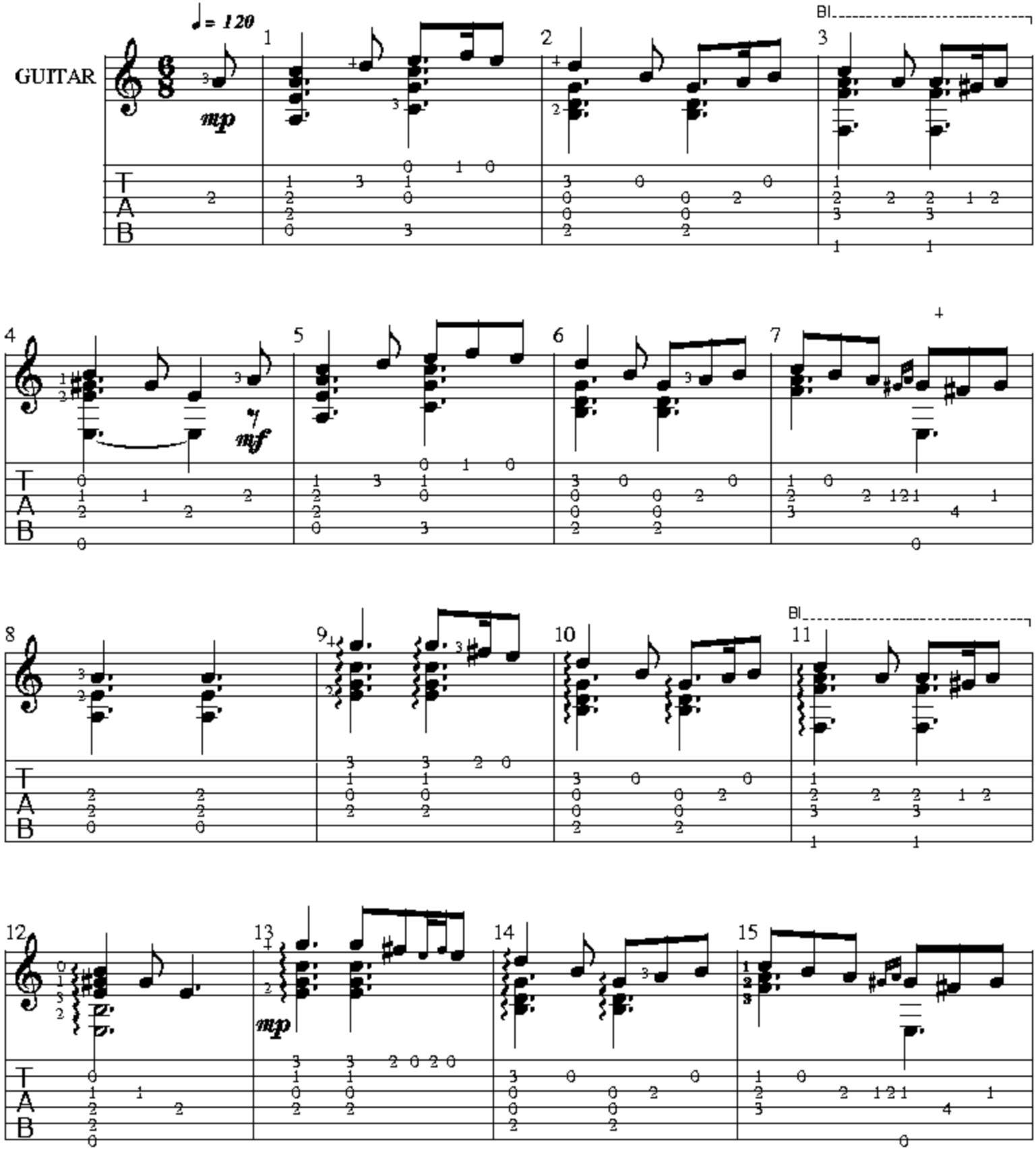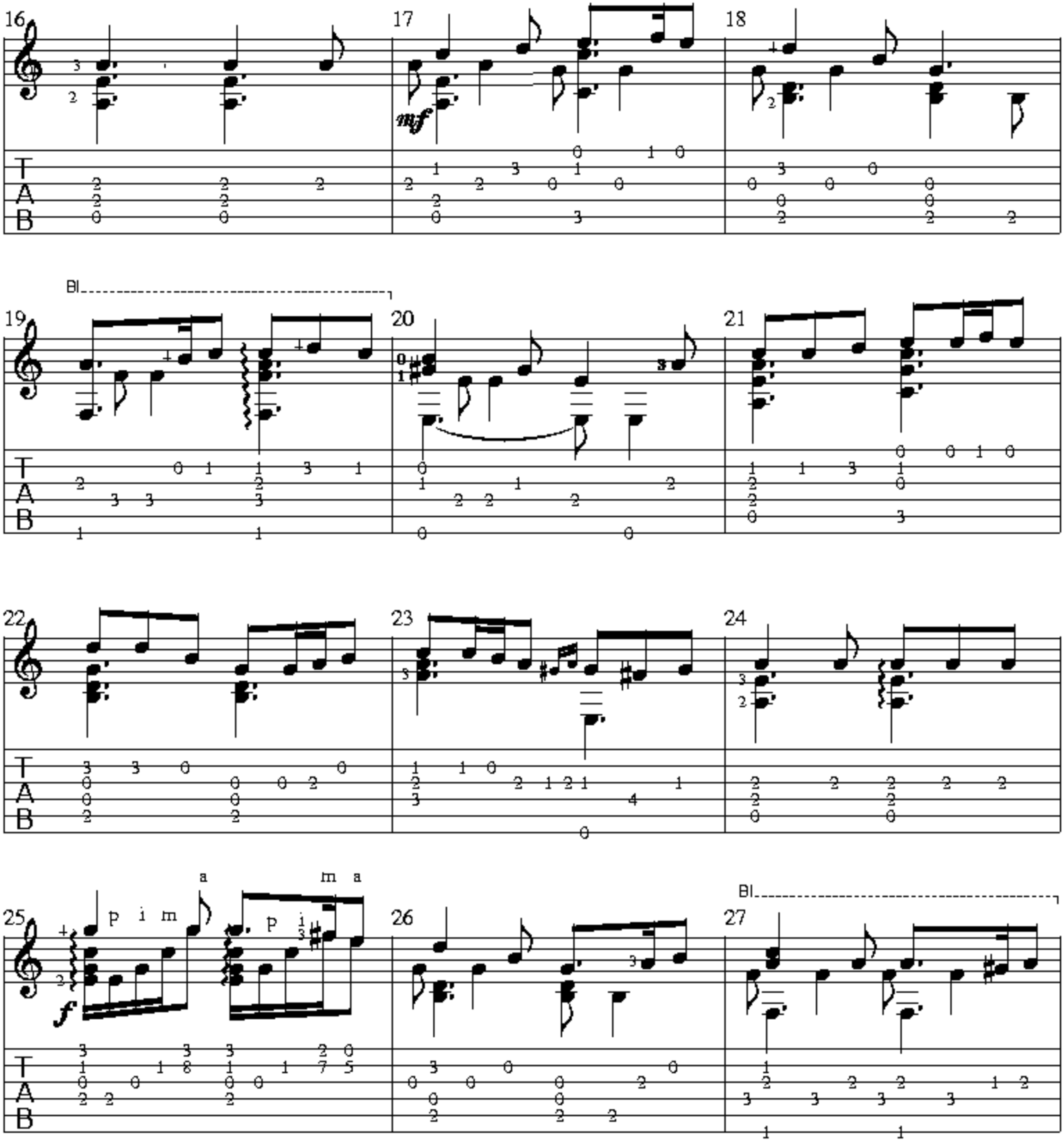



49
gliss.
54
Pizz.
60
63
Fl.
68
Fl.
74
79
84
89
Resg.
94
Fl.XXV
98
FL ① V and
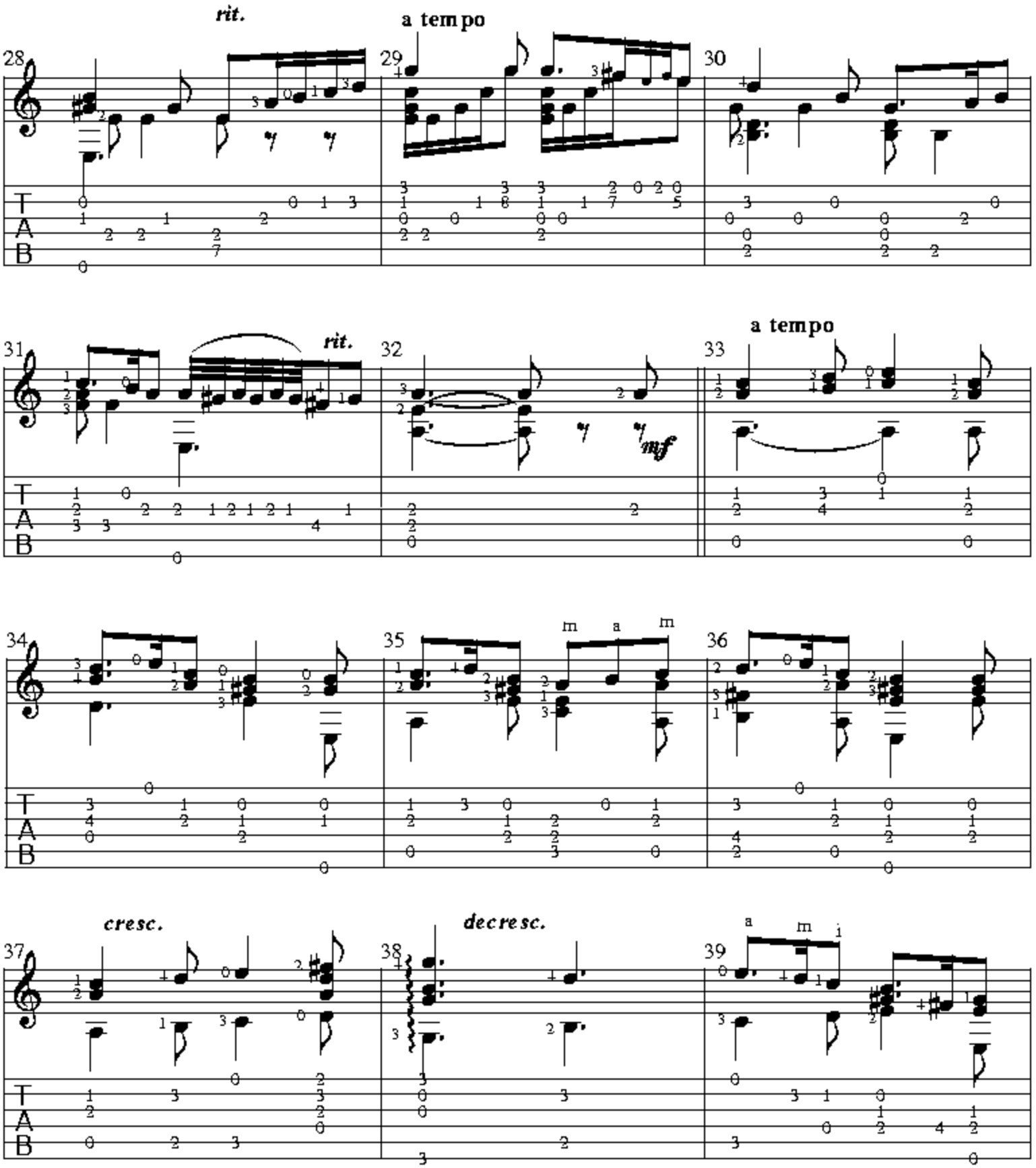
GREENSLEEVES
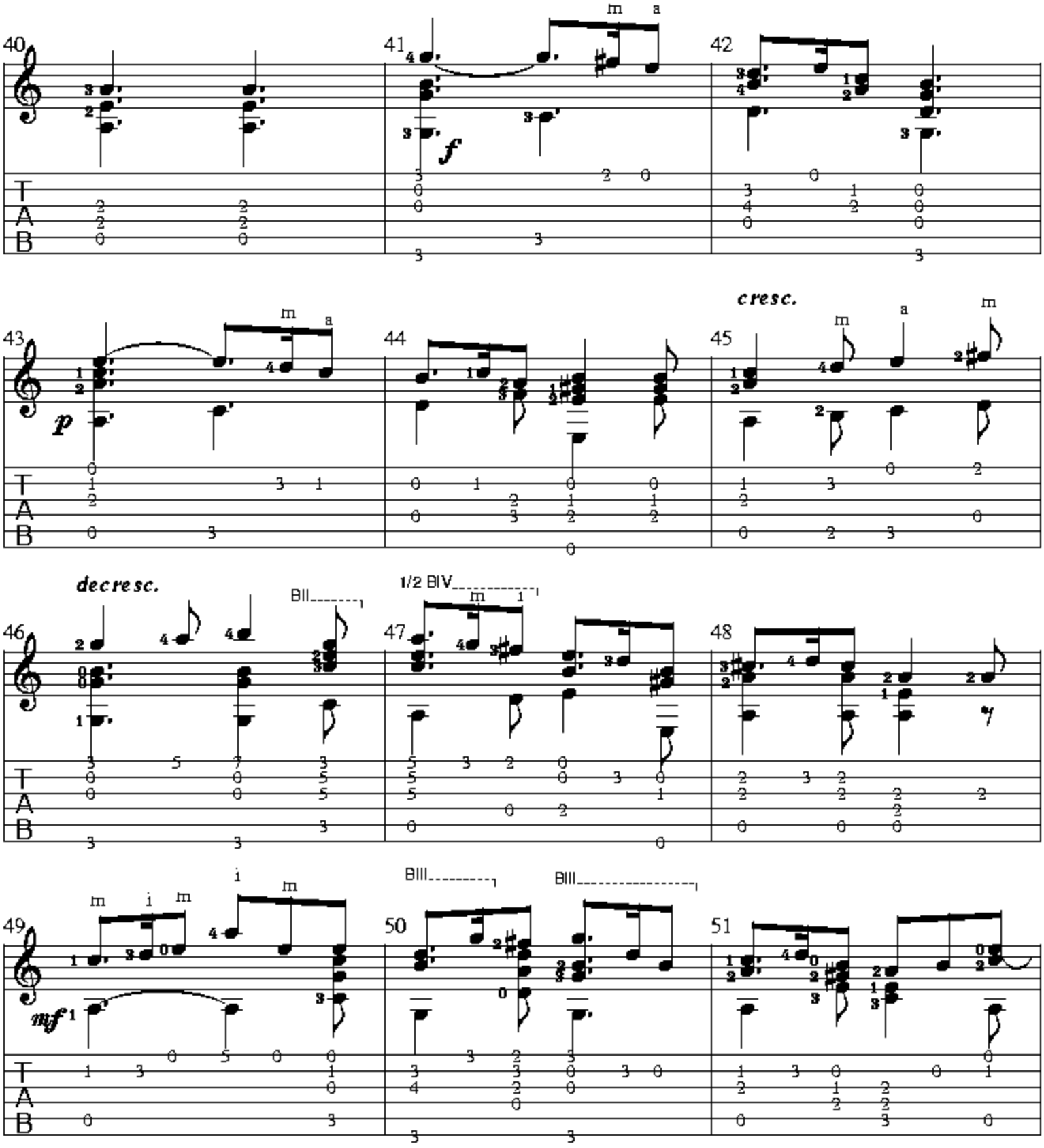
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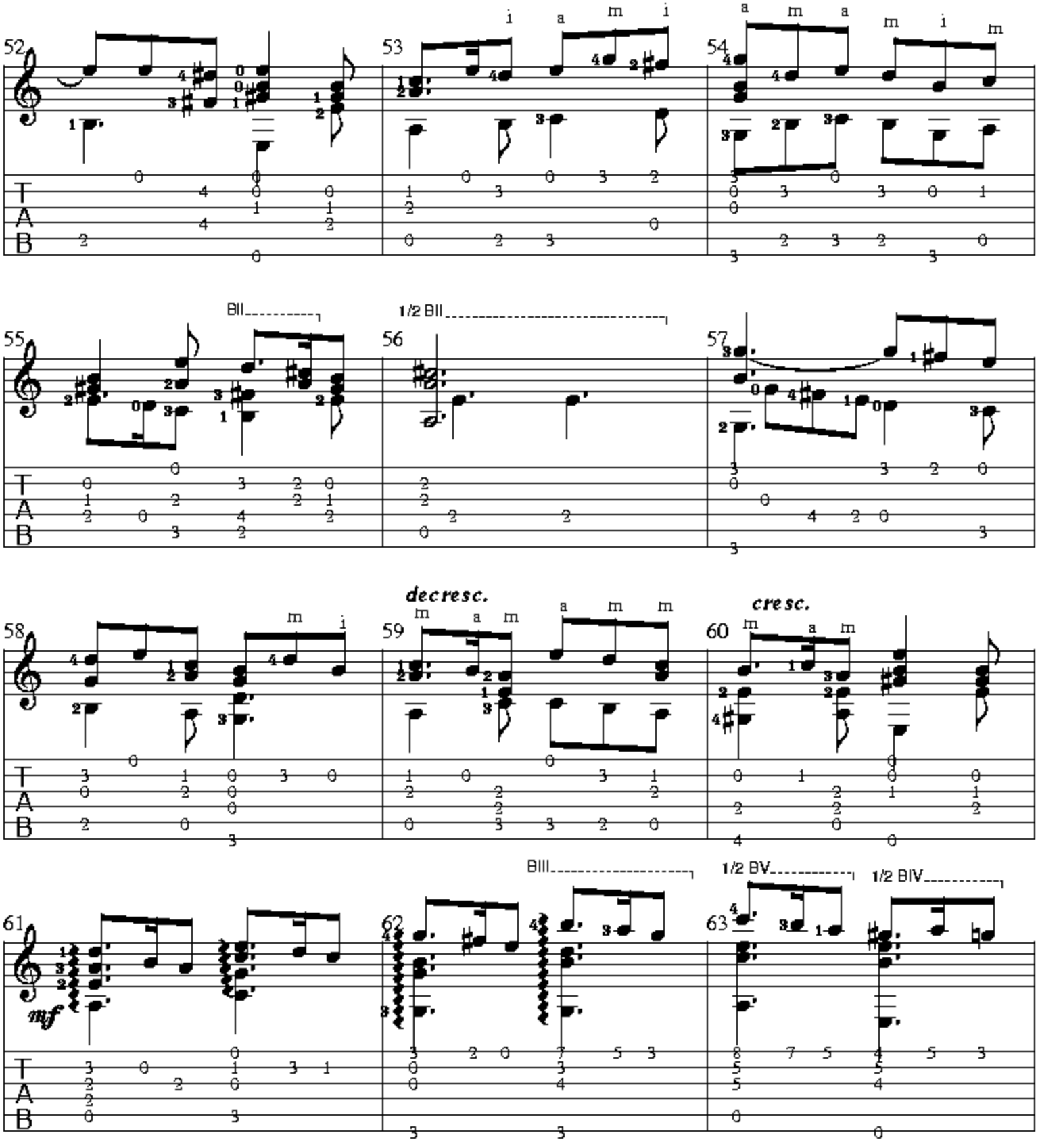
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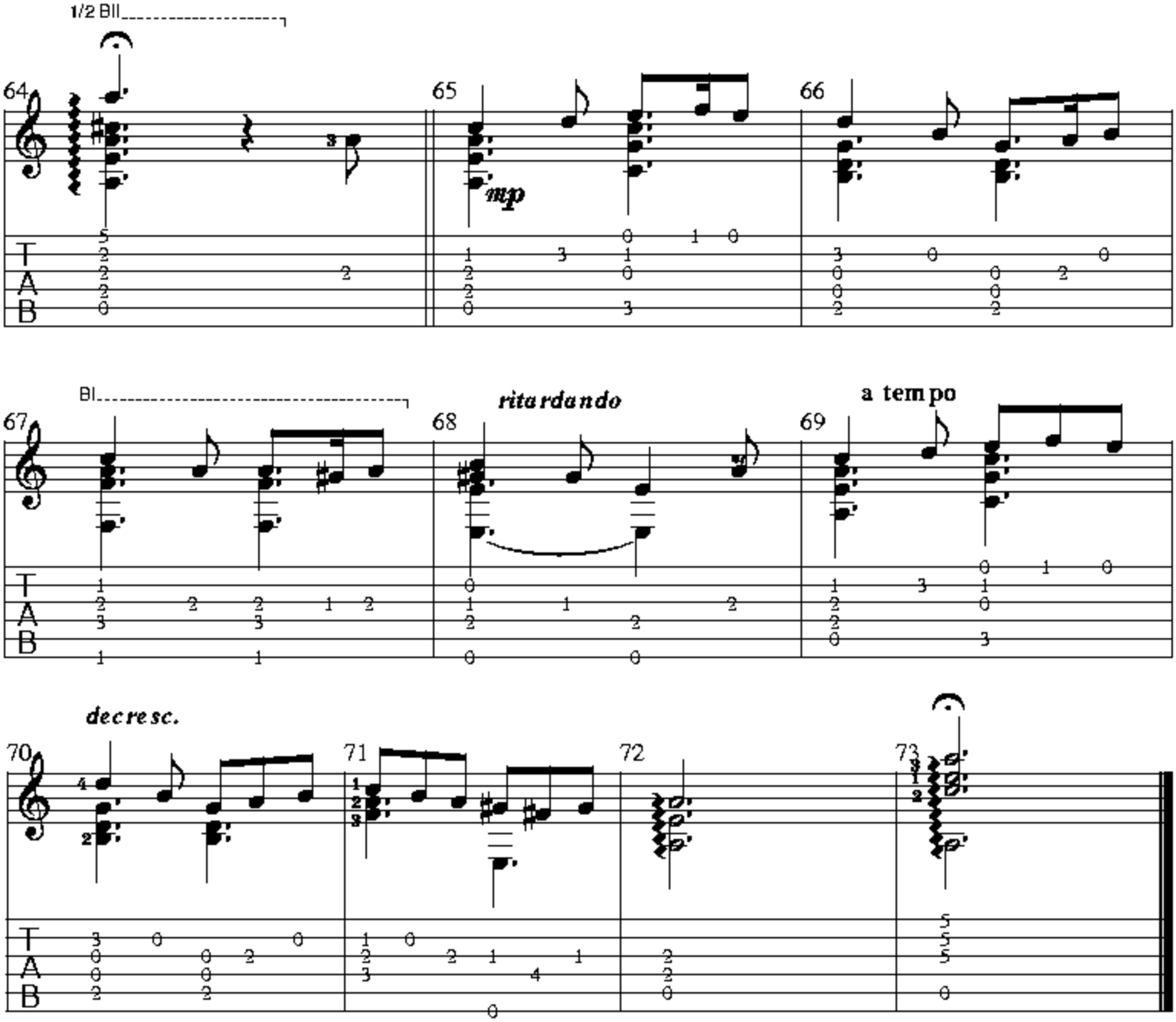



16
17
18
mf
Bl
19
20
21
22
23
24
25
p i m
a
m a
f
26
Bl
27


28
rit.
29
a tempo
30
31
rit.
32
mf
33
a tempo
34
35
m a m
36
37
cresc.
38
decresc.
39
a m i
T
A
B


40
41
42
43
44
45
46
47
48
49
50
51
m a
f
p
cresc.
decresc.
BII
1/2 BIV
BIII
BIII
i
mf
T
A
B


52
53
54
55
BII
56
1/2 BII
57
58
decresc.
59
cresc.
60
61
mf
62
BIII
63
1/2 BV
1/2 BIV


1/2 BII
64
65
66
mp
BI
67
ritardando
68
a tempo
69
decresc.
70
71
72
73

ЗЕЛЁНЫЕ РУКАВА

Старинная английская народная песня

Обработка З. БЕРЕНДА

Langsam

III
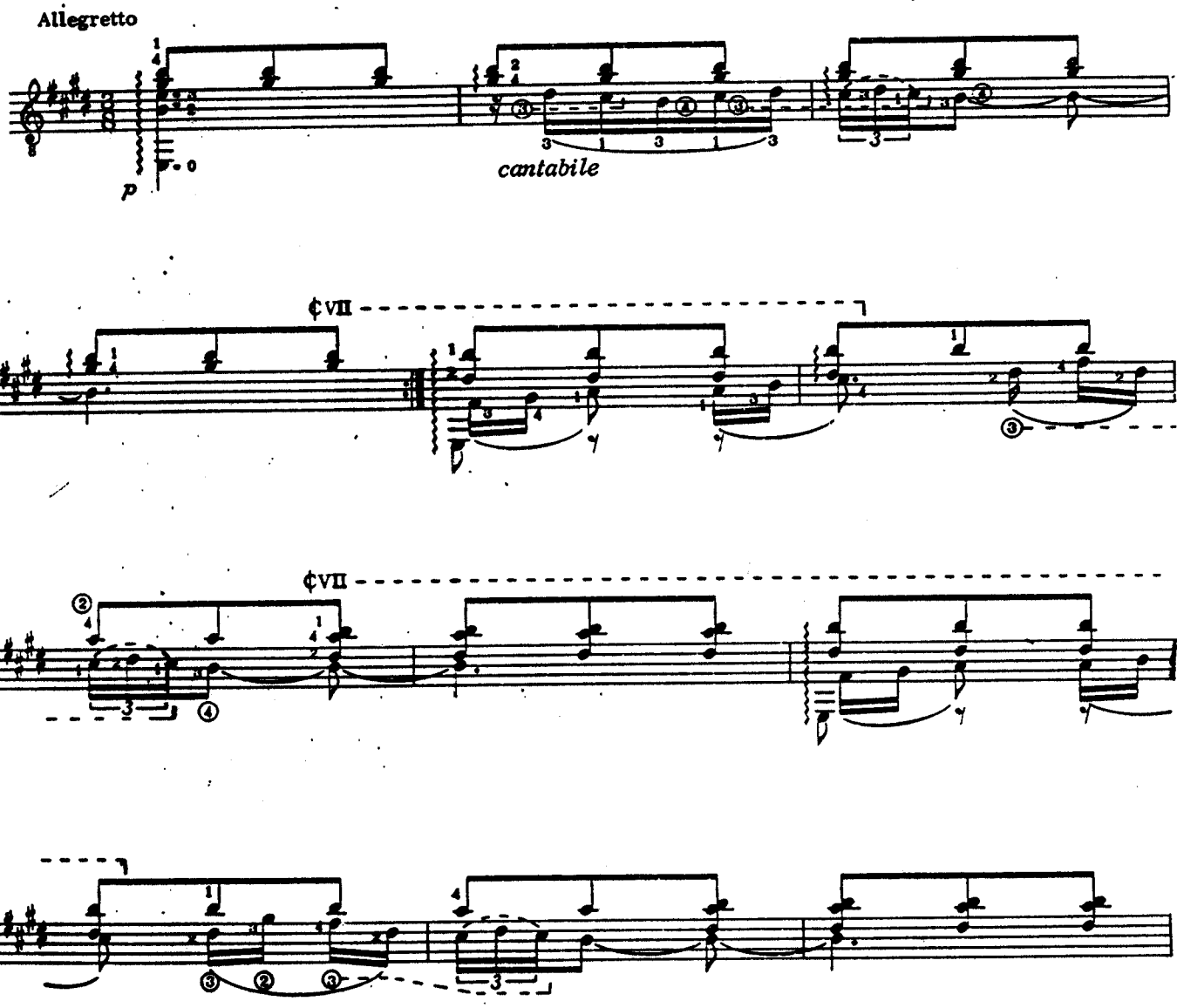
SUITE ESPAÑOLA, OP. 47

1. GRANADA

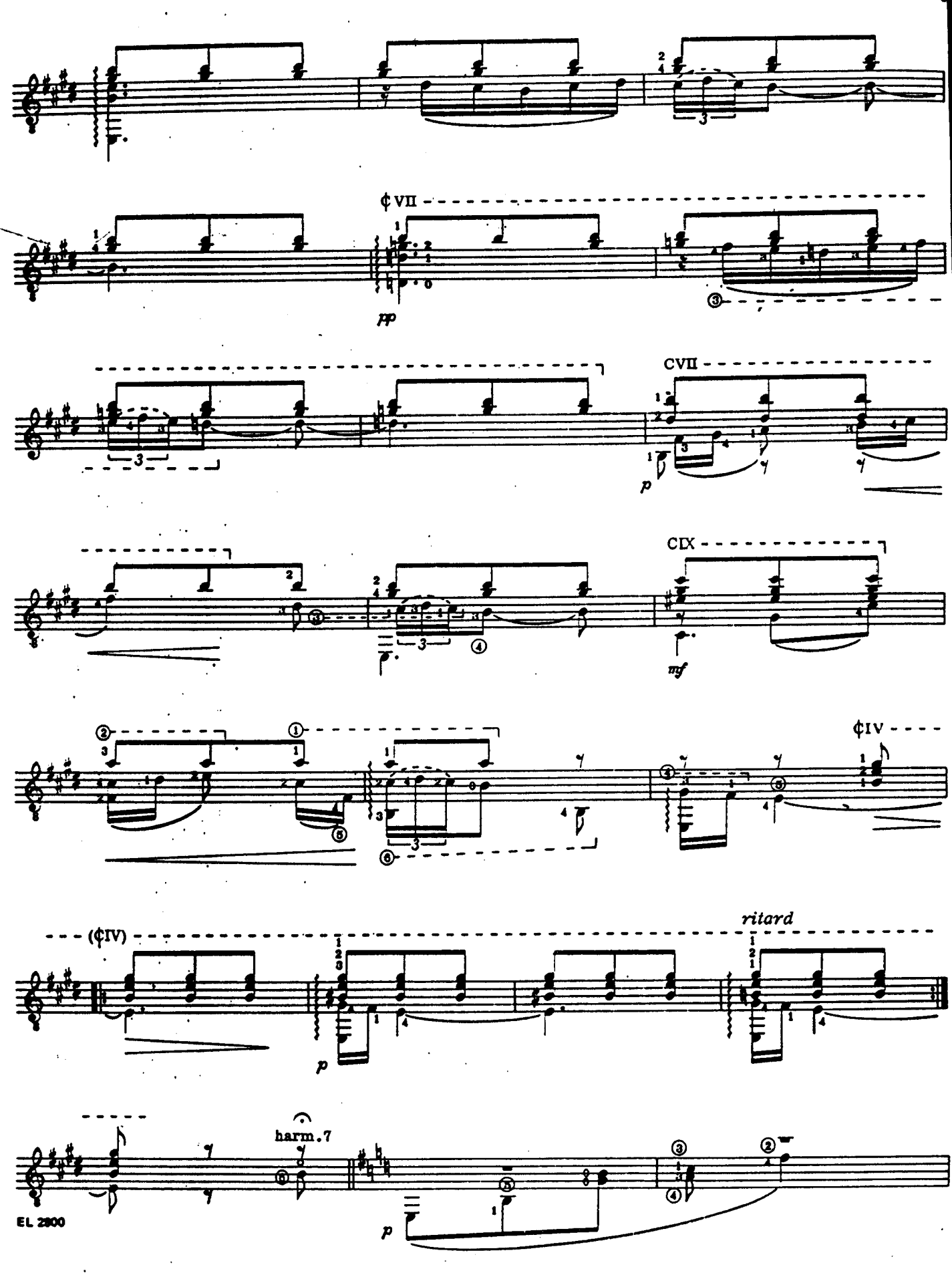
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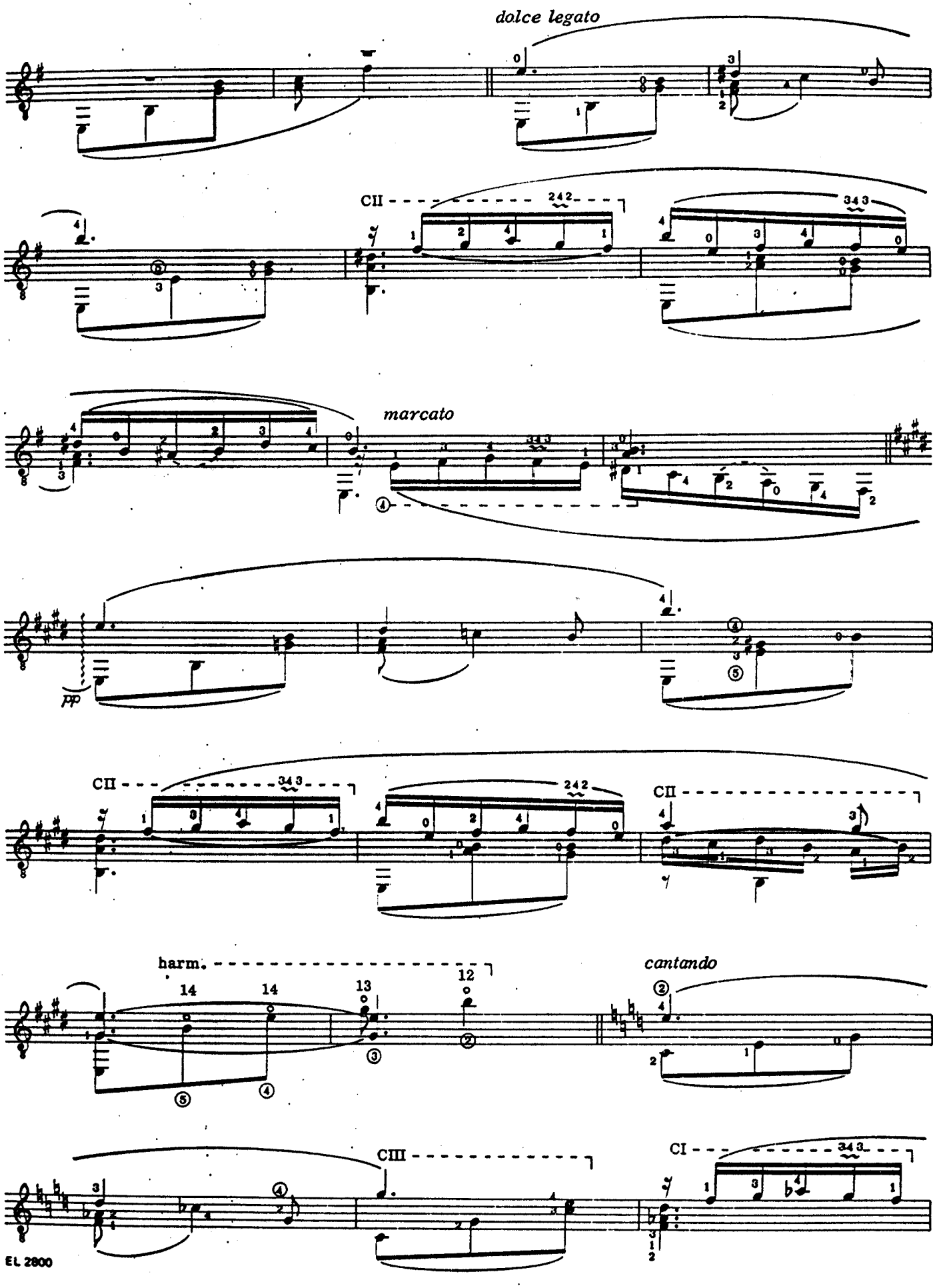
ISAAC ALBENIZ

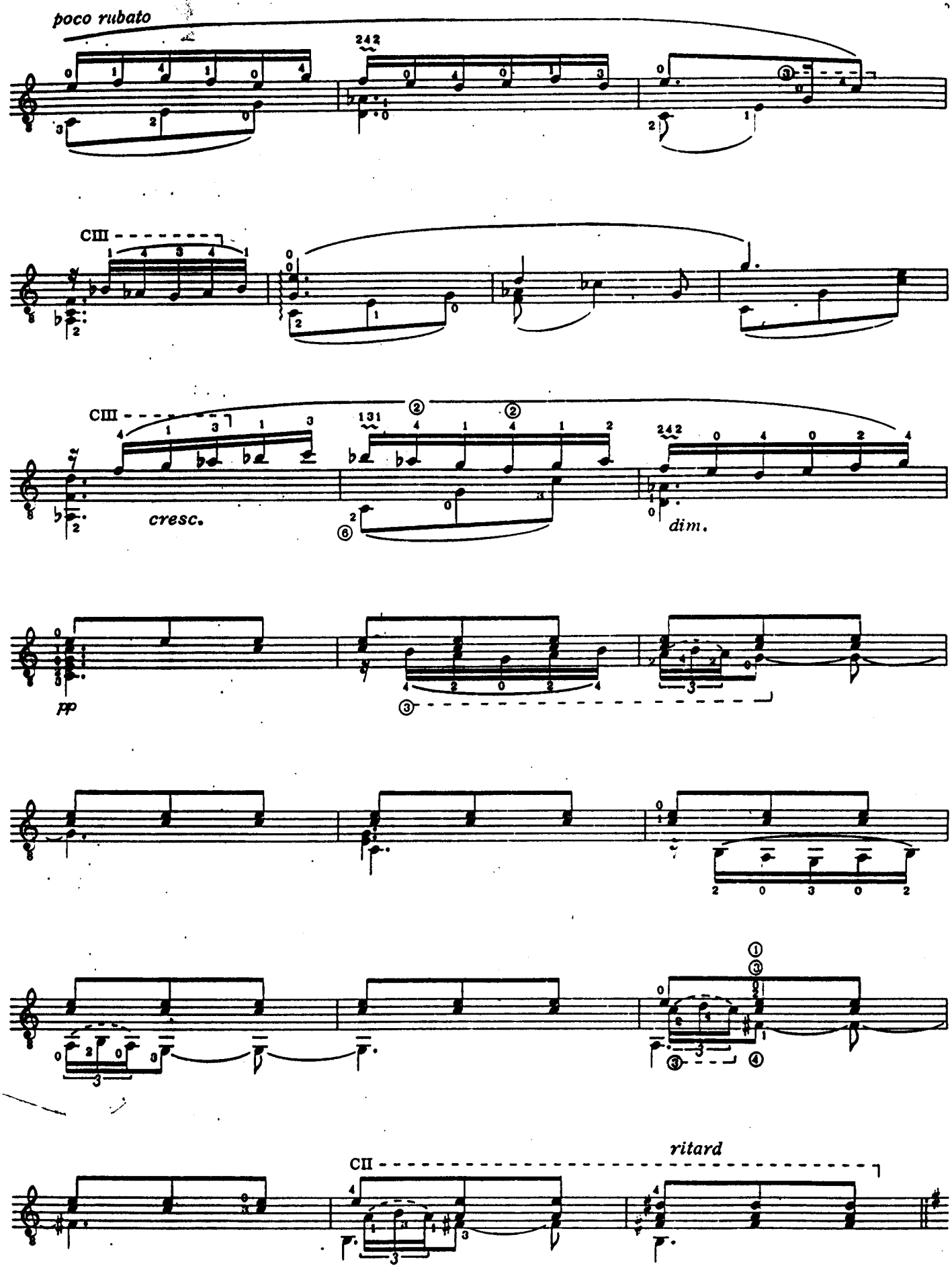
Transcribed and Fingered
For Guitar By
Manuel Barrueco

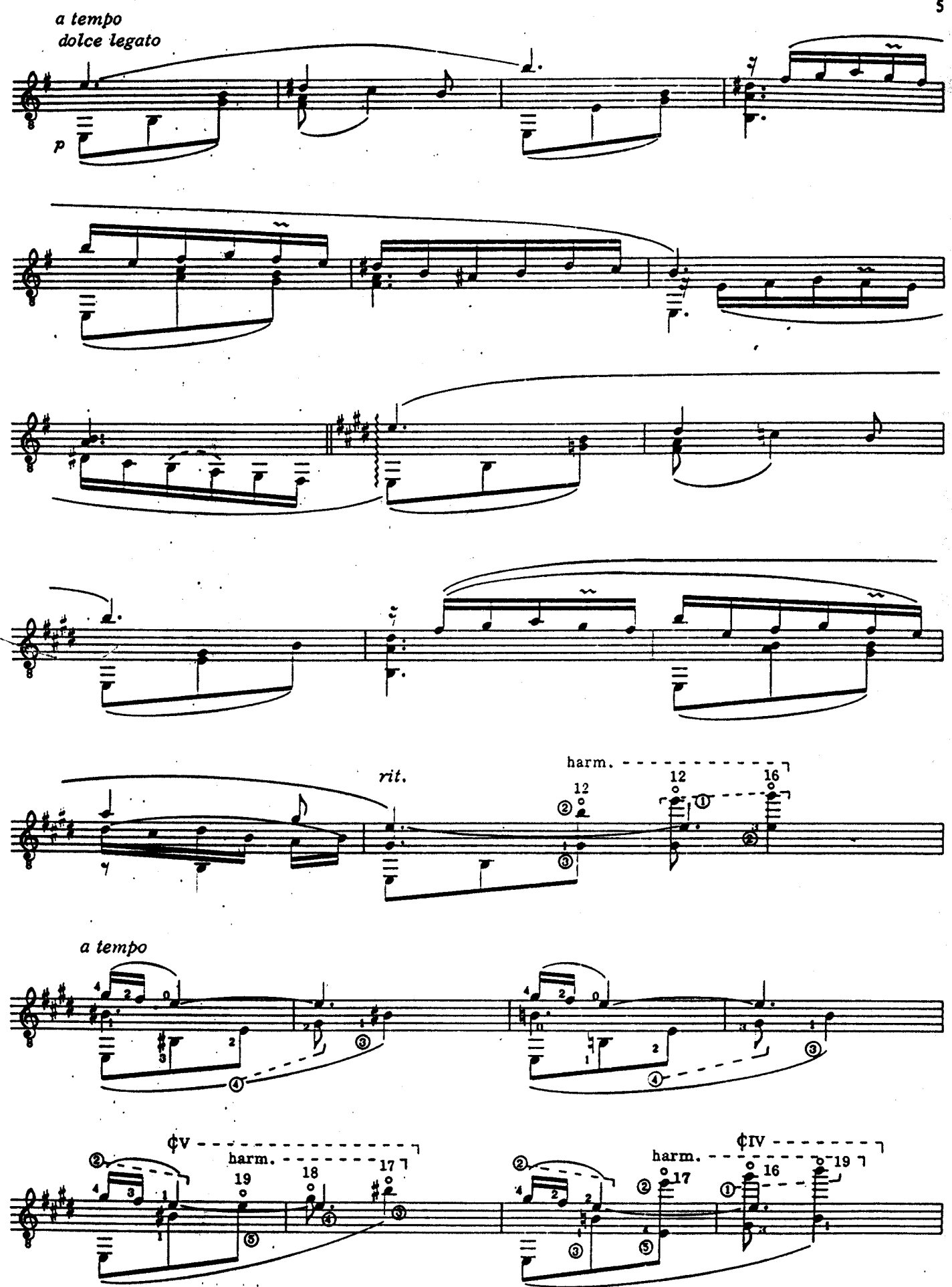


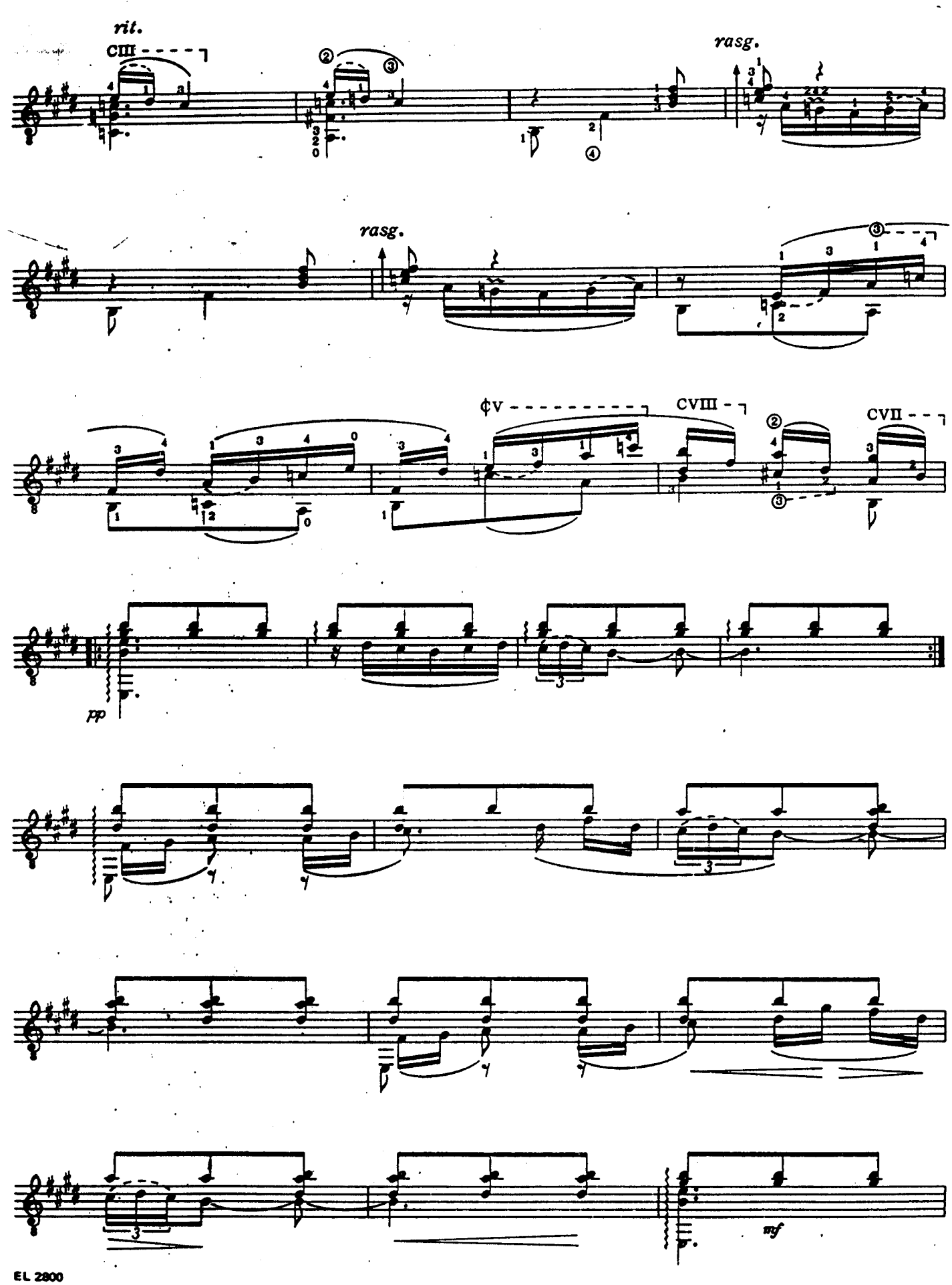
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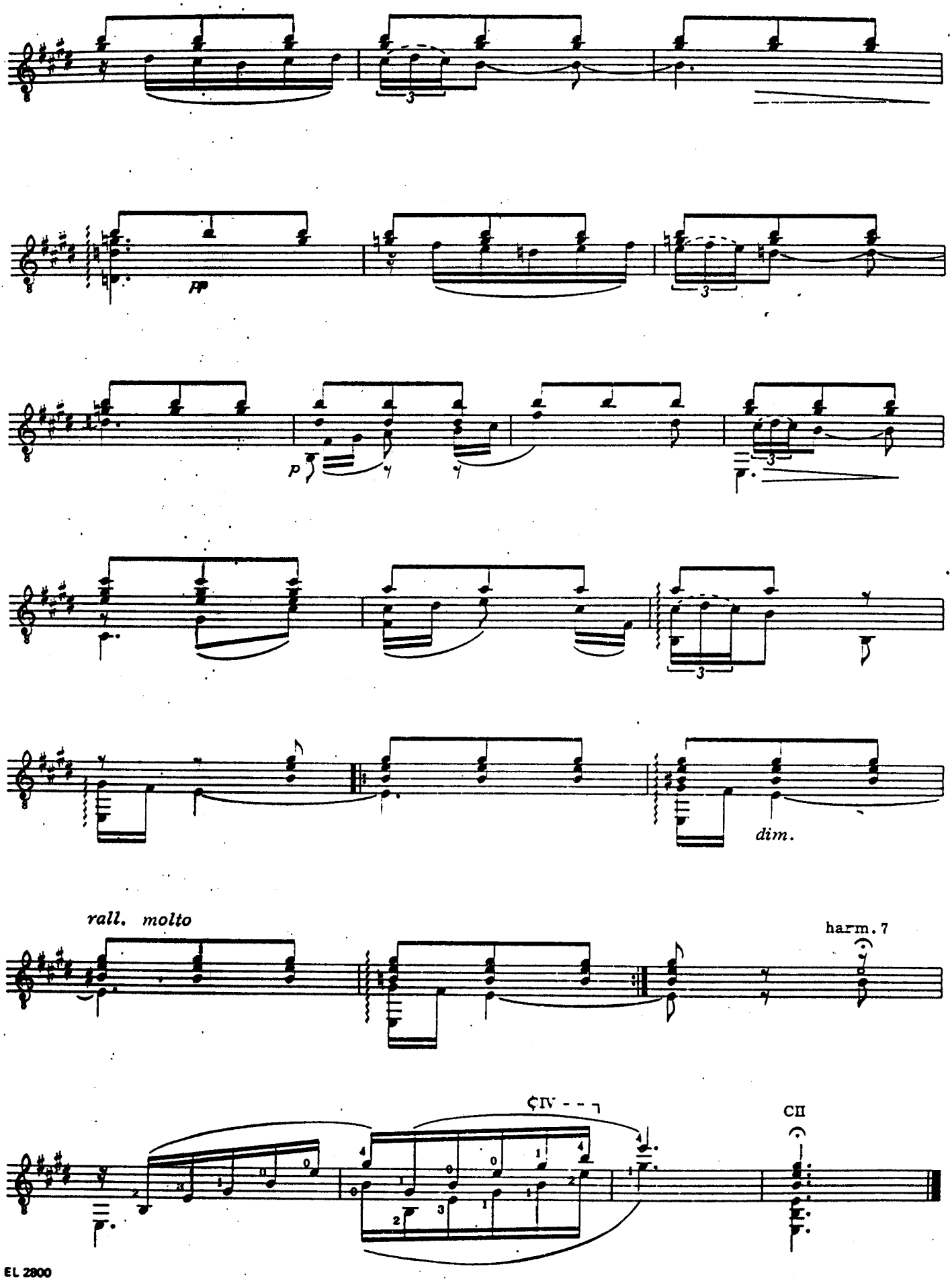

¢VII
pp
CVII
p
CIX
mf
¢IV
(¢IV)
ritard
p
harm.7
p


dolce legato
CII
242
343
marcato
pp
CII
343
242
CII
harm.
14
14
13
12
cantando
CIII
CI
343


poco rubato
CIII
CIII
cresc.
dim.
pp
CII
ritard
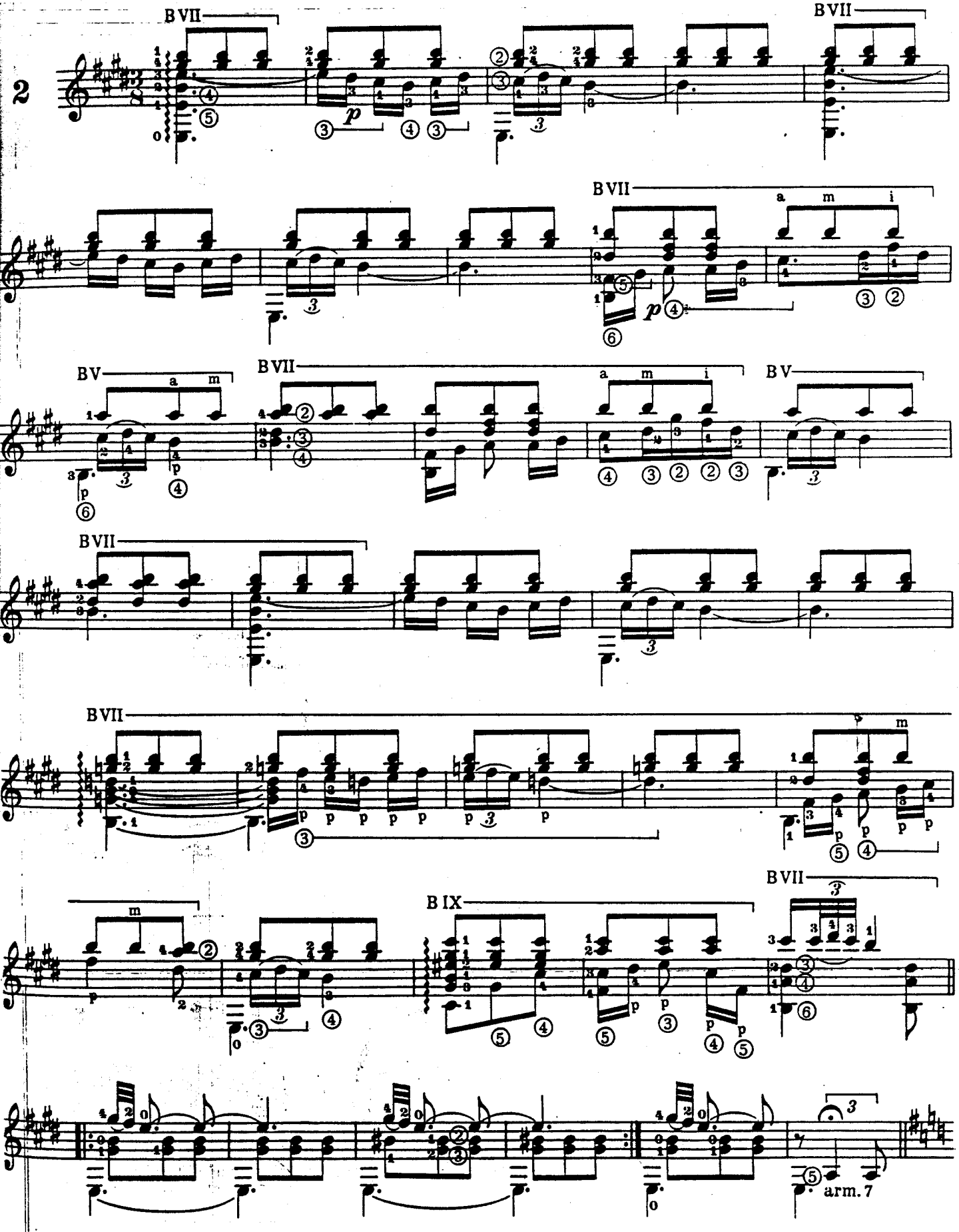

a tempo
dolce legato
p
rit.
harm.
12
12
16
a tempo
¢V
harm.
19
18
17
¢IV
harm.
17
16
19
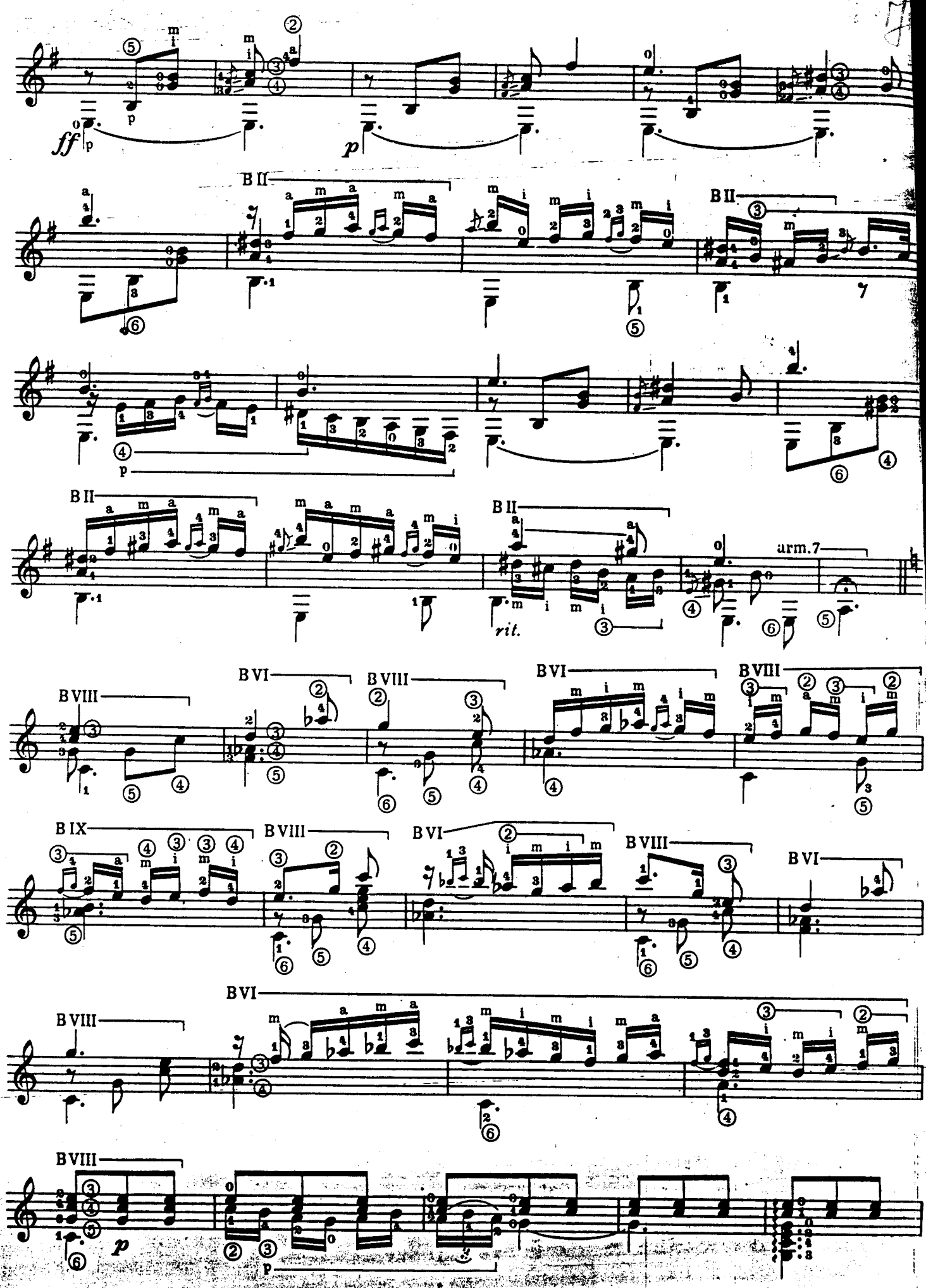

rit.
CIII
rasg.
rasg.
¢V
CVIII
CVII
pp
mf
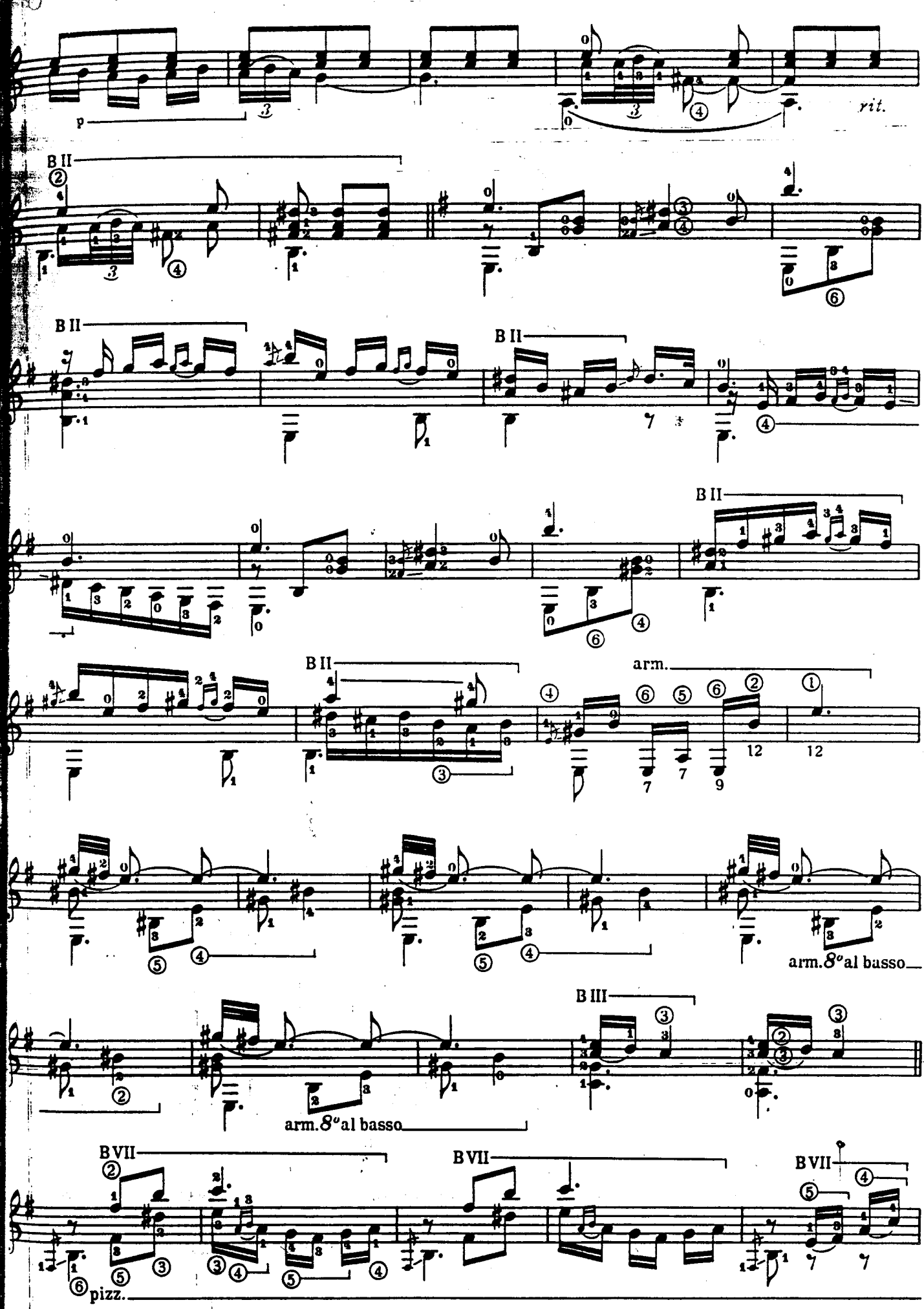

pp
p
dim.
rall. molto
harm. 7
CIV
CII
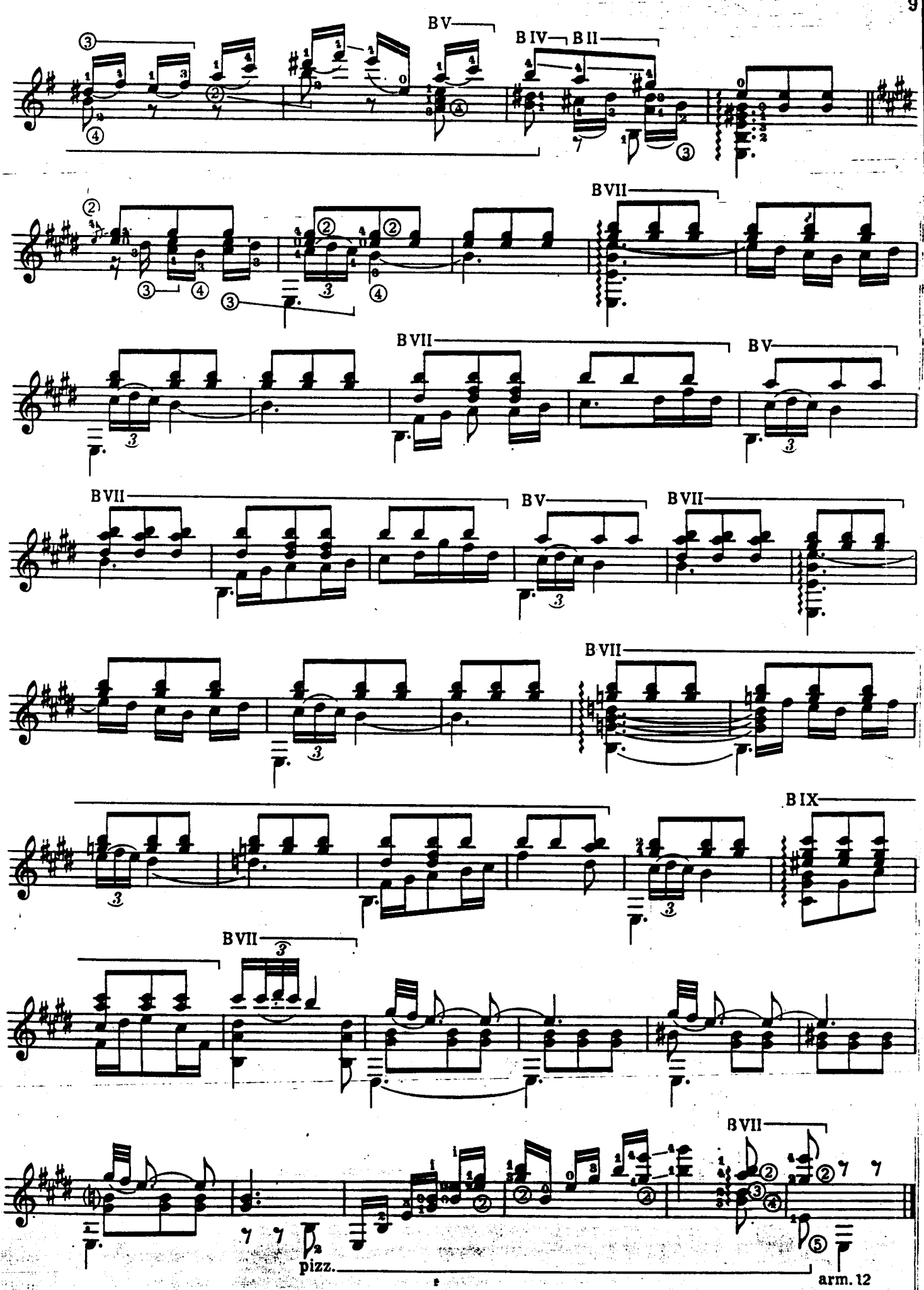
I. Albéniz

GRANADA




ff
p
p
B II
B II
B II
B II
rit.
arm.7
B VIII
B VI
B VIII
B VI
B VIII
B IX
B VIII
B VI
B VIII
B VI
B VIII
p
p


p
rit.
B II
B II
B II
B II
B II
arm.
arm. 8va al basso
B III
arm. 8va al basso
B VII
B VII
B VII
pizz.


BV
BIV
BII
BVII
BVII
BV
BVII
BV
BVII
BVII
BIX
BVII
BVII
pizz.
arm. 12

Granada

transcribed & arranged for guitar by
Andrés Segovia

Allegretto

I. Albeniz

CVII

pp

molto canto

p

CVII

CVII

a tempo

poco rit.

CVII

½CVII

arm. 12

½CVII

CIX

a tempo

poco rit.

p

p

½CV

dolce

meno mosso

p

espr.

CII

CVII

p

①

CII

a tempo

poco rit.

arm.7

arm.9 arm.12

vigoroso

CIII

②

③

½C1

CIII

CIII

CVI

CVI

ppp

p

CII

poco rit.

CII

a tempo

③

appassionato

CVII

p

arm.8ve

CV

arm.7

art.
arm.8ve

arm.8ve

p

energico

f

CV

CVI

rit.

Tempo I

arm.12

poco a tempo

rit.

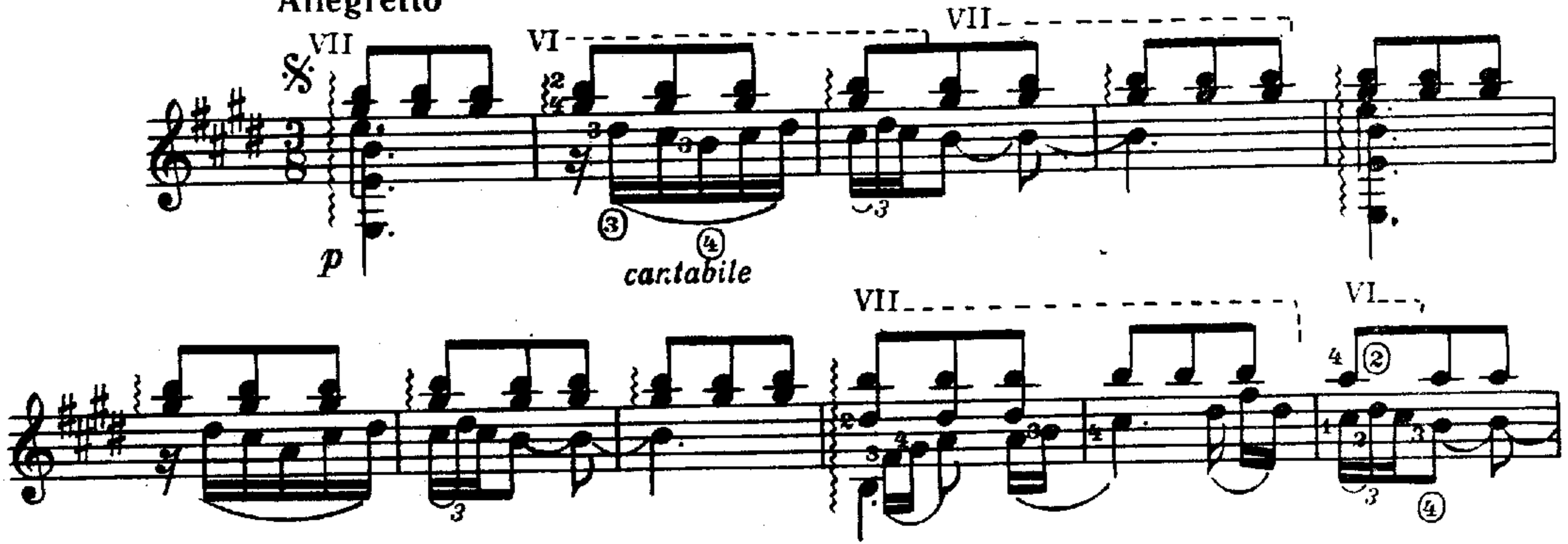
arm.7

ИСПАНСКАЯ СЮИТА

I. Гранада

Серенада

И. АЛЬБЕНИС



с 9283 к

VII VI

ossia

ossia

pp VII

pp

p VI VII IX *mf*

② IV

③ ⑥ *p*

rit.

a tempo

dolce legato

p

II

marcato

pp

II

II

14 13

иск. фл.

I

cantando

I

poco rubato

I

VI

cresc.

dim.

pp

II

rit.

m i

a tempo

II

p *dolce* *legato*

rit.

II

rit.

14 13

иск. фл.

a tempo

I
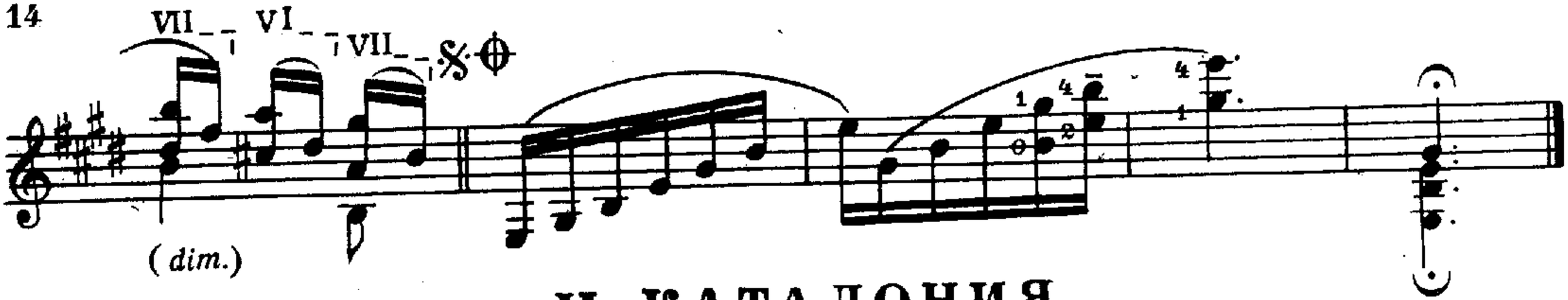
rit.

a tempo

II

V

II



II. КАТАЛОНИЯ

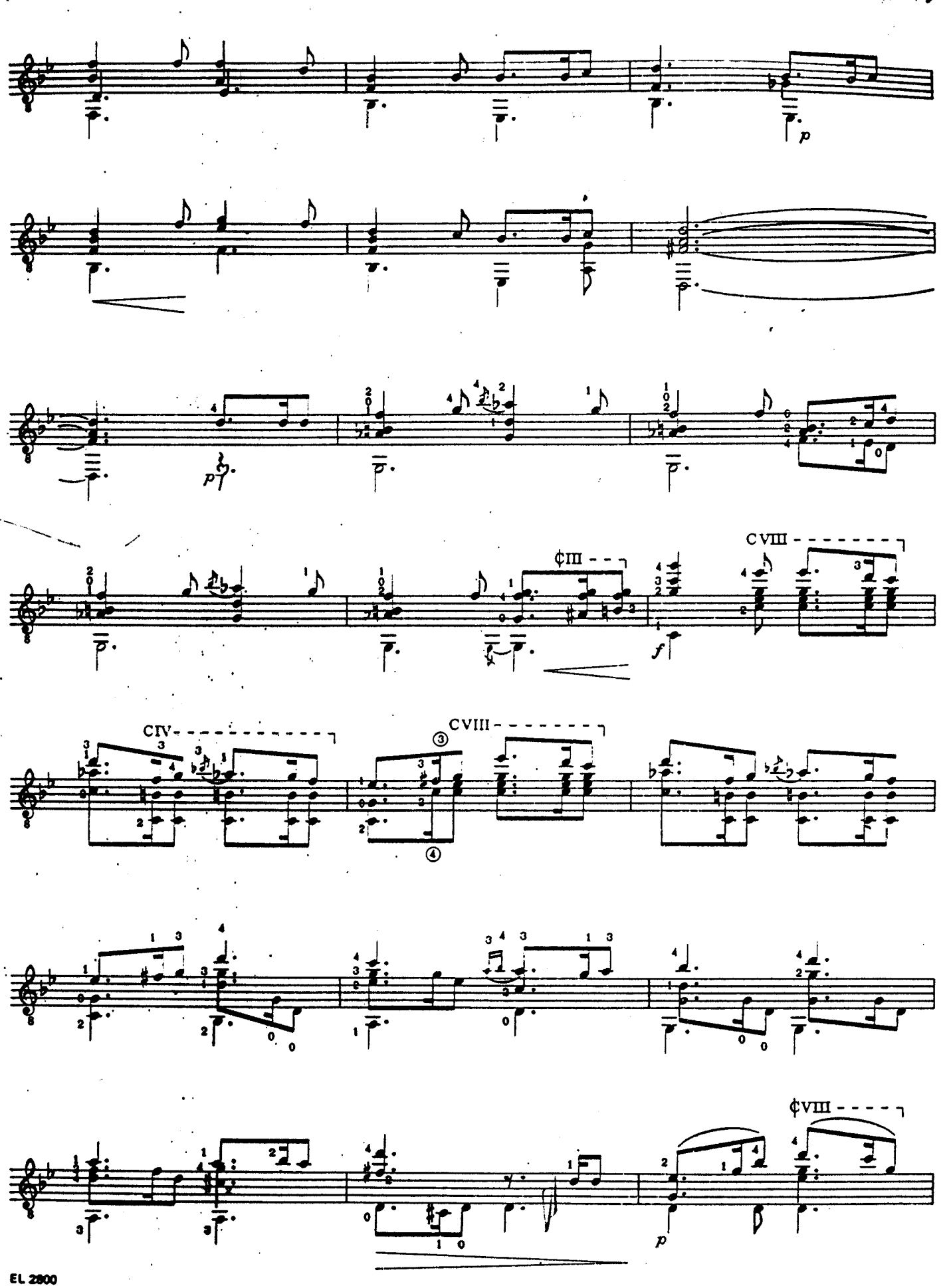
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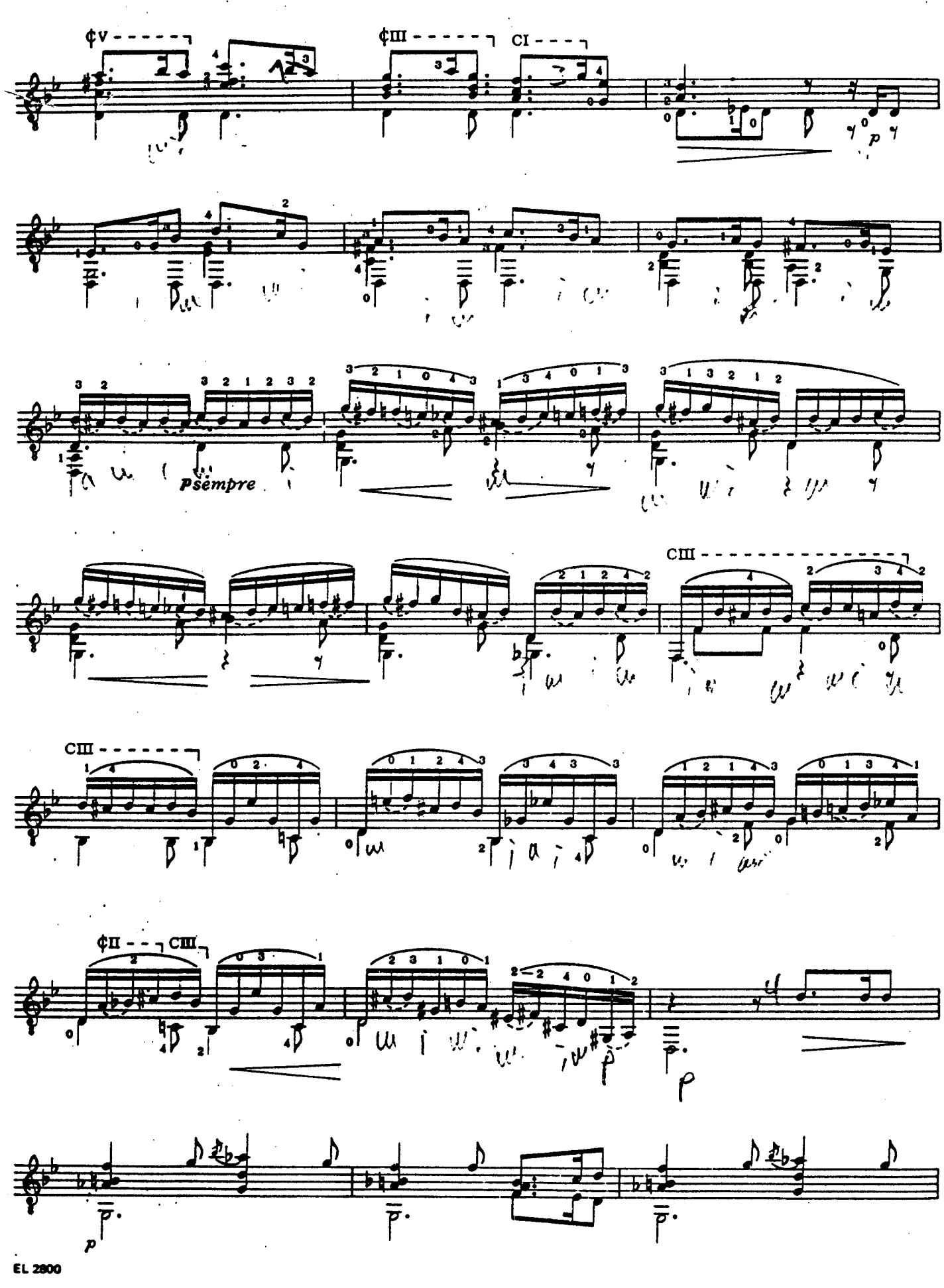
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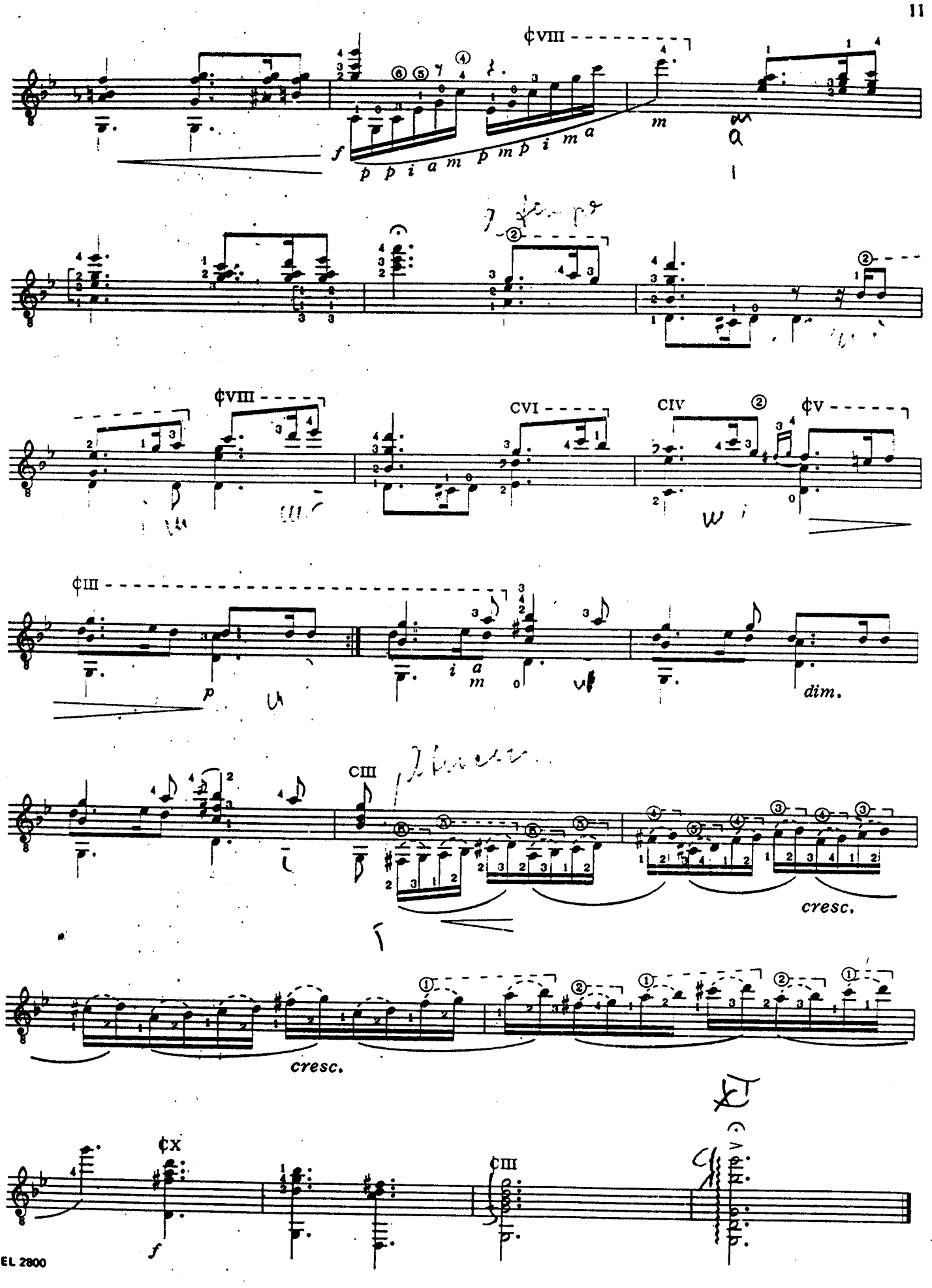
Allegro

harm.7

⑤ = G
⑥ = D
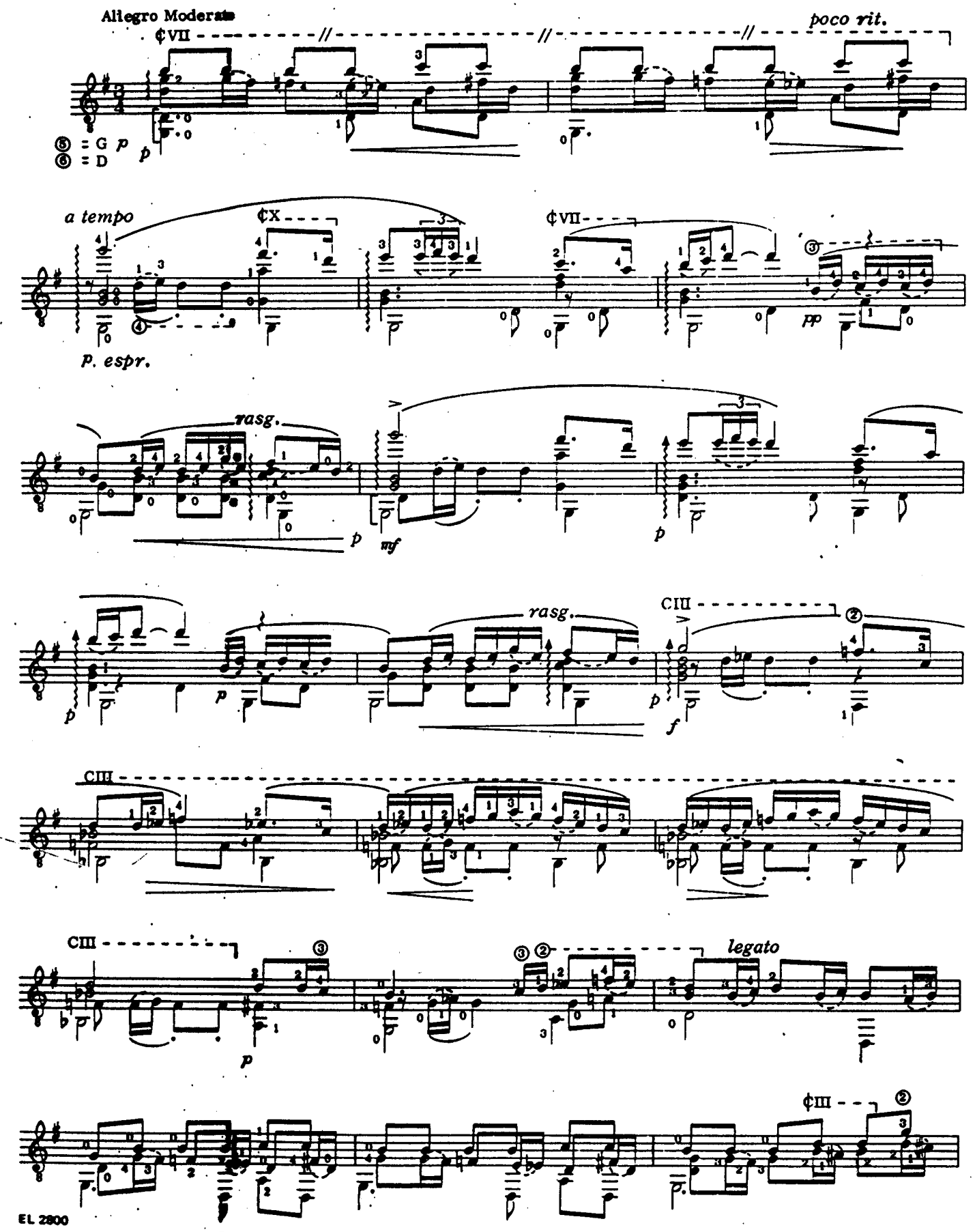

p
p
CVIII
¢III
f
CIV
CVIII
¢VIII
p
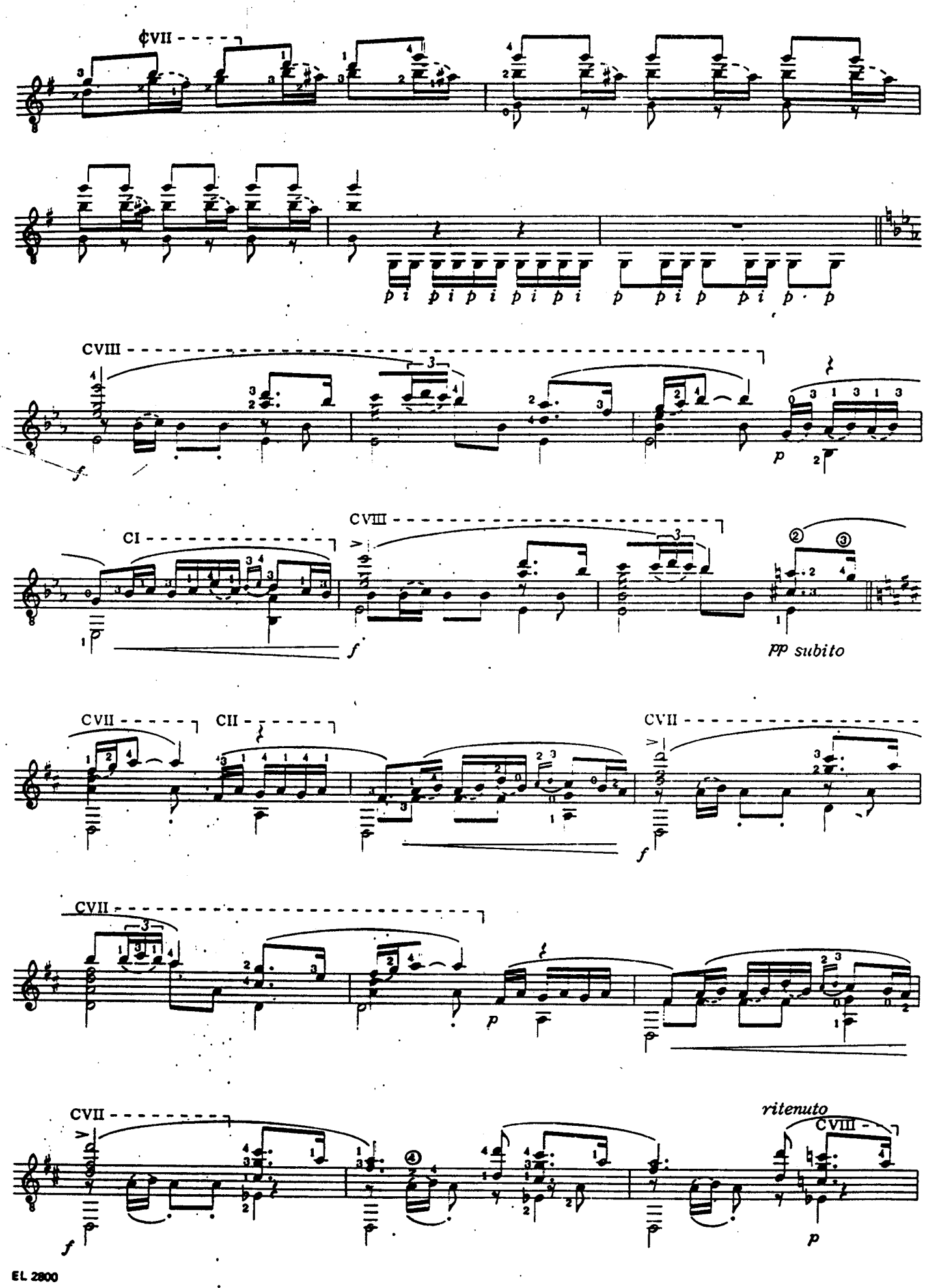

¢V
¢III
CI
p
p sempre
CIII
CIII
¢II
CIII
p
p
p
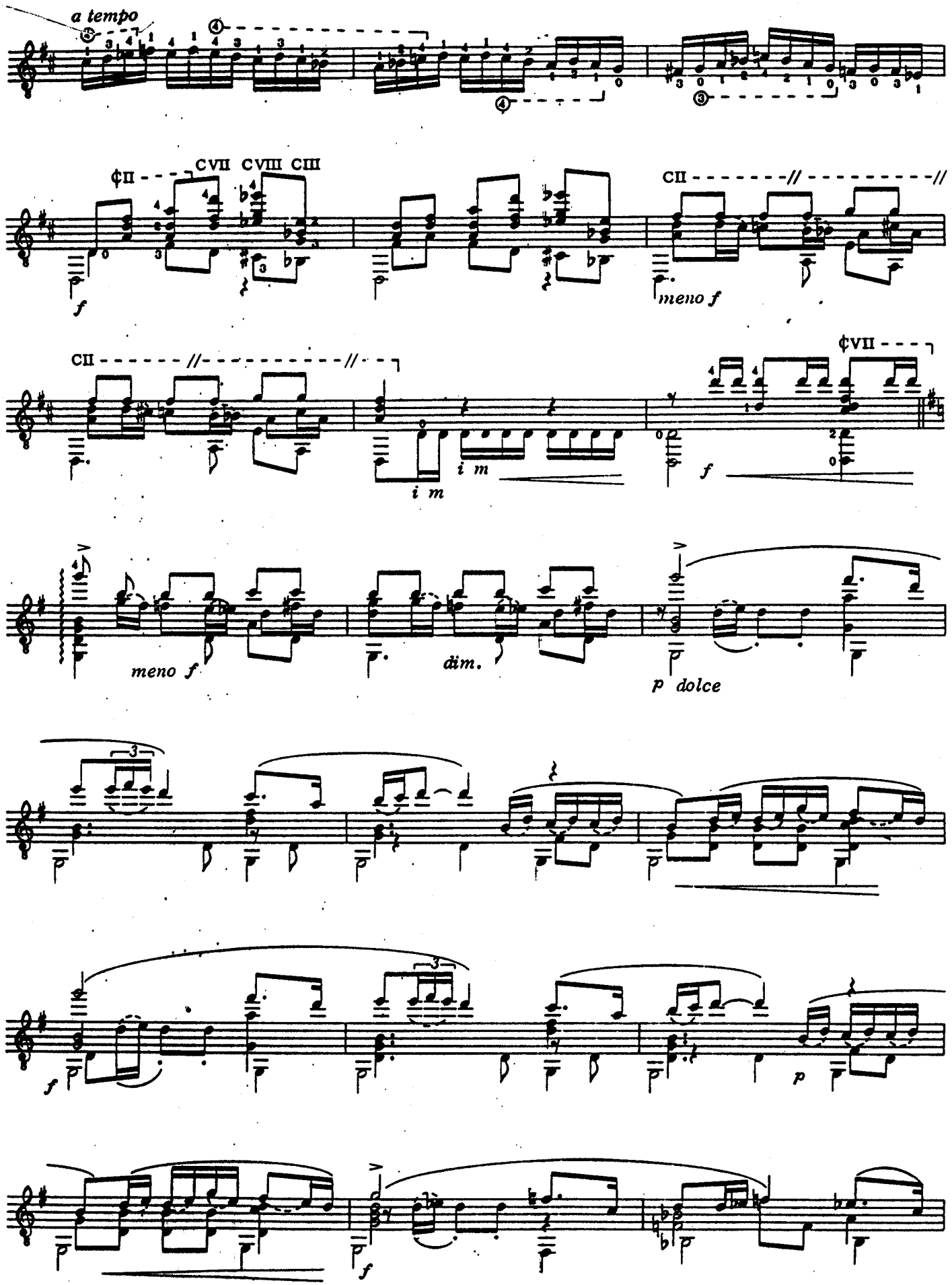

¢VIII
f
p p i a m p m p i m a
m
¢VIII
CVI
CIV
¢V
¢III
p
i a m
dim.
CIII
cresc.
cresc.
¢X
f
¢III

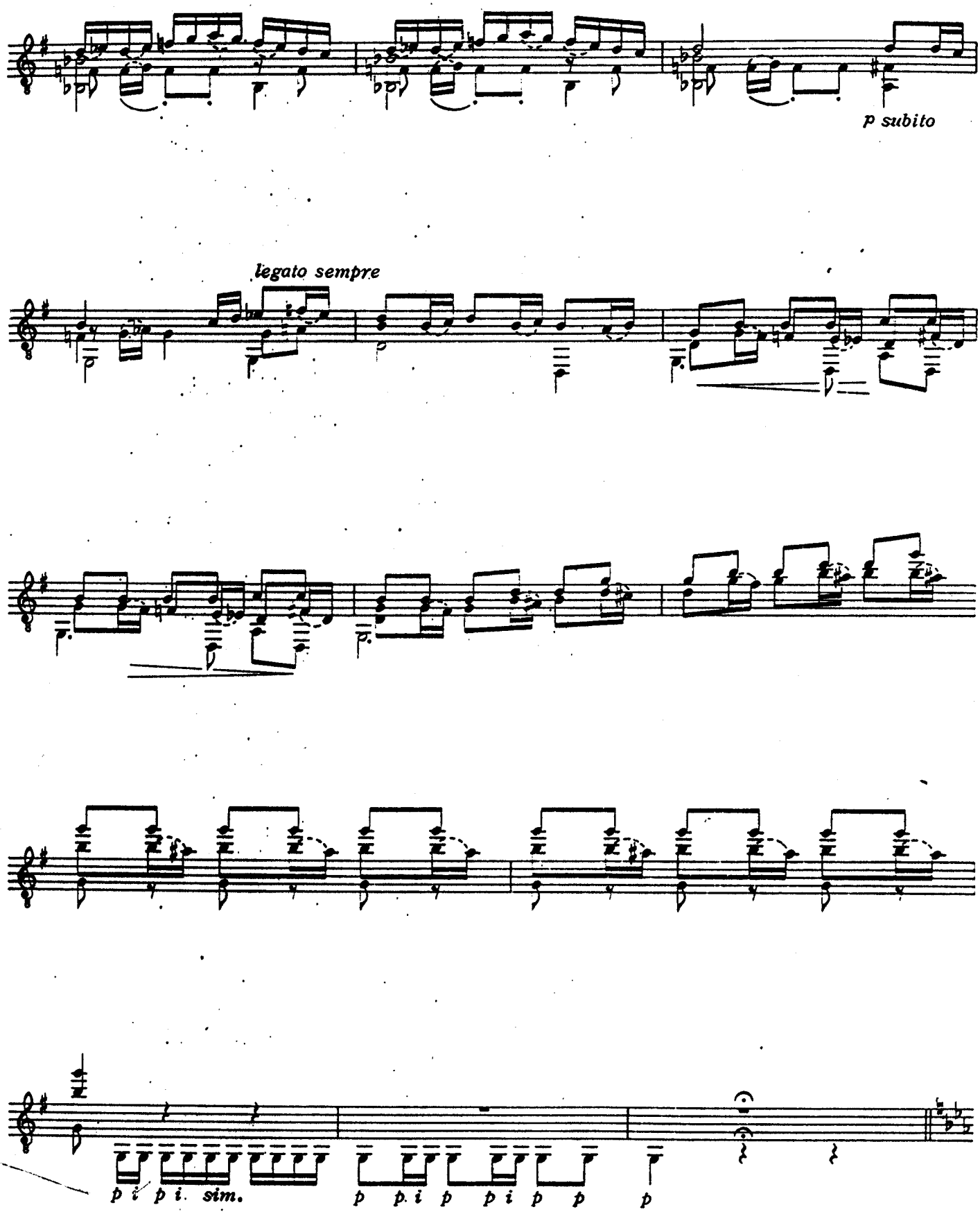
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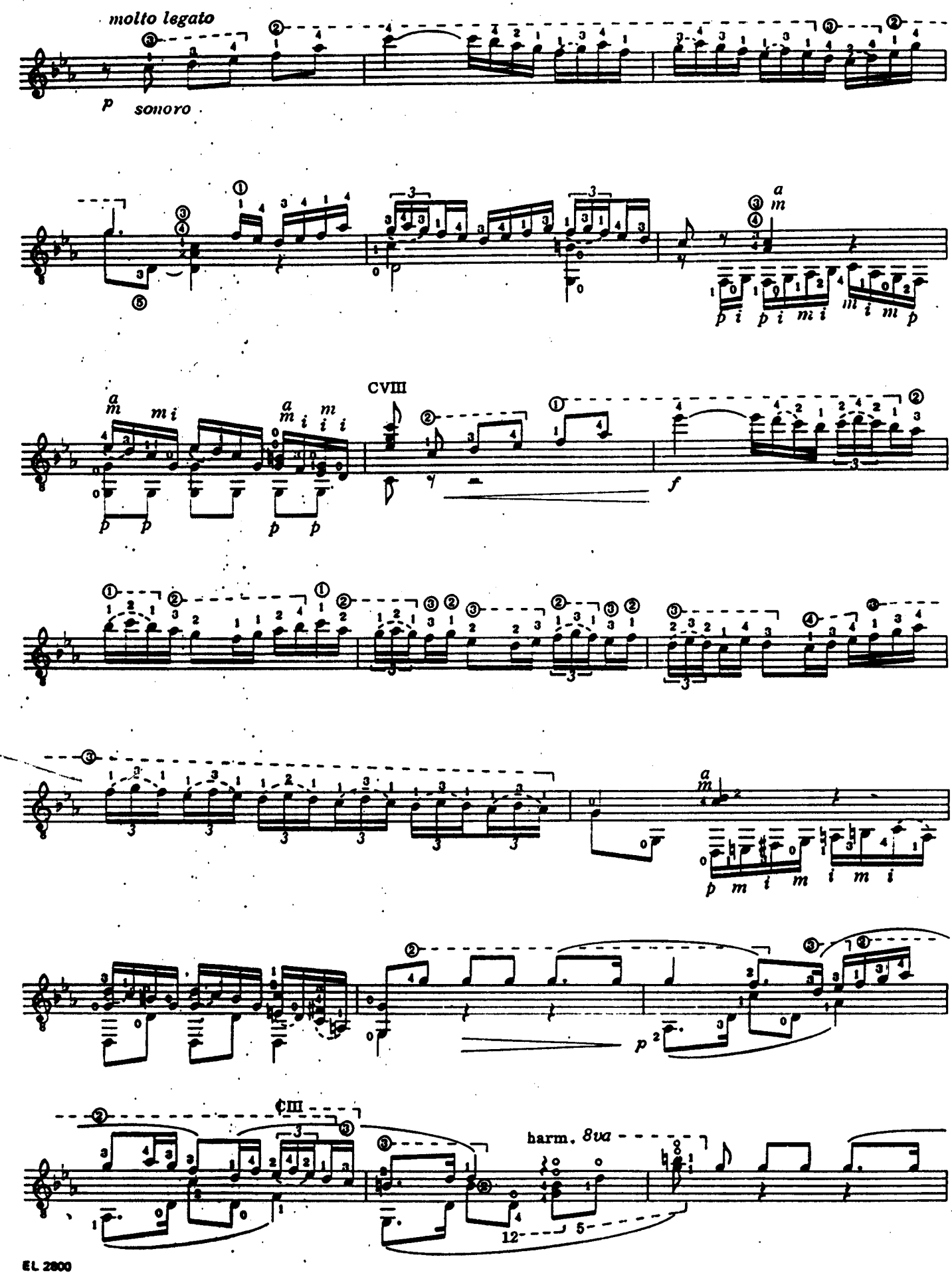
(Sevillanas)
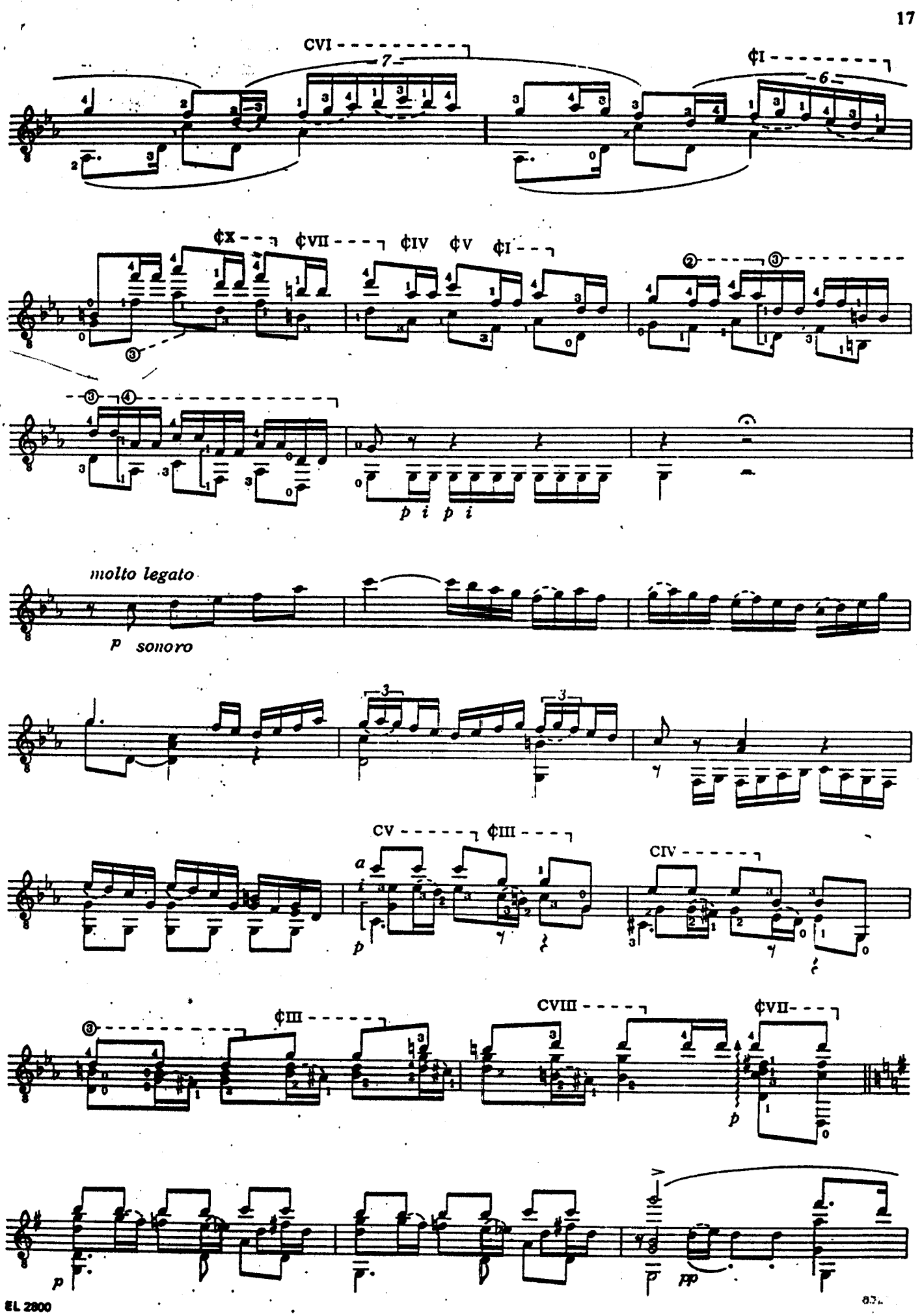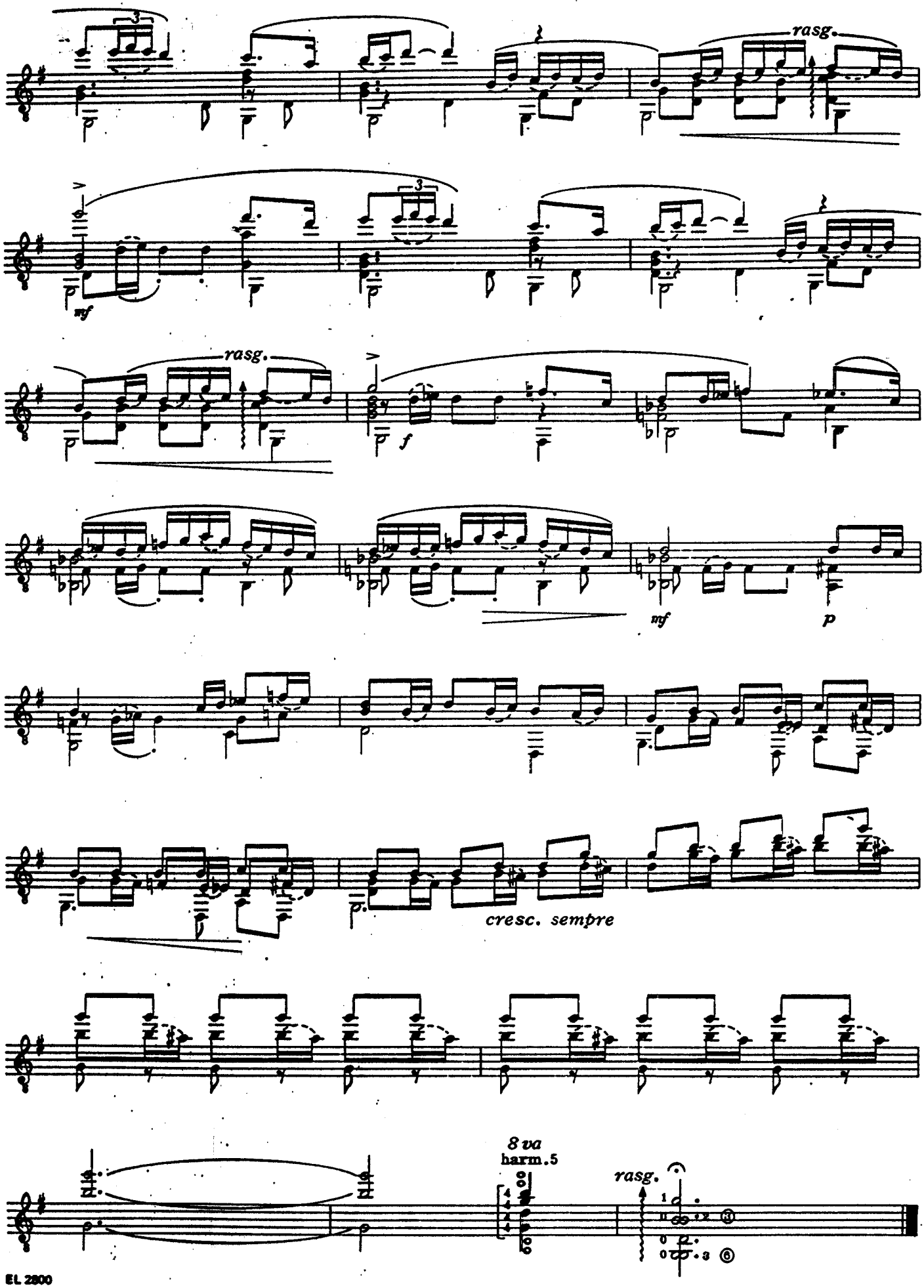



¢VII
p i p i p i p i p i p i
p p i p p i p p
CVIII
f
p
CI
CVIII
f
②
③
pp subito
CVII
CII
CVII
f
CVII
p
CVII
ritenuto
CVIII
f
④
p


a tempo
CVII CVIII CIII
CII
meno f
i m
dim.
p dolce
f
p


p subito
legato sempre
p i p i sim.
p p i p p i p p
p
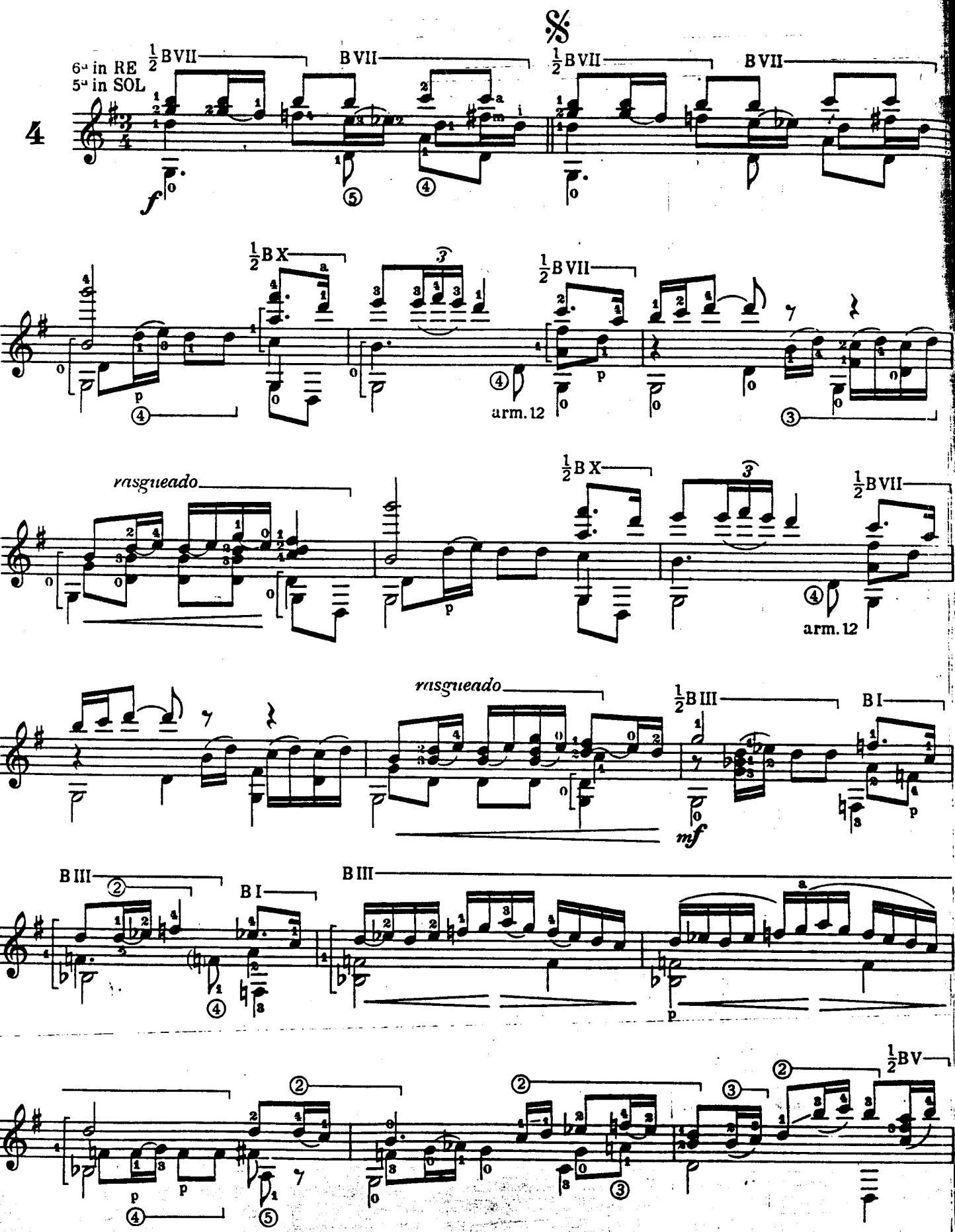

molto legato
p sonoro
CVIII
f
harm. 8va
12
5
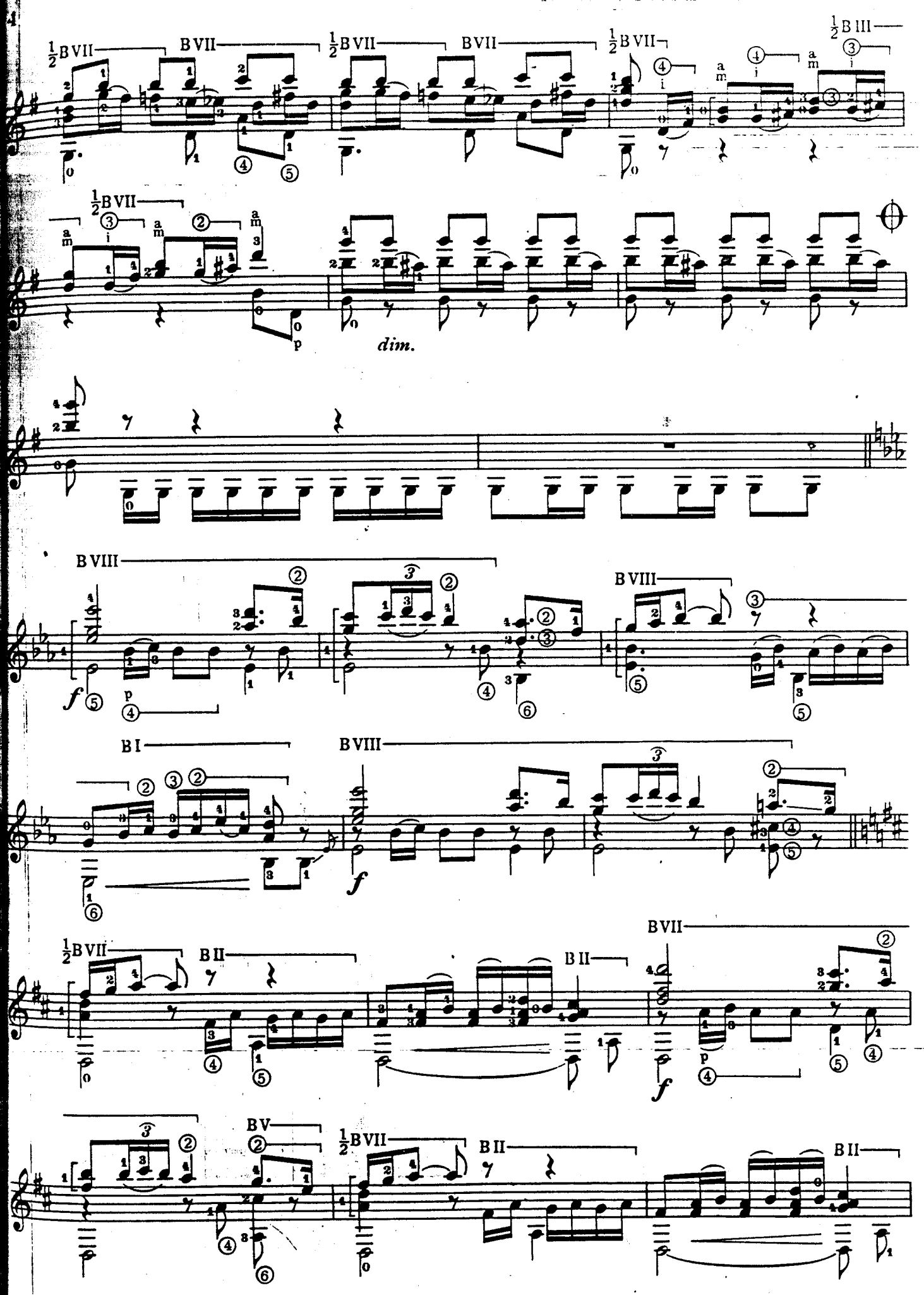

CVI
7
¢I
6
¢X
¢VII
¢IV
¢V
¢I
p i p i
molto legato
p sonoro
3
3
CV
¢III
a
p
CIV
¢III
CVIII
¢VII
p
p
pp
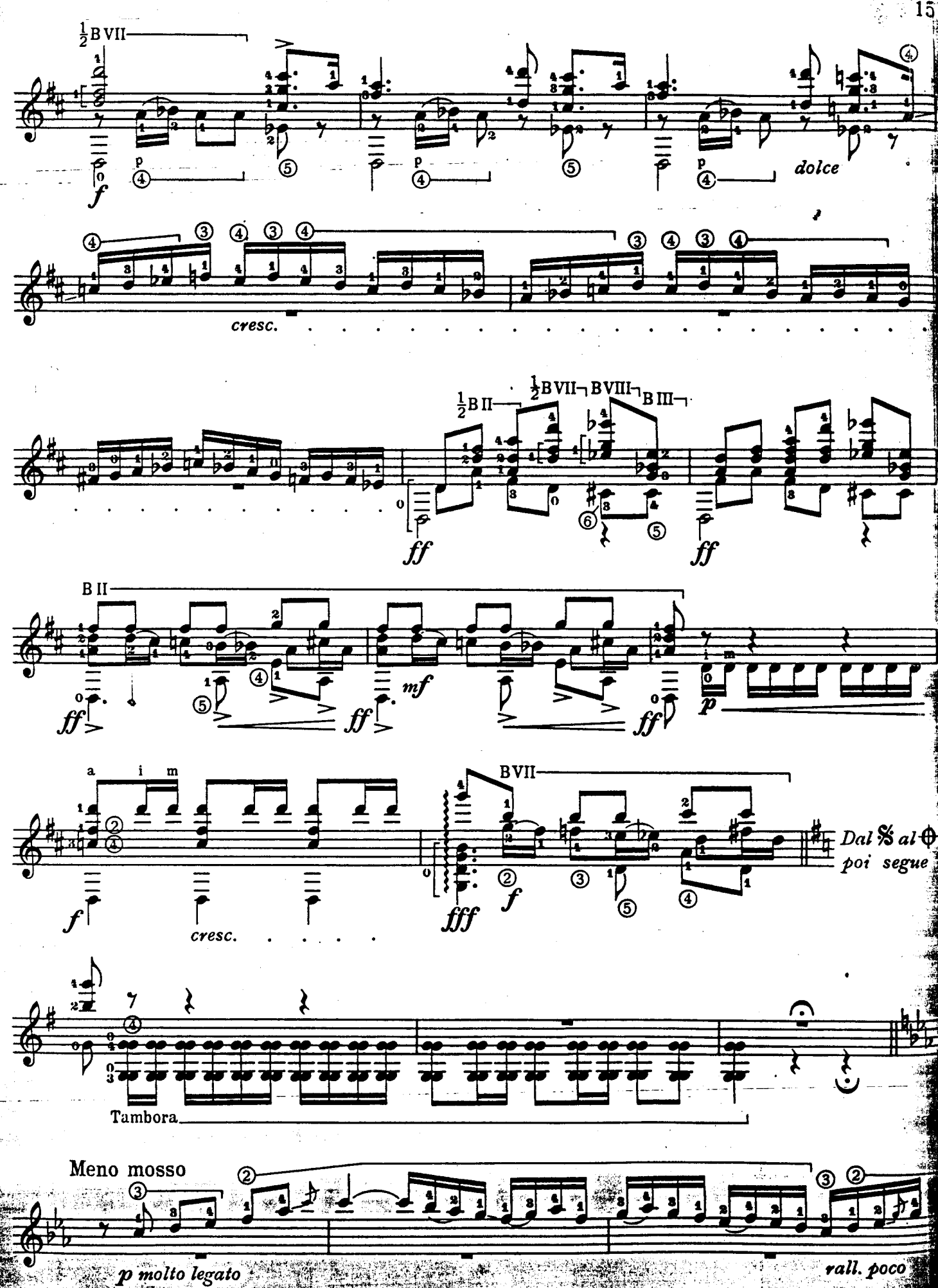

rasg.
mf
rasg.
f
mf
p
cresc. sempre
8va
harm.5
rasg.
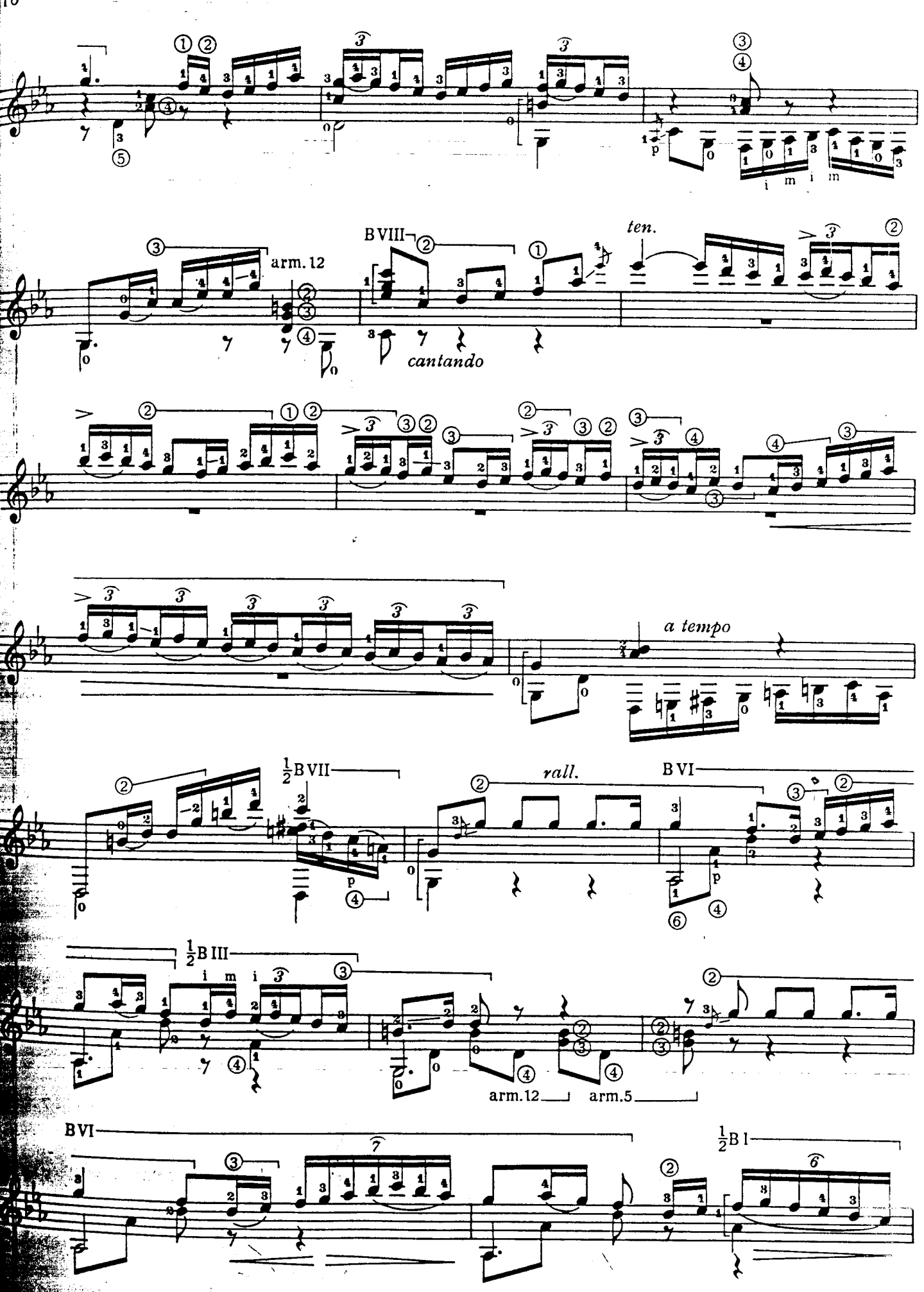
I. Albéniz
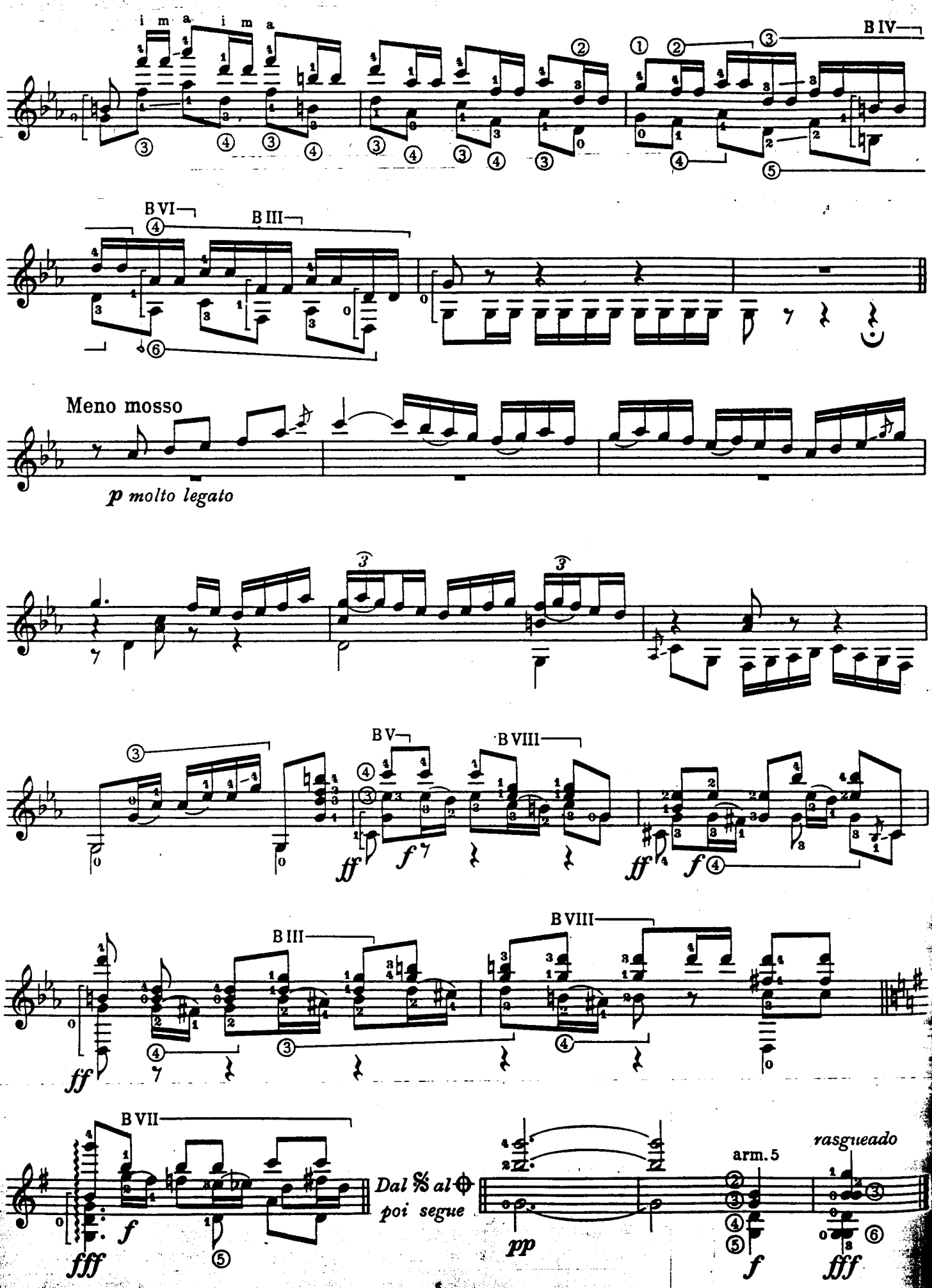
SEVILLA




½B VII
B VII
½B III
dim.
B VIII
B I
B II
B V


½B VII
f
p
dolce
cresc.
½B II
½B VII
B VIII
B III
ff
mf
B II
a i m
B VII
fff
Dal 𝄋 al ⊕
poi segue
Tambora
Meno mosso
p molto legato
rall. poco

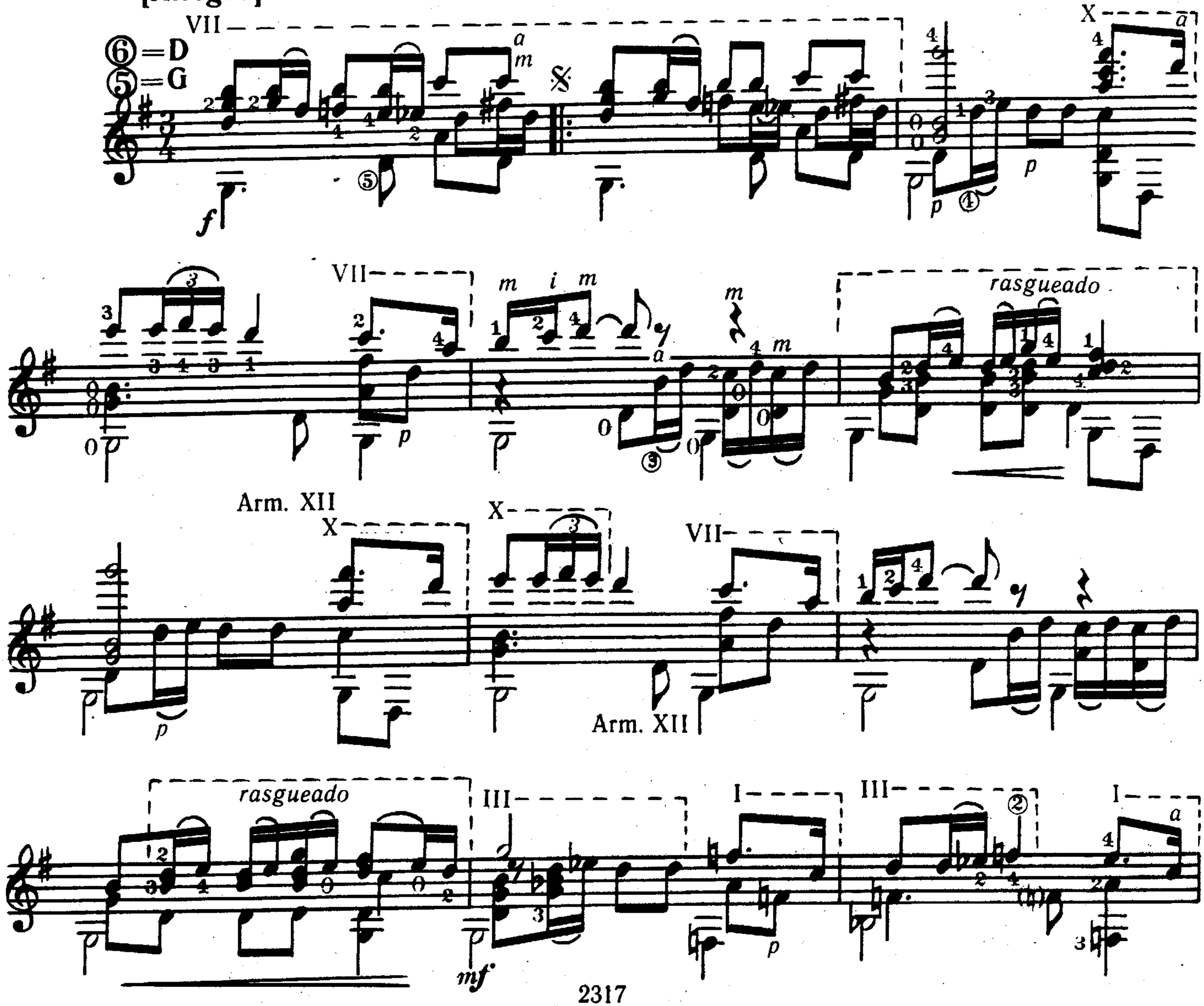

arm. 12
BVIII
ten.
cantando
a tempo
½BVII
rall.
BVI
½BIII
arm.12
arm.5
BVI
½BI


i m a i m a
B IV
B VI
B III
Meno mosso
p molto legato
B V
B VIII
ff
f
B III
B VIII
ff
B VII
fff
f
Dal 𝄋 al ⊕
poi segue
pp
arm. 5
f
rasgueado
fff

СЕВИЛЬЯ

Переложение Ф. ТАРРЕГИ и М. ЛЬОБЕТА

[Allegro]



dim.

II VII

f *p* *p*

p *dolce* *m* *i m i* *cresc.*

II VII VIII III II VII VIII III II

ff *p* *ff* *ff* *ff* *i m*

ff *mf* *ff* *i m* *p* *f* *cresc.*

VII 2.

fff *f* tamburo

meno mosso *molto legato* rall. poco

Arm. XII

cantando

ten.

a tempo

rall.

Arm. XII

Meno mosso

P molto legato

rasgueado

III. СЕВИЛЬЯ

Севильяна

Allegretto

rit. poco

a tempo

espressivo

XI

VIII

VII

VIII

VIII

VII

VII

pp sub.

VI

VII

f

p

VII

f

a tempo

rit

p

pp *staccato*

IV

V

IV

V

f

II a m a m II II

VII IX IV

f

p molto legato
sonore

II i m

f

6 6

II II II

p
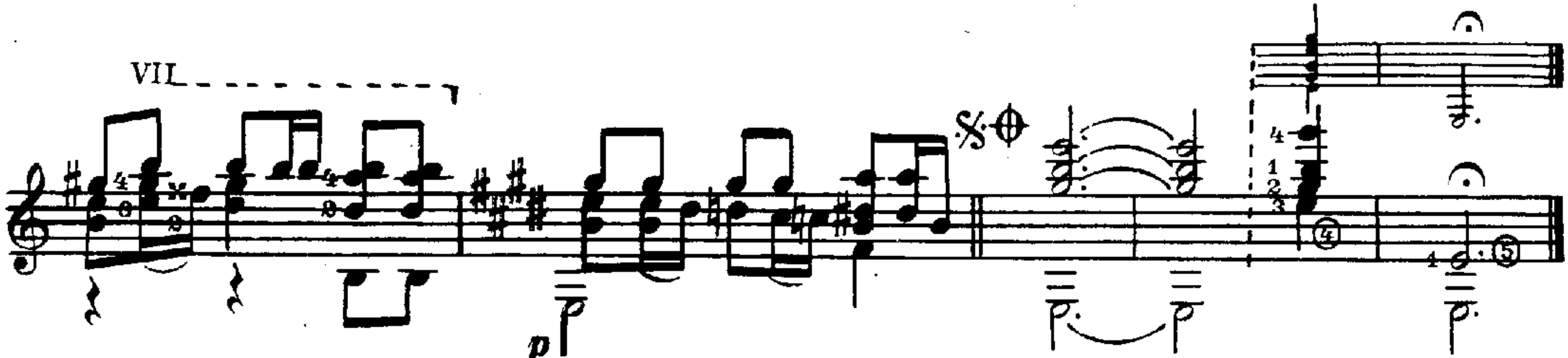
иск.фл.

III III

p molto legato
sonoro

V VIII III

cresc.
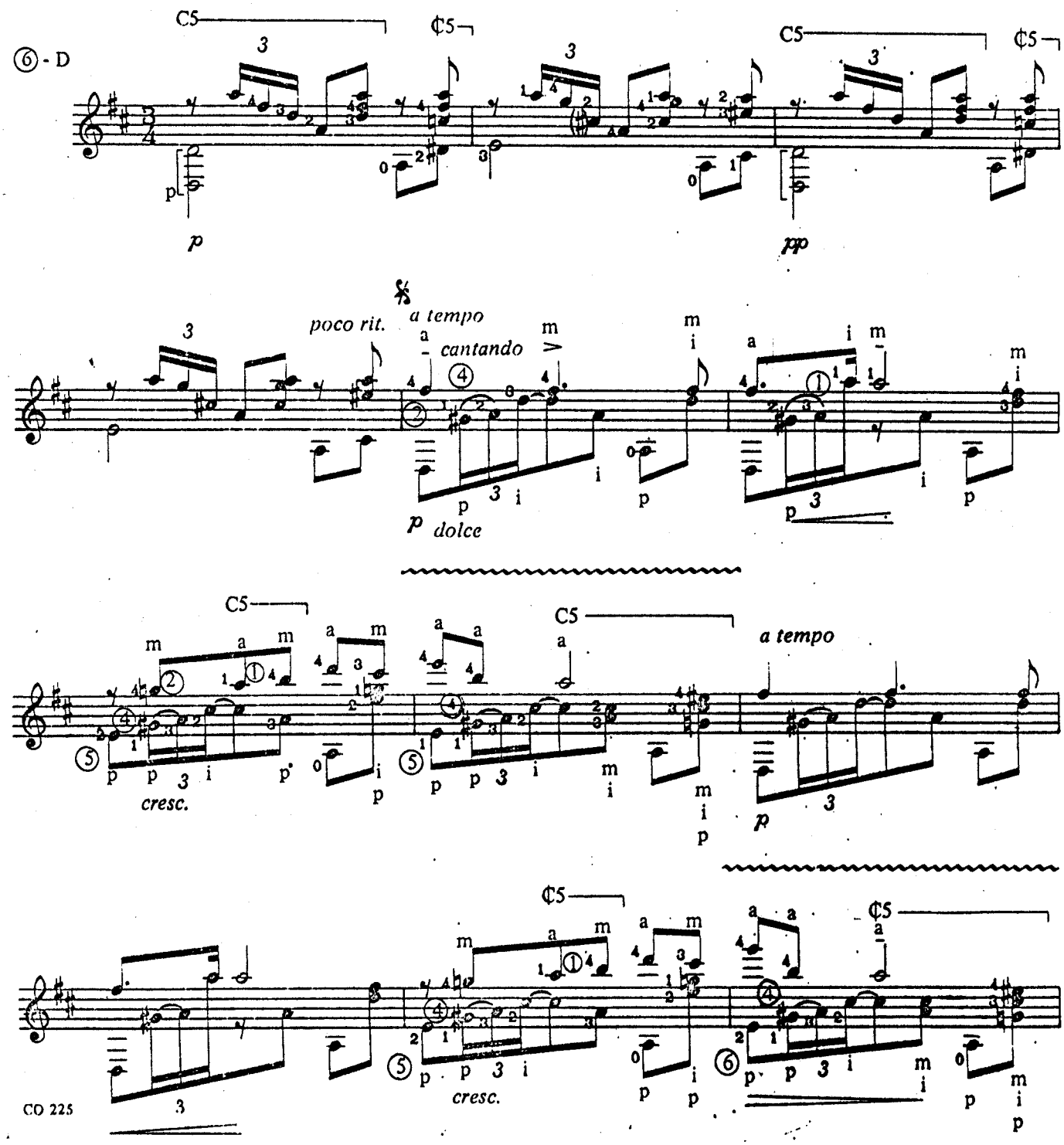


IV. [illegible]

CADIZ
(SAETA)
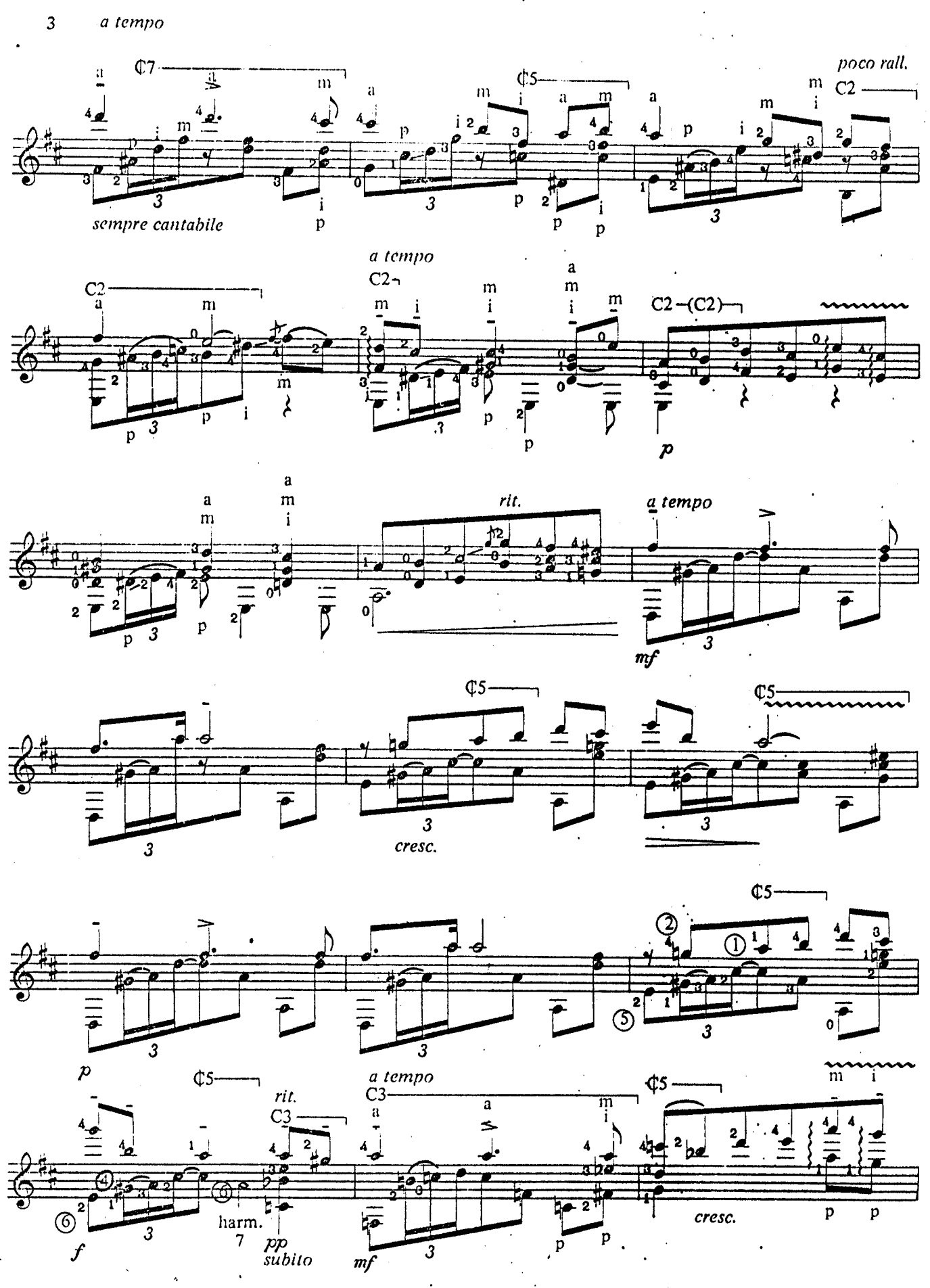
Transcribed by
Carlos Barbosa-Lima
(1976)

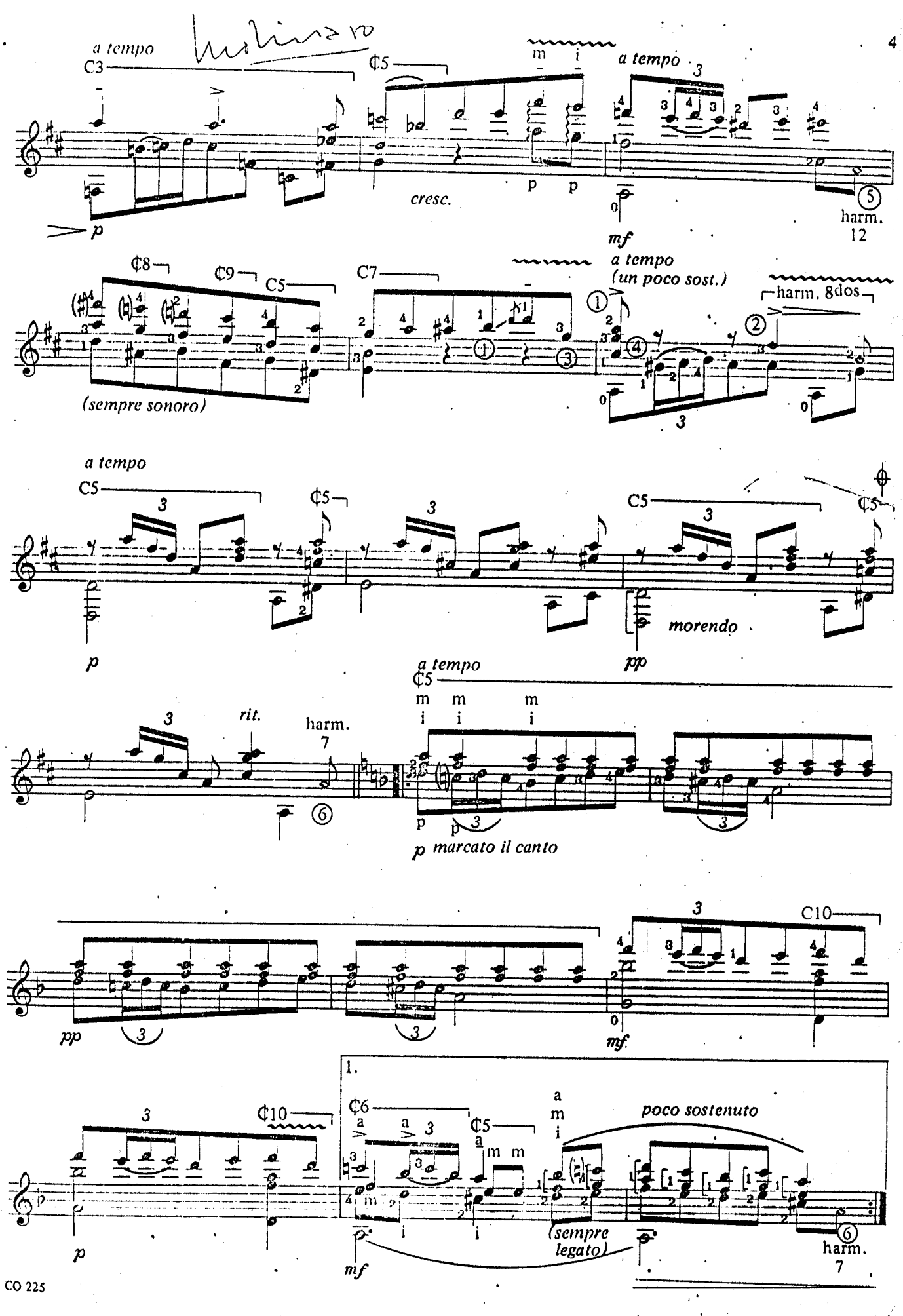
ISAAC ALBENIZ
(1860-1909)

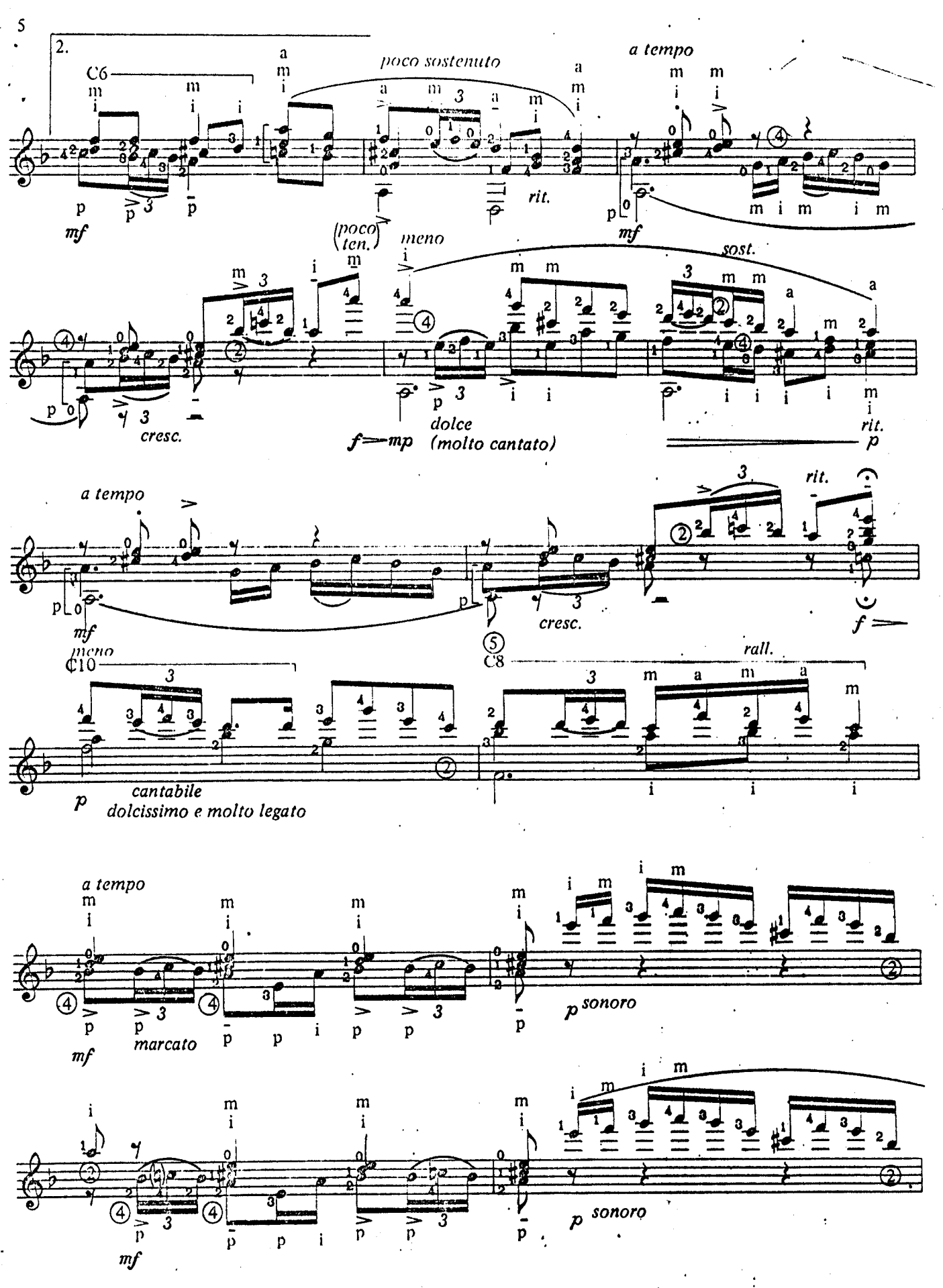
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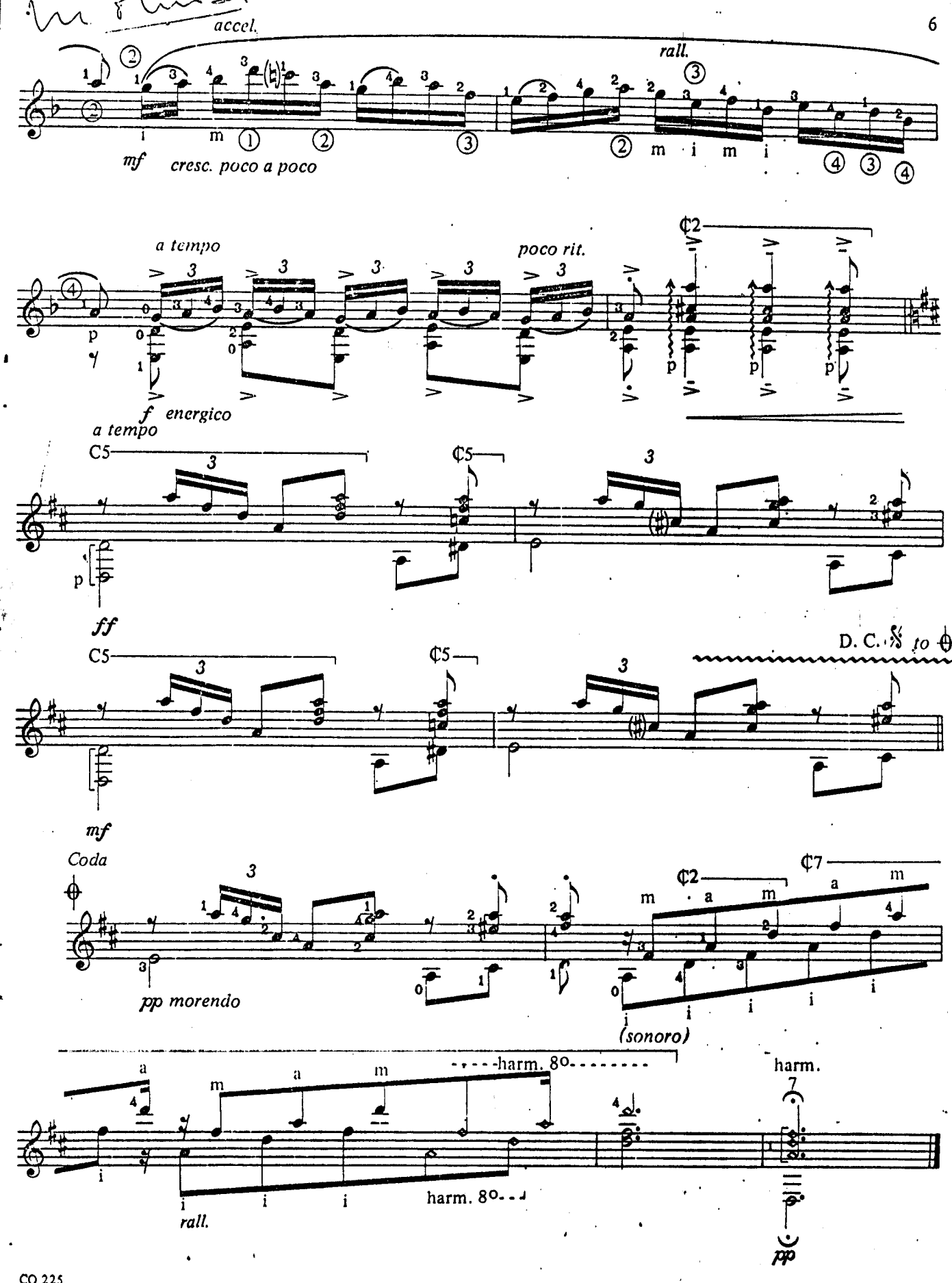


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a tempo
poco rall.
sempre cantabile
a tempo
rit.
a tempo
mf
cresc.
p
rit.
a tempo
harm.
pp subito
mf
cresc.


a tempo
C3
¢5
m i
a tempo
3
p p
cresc.
p
mf
5
harm.
12
¢8
¢9
C5
C7
a tempo
(un poco sost.)
harm. 8dos
(sempre sonoro)
a tempo
C5
¢5
C5
¢5
morendo
p
pp
a tempo
¢5
m m m
i i i
rit.
harm.
7
6
p
p
p marcato il canto
C10
pp
mf
1.
¢10
¢6
¢5
poco sostenuto
(sempre legato)
mf
6
harm.
7


2.
C6
poco sostenuto
a tempo
rit.
mf
(poco ten.)
meno
sost.
cresc.
f—mp
dolce
(molto cantato)
rit.
p
a tempo
rit.
mf
cresc.
f
meno
C10
C8
rall.
p
cantabile
dolcissimo e molto legato
a tempo
marcato
mf
p sonoro
p sonoro


accel.
rall.
mf
cresc. poco a poco
a tempo
poco rit.
f energico
a tempo
ff
D. C. 𝄋 to ⊕
mf
Coda
pp morendo
(sonoro)
harm. 8o
harm.
rall.
pp

ISAAC ALBENIZ

CADIZ

Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland
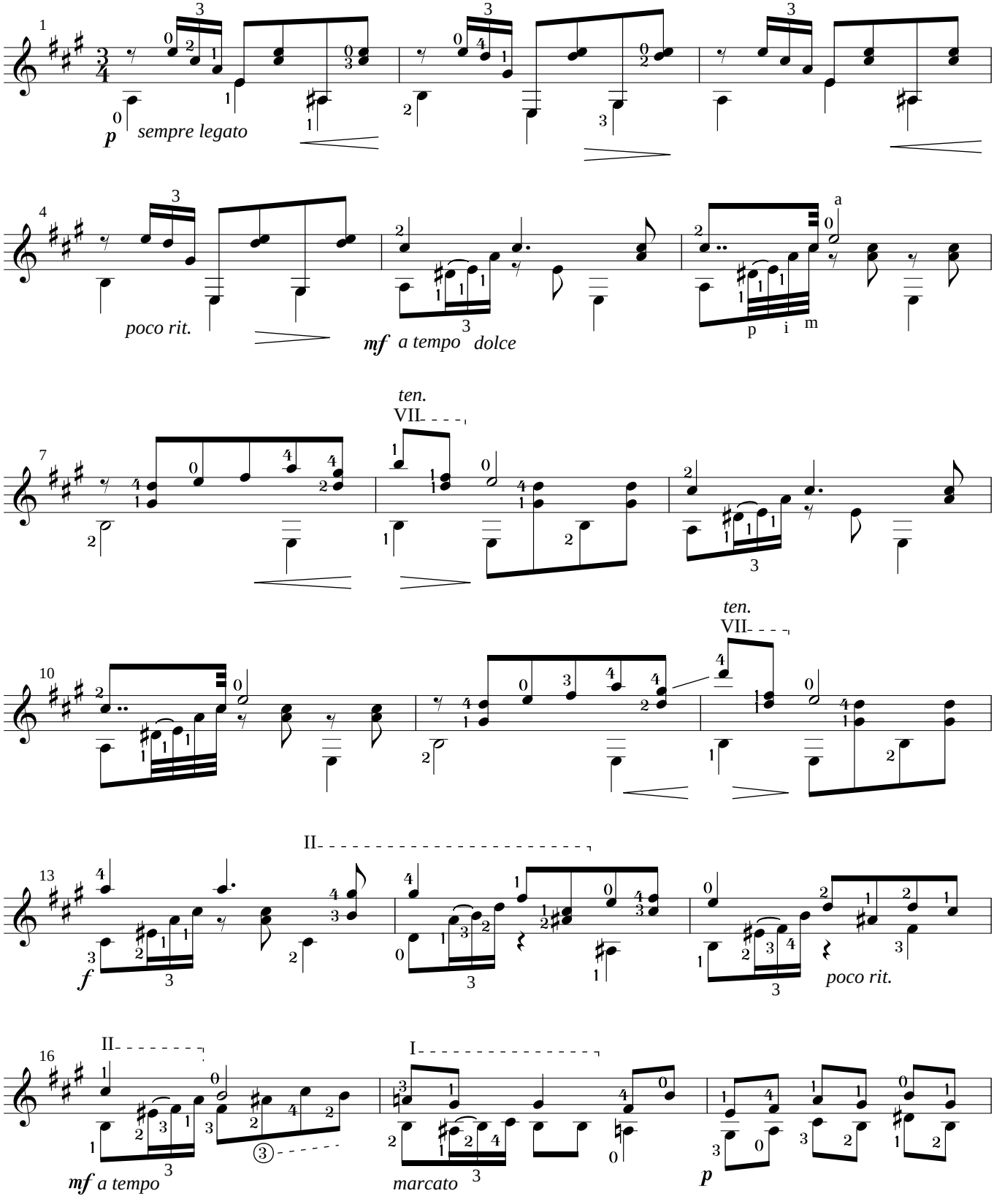
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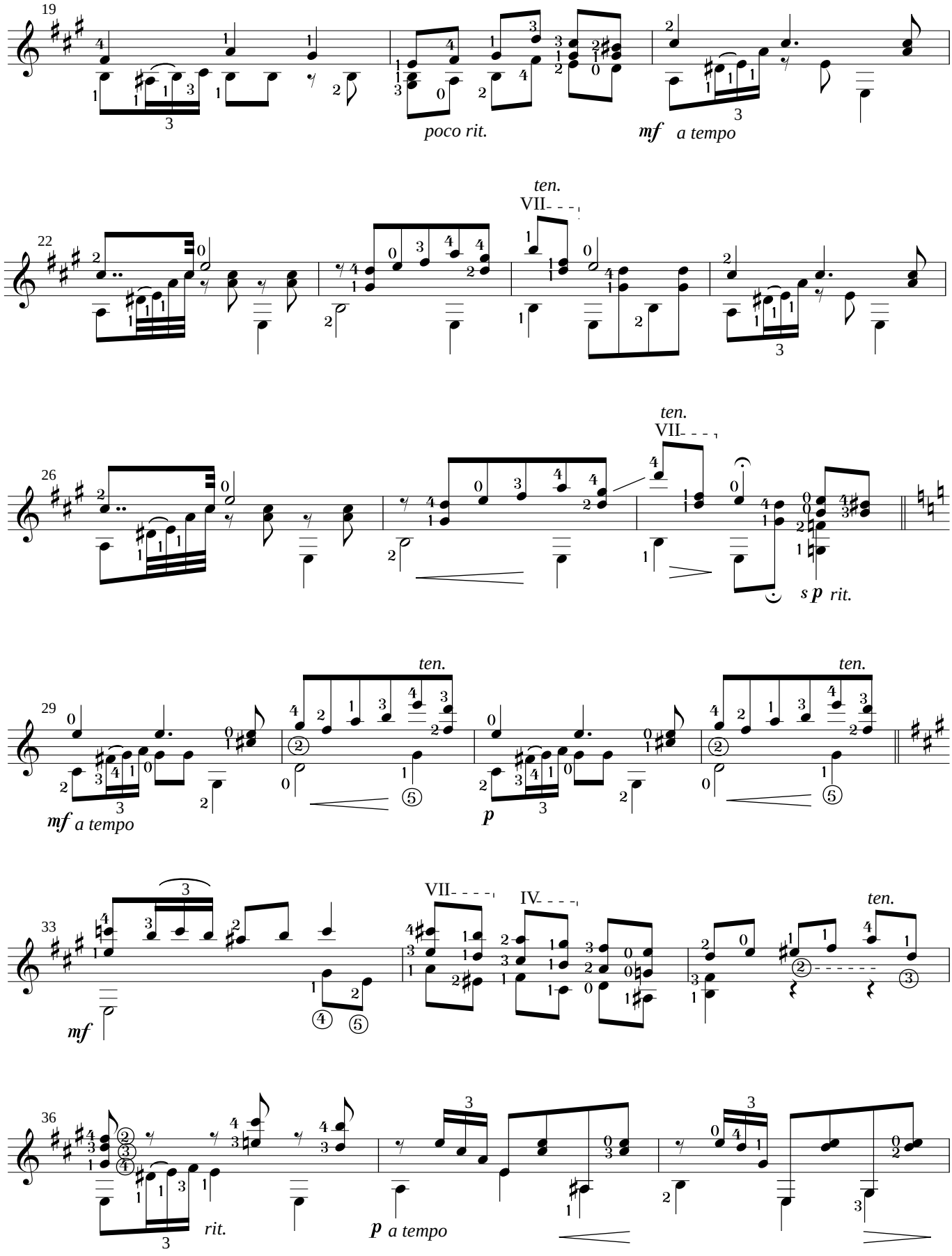
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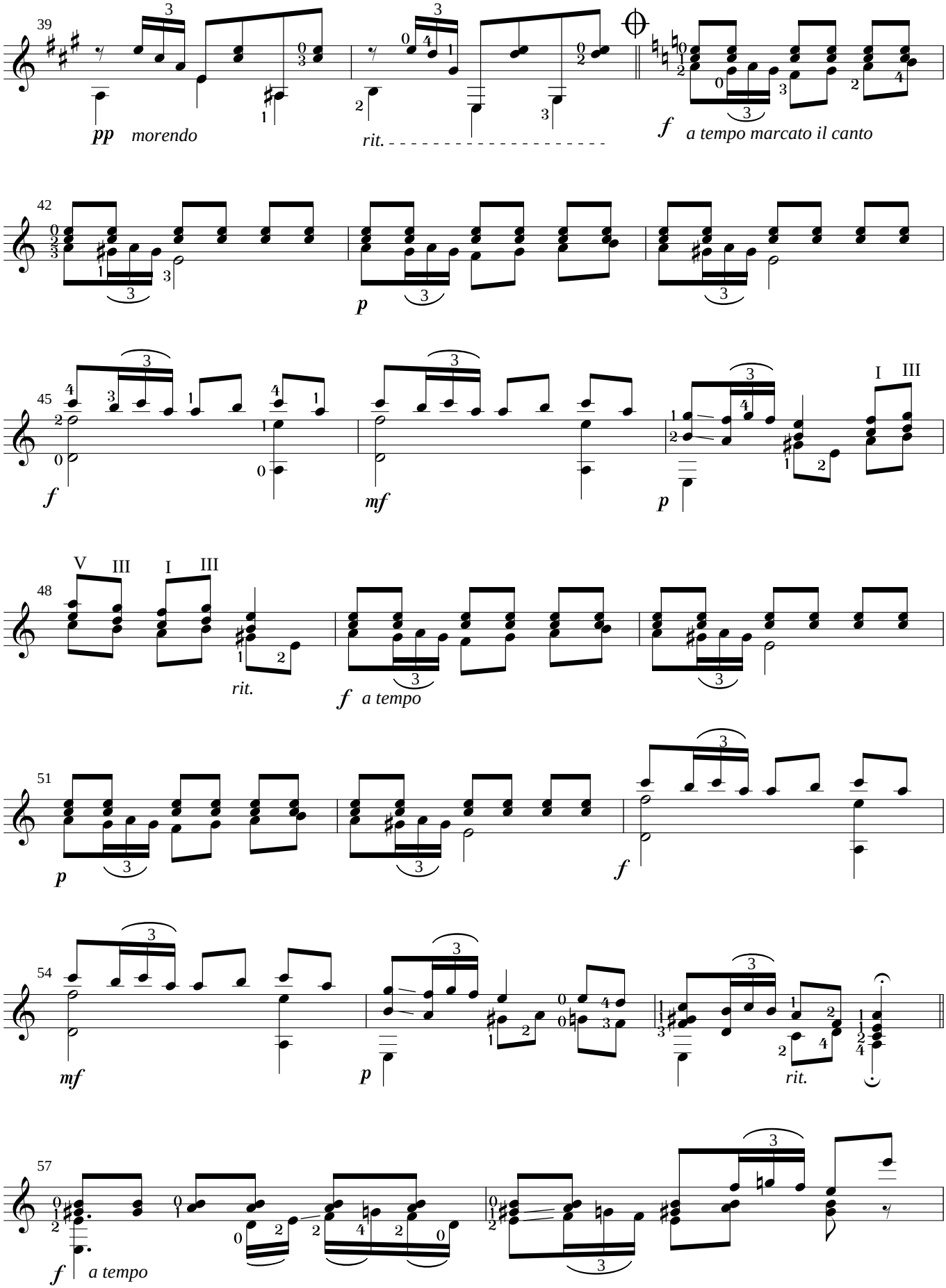
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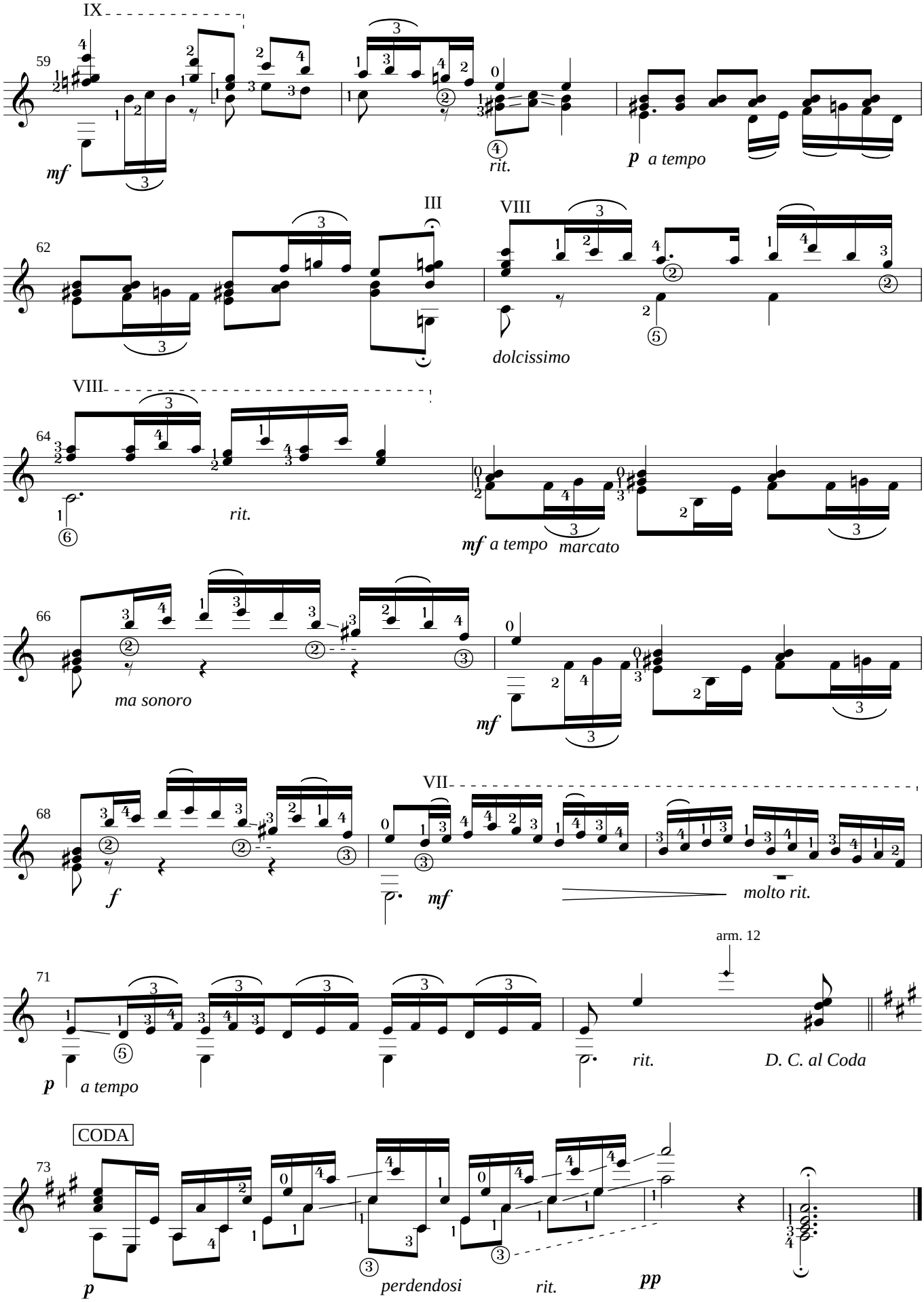
Allegro ma non troppo



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19
poco rit.
mf a tempo
22
ten.
VII
26
ten.
VII
s p rit.
29
ten.
mf a tempo
p
ten.
33
VII
IV
mf
ten.
36
rit.
p a tempo


39
pp morendo
rit.
f a tempo marcato il canto
42
p
45
f
mf
p
I III
48
V III I III
rit.
f a tempo
51
p
f
54
mf
p
rit.
57
f a tempo


IX
59
mf
rit.
p a tempo
III
VIII
62
dolcissimo
VIII
64
rit.
mf a tempo marcato
66
ma sonoro
mf
VII
68
f
mf
molto rit.
arm. 12
71
p a tempo
rit.
D. C. al Coda
CODA
73
p
perdendosi
rit.
pp

КАДИКС

Серенада

Переложение Г. ФОРТЕА

Allegretto ma non troppo

p sempre legato

pp

poco rit.

a tempo

calando dolce

dolce

cresc.

poco rit.

a tempo

poco rit.

a tempo

marcato

[rit.]

[a tempo]

f

p

III **rit.**

cresc.

rit. X

sub. pp

[a tempo]

mf

rit.

[a tempo]

V

VII III IV

mf

II I

[rit.]

a tempo

sotto voce

pp morendo

rit.

a tempo

pp

marcato el canto

mf

p

[rit.]

I III V III I III

a tempo

p f pp

V

mf p

[rit.]

II

X

a tempo

mf

V

[rit.]

a tempo

p

VIII VII VIII [rit.]

a tempo

dolcissimo

mf

marcato

p ma sonoro

mf mf

rit. molto

Arm. XII

f a tempo

[rit.]

a tempo

f

poco rit.

a tempo

dolce

cresc.

poco rit.

a tempo

poco rit.

a tempo

marcato

rit.

a tempo

sub.

rit.

a tempo

p

rit.

a tempo

mf

VII II IV

II

I

[rit.]

a tempo

p

pp

pp

rit.

pp

perdendosi

4. CÁDIZ

(Canción)

Allegretto, ma non troppo

p

poco rit.

pp

a tempo
cantando

p *dolce*

¢II -

CII

poco rit.
¢II

CI

a tempo

poco rit.

a tempo

CII

¢IV

marcato

CII

p

p.

f

cresc.

pp subito

mf

rit.

cresc.

p

rit.

mf

harm.12

a tempo

sotto voce

pp morendo

ril.

a tempo

marcato il canto

(3 - 2)

CV

(CV)

CV

mf

p

harm.12

p

mf

p

a tempo

CII

CIX

CV

mf

p

p

CV

CV

CVIII

dolcissimo

a tempo

m i etc.

CIV

mf p

marcato

p p p p p etc.

mf

mf

f

a tempo

mf

p

f

p

a tempo

f

p

poco rit.

a tempo

cantando

cresc.

poco rit.

a tempo

poco rit.

a tempo

marcato

p

rit.

a tempo

f

rit.

pp subito

p

cresc.

rit.

a tempo

mf

harm. 12

a tempo

p

pp morendo

pp

p i p i p i etc.

¢V

rit.

¢IX
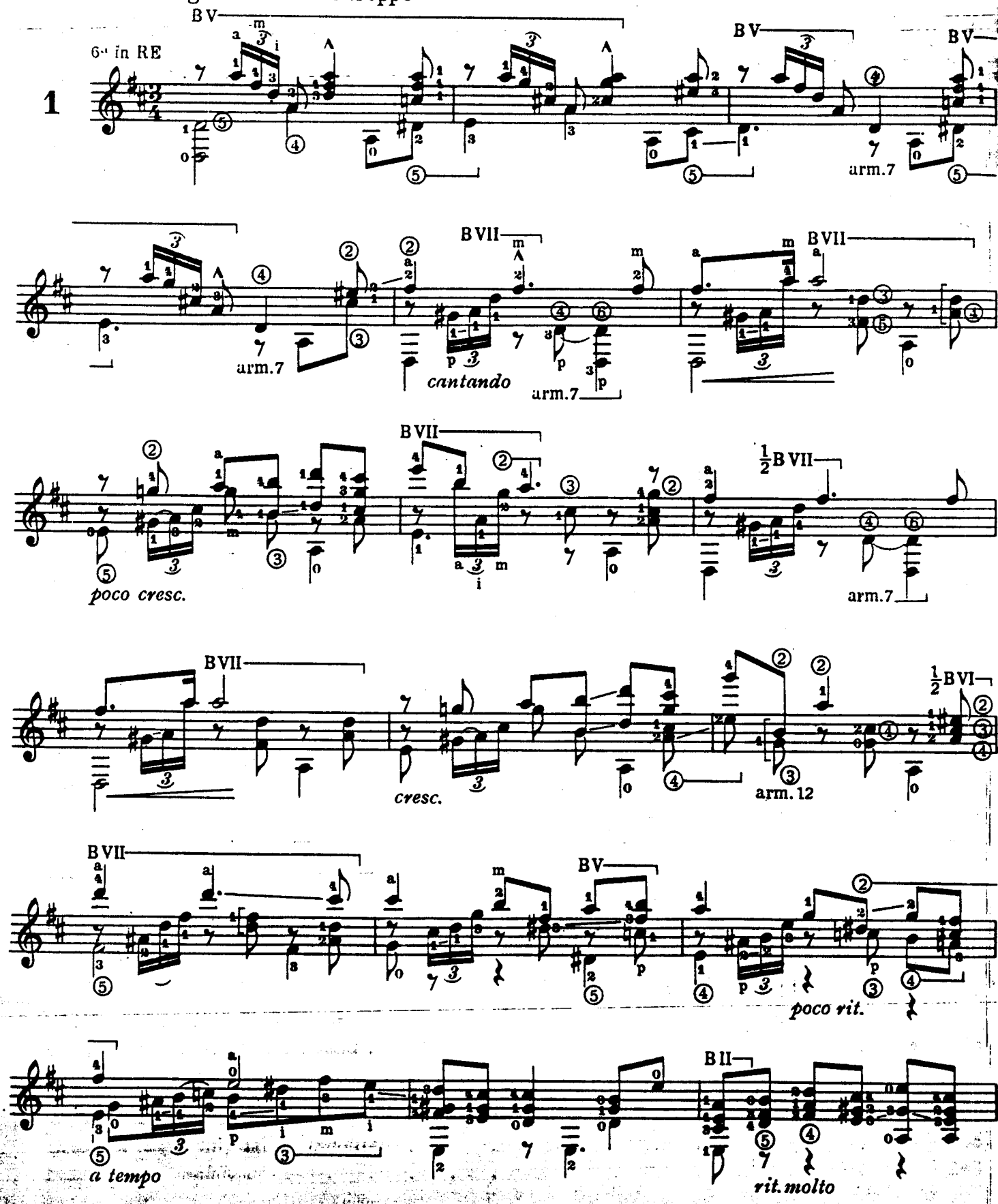
perdendosi
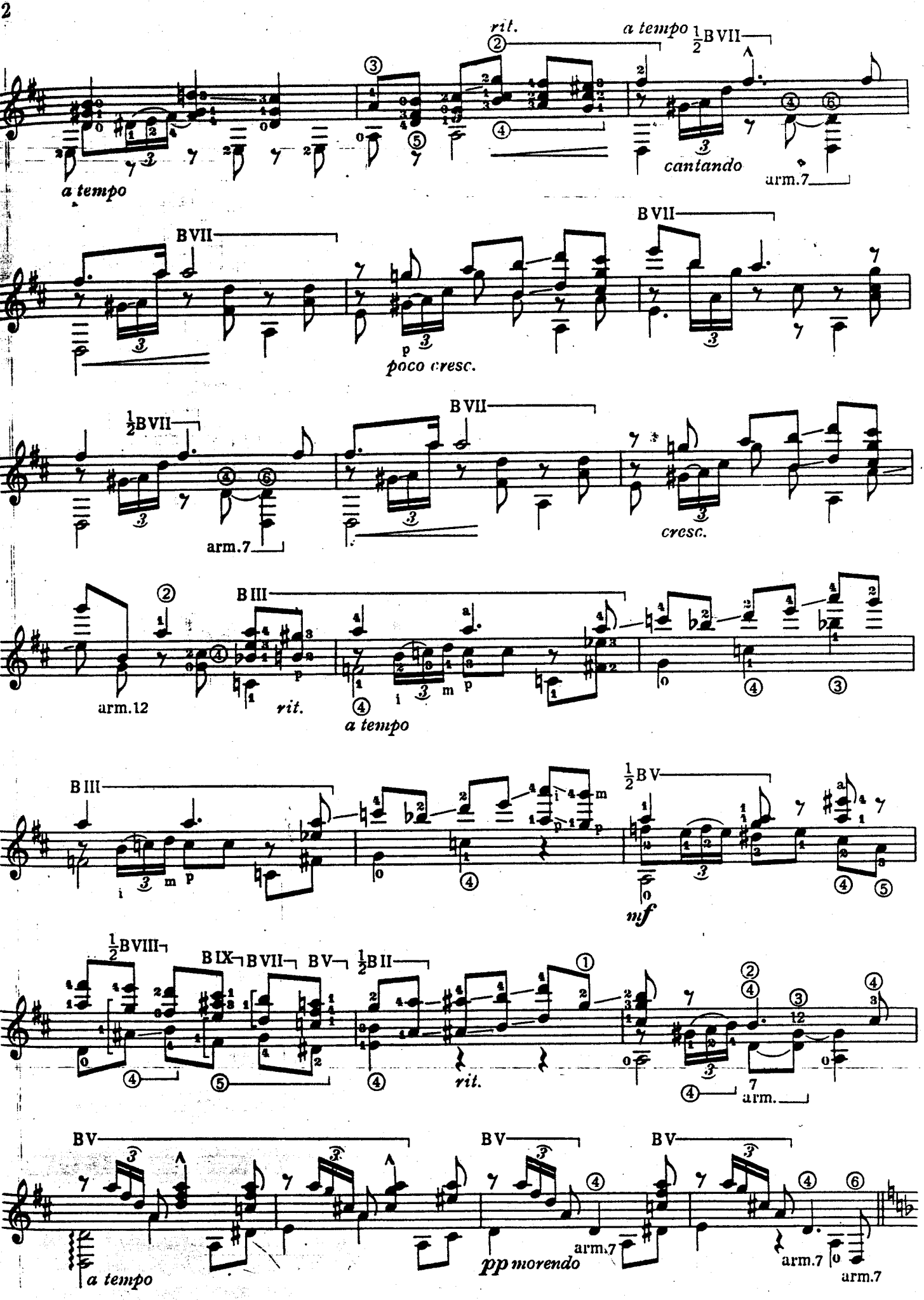
pp
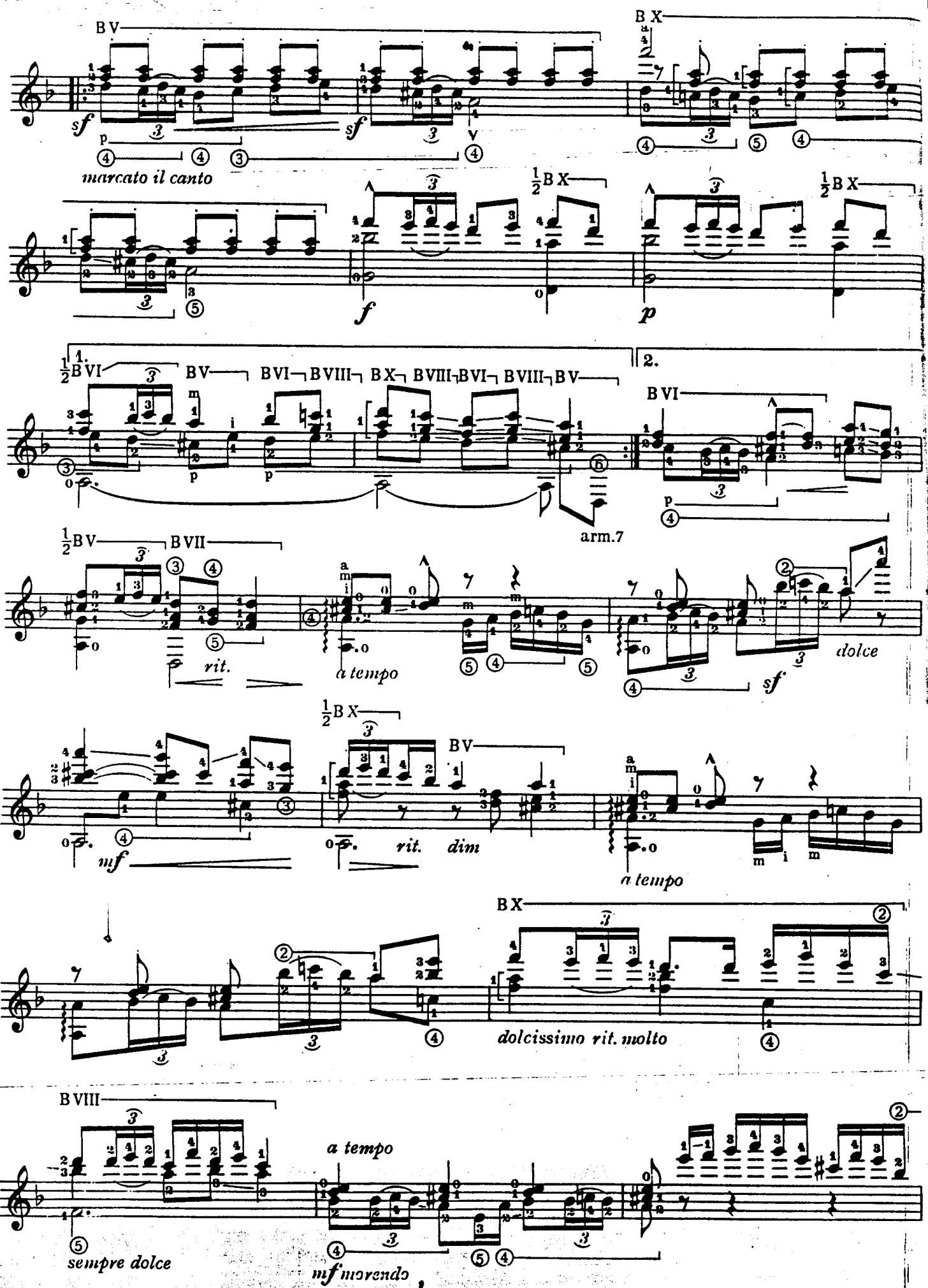
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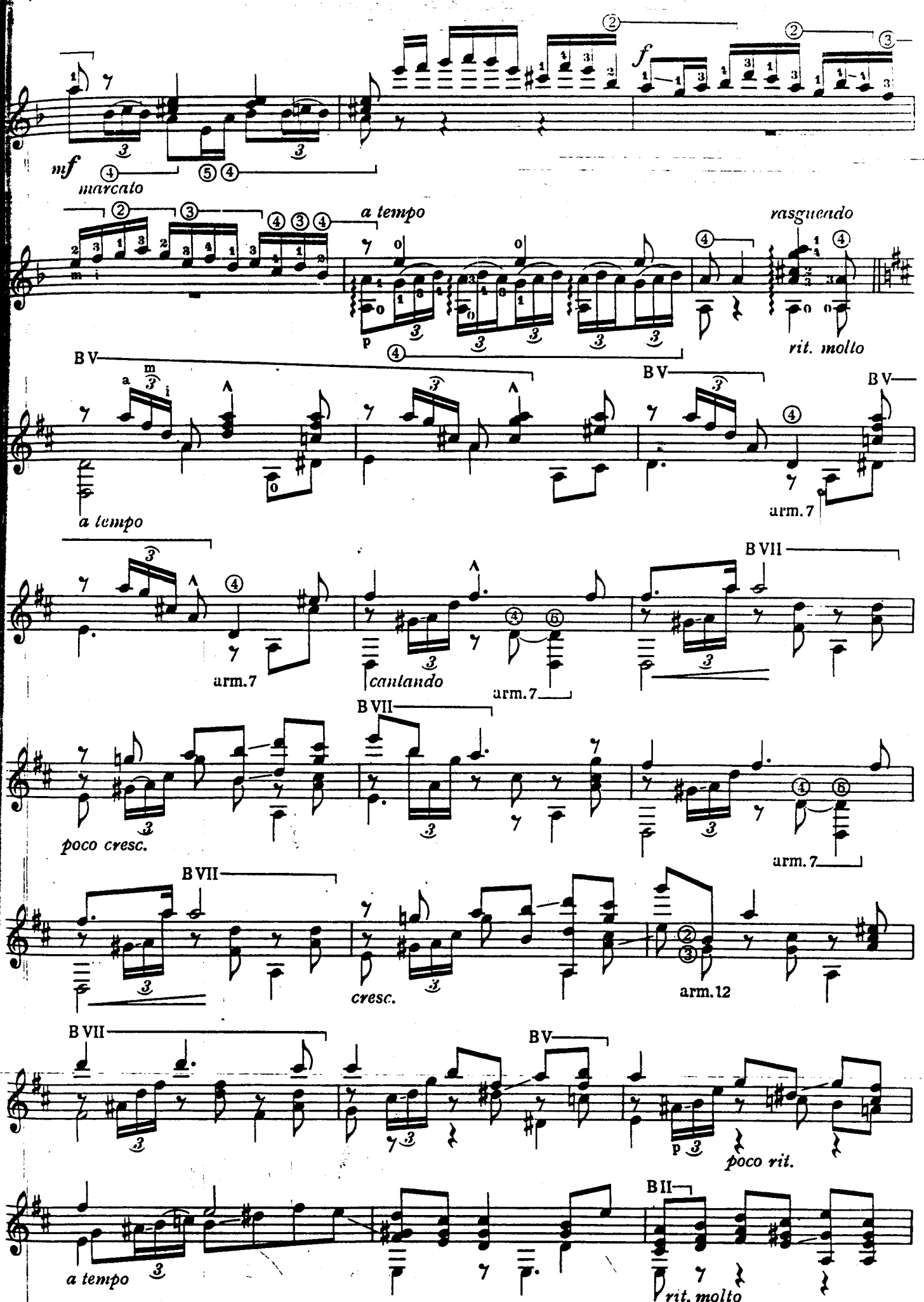
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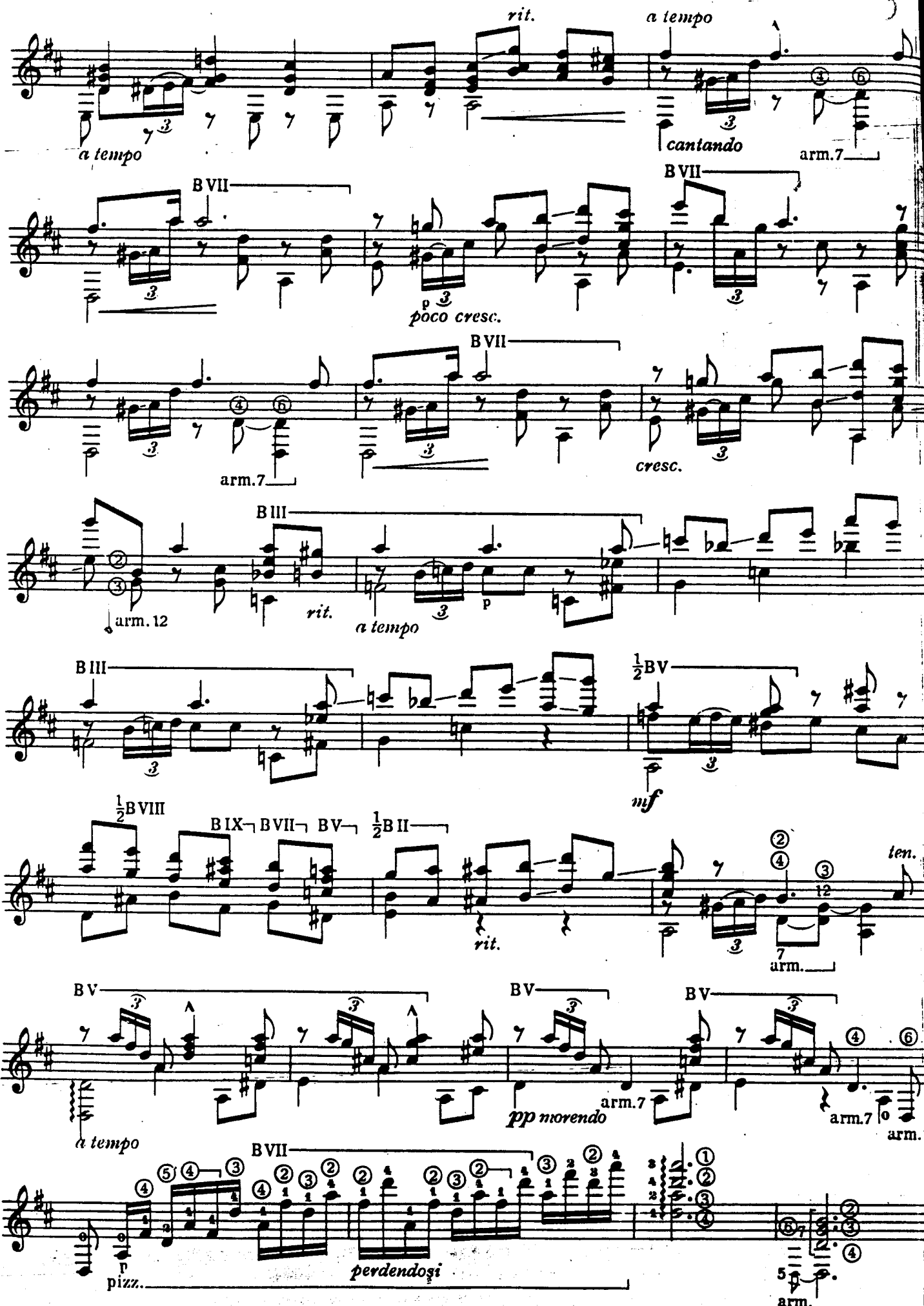
Allegretto ma non troppo




rit.
a tempo
½BVII
cantando
arm.7
a tempo
BVII
poco cresc.
cresc.
arm.7
arm.12
BIII
rit.
a tempo
½BV
mf
½BVIII
BIX
BVII
BV
½BII
rit.
arm.
pp morendo
arm.7
arm.7
arm.7


B V
B X
sf
p
sf
v
marcato il canto
½B X
f
½B X
p
½B X
1.
½B VI
BV
BVI
BVIII
BX
BVIII
BVI
BVIII
BV
2.
B VI
arm.7
½B V
BVII
rit.
a tempo
dolce
sf
½B X
BV
mf
rit. dim
a tempo
BX
dolcissimo rit. molto
B VIII
sempre dolce
a tempo
mf morendo


mf
marcato
f
a tempo
rasgueado
rit. molto
BV
a tempo
arm.7
cantando
BVII
poco cresc.
cresc.
arm.12
poco rit.
BII
rit. molto


rit.
a tempo
a tempo
cantando
arm.7
B VII
B VII
poco cresc.
B VII
arm.7
cresc.
B III
arm. 12
rit.
a tempo
B III
½B V
mf
½B VIII
B IX
B VII
B V
½B II
rit.
ten.
arm.
B V
B V
B V
a tempo
pp morendo
arm.7
arm.7
arm.7
B VII
pizz.
perdendosi
arm.
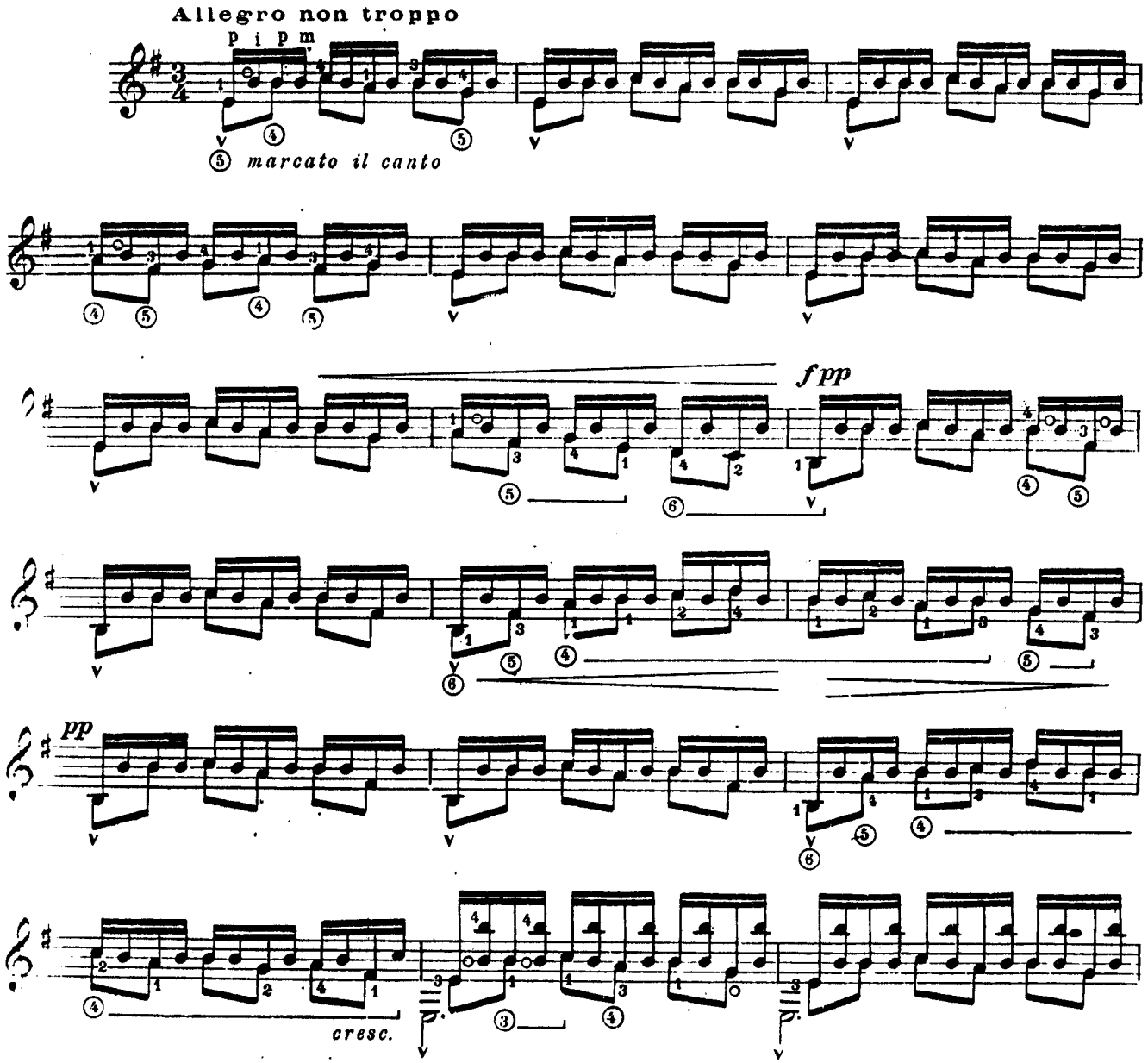
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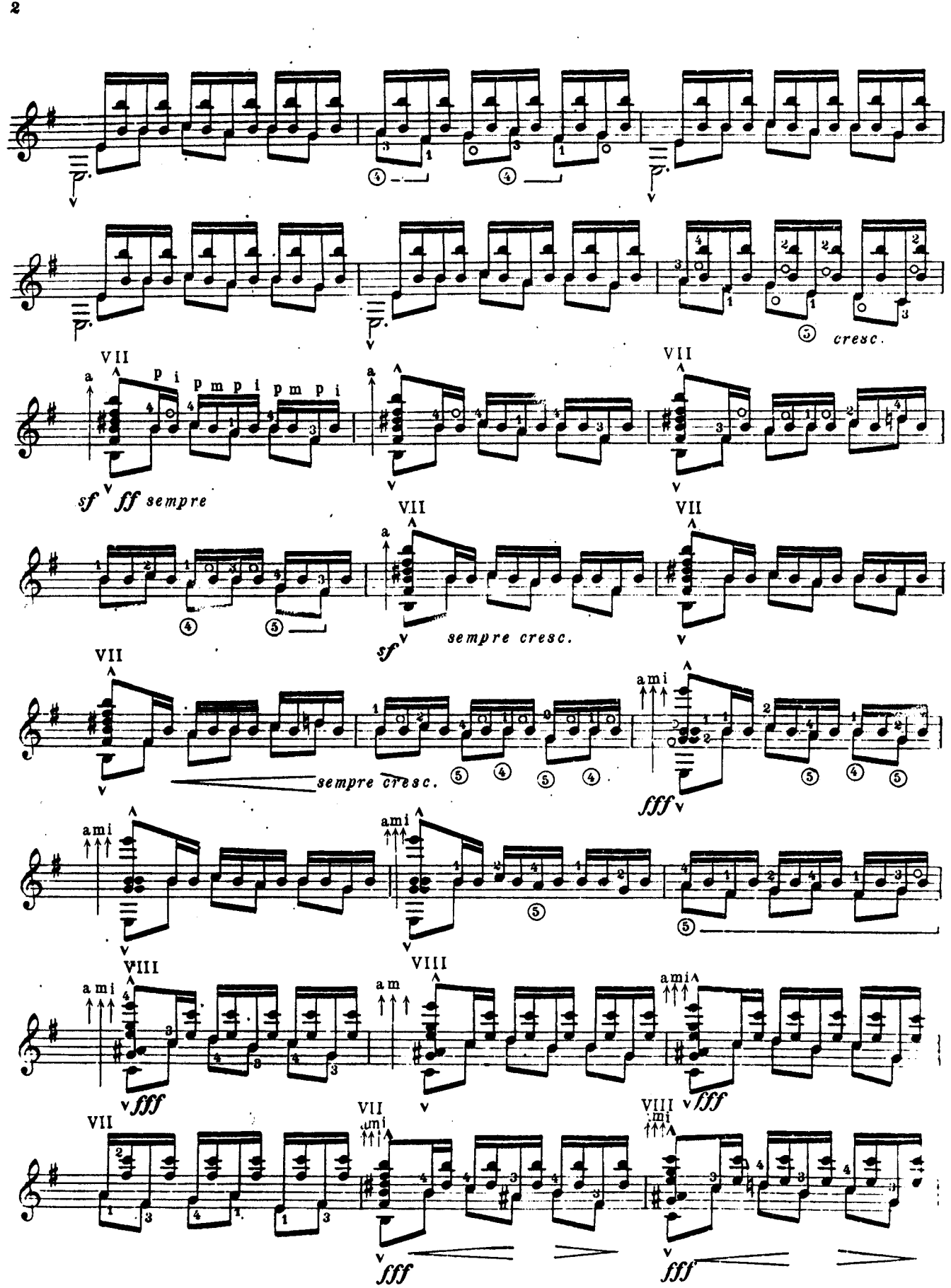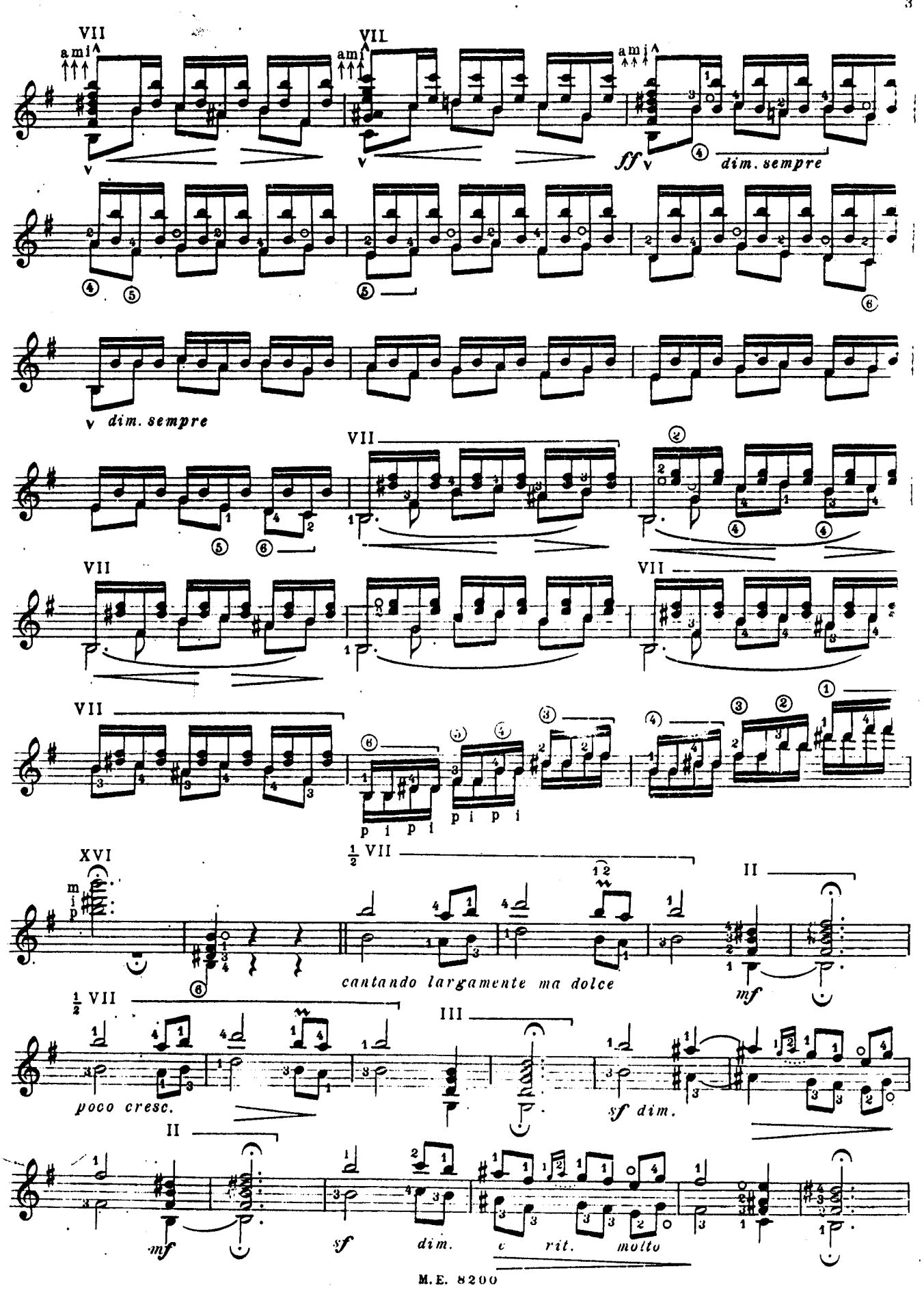


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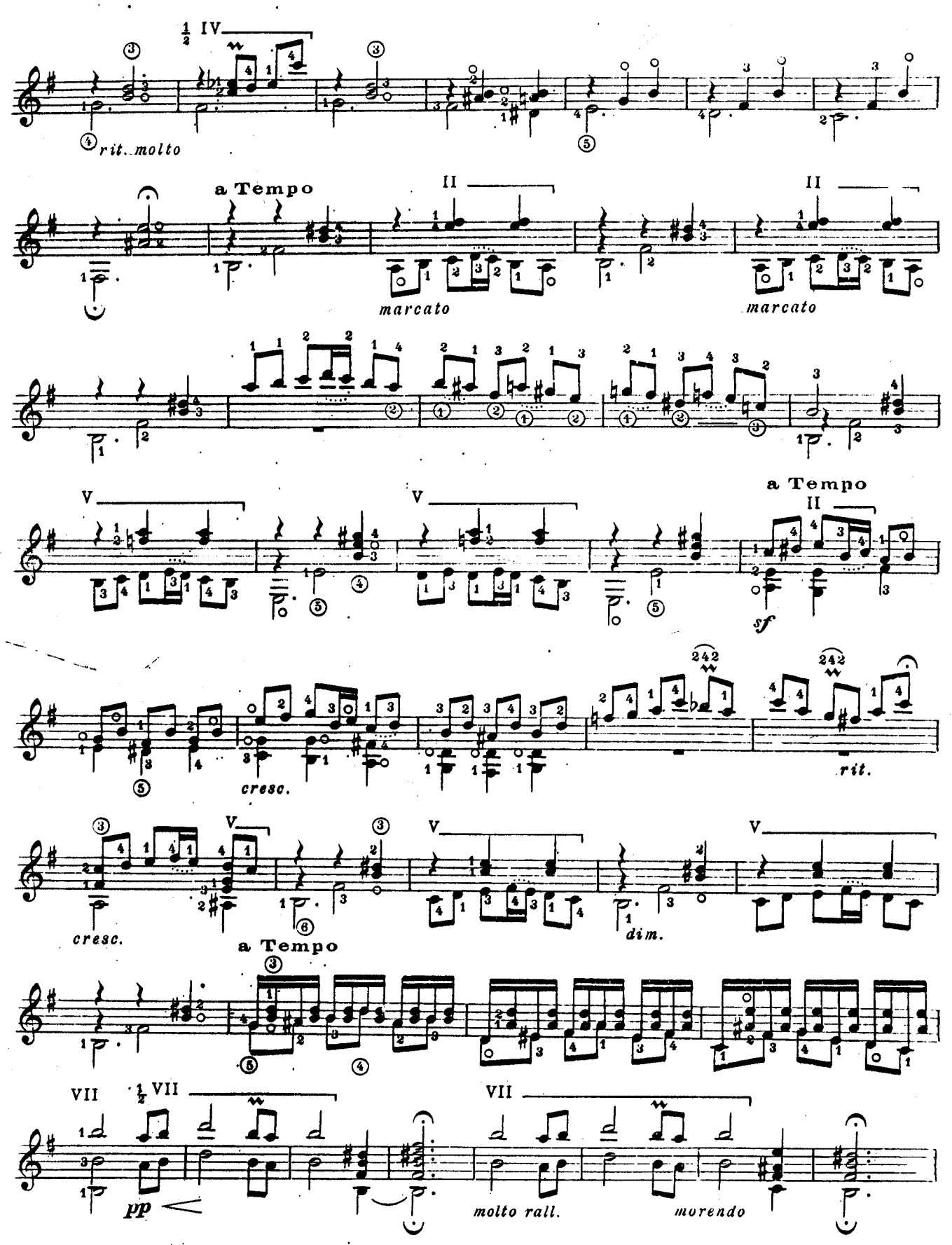
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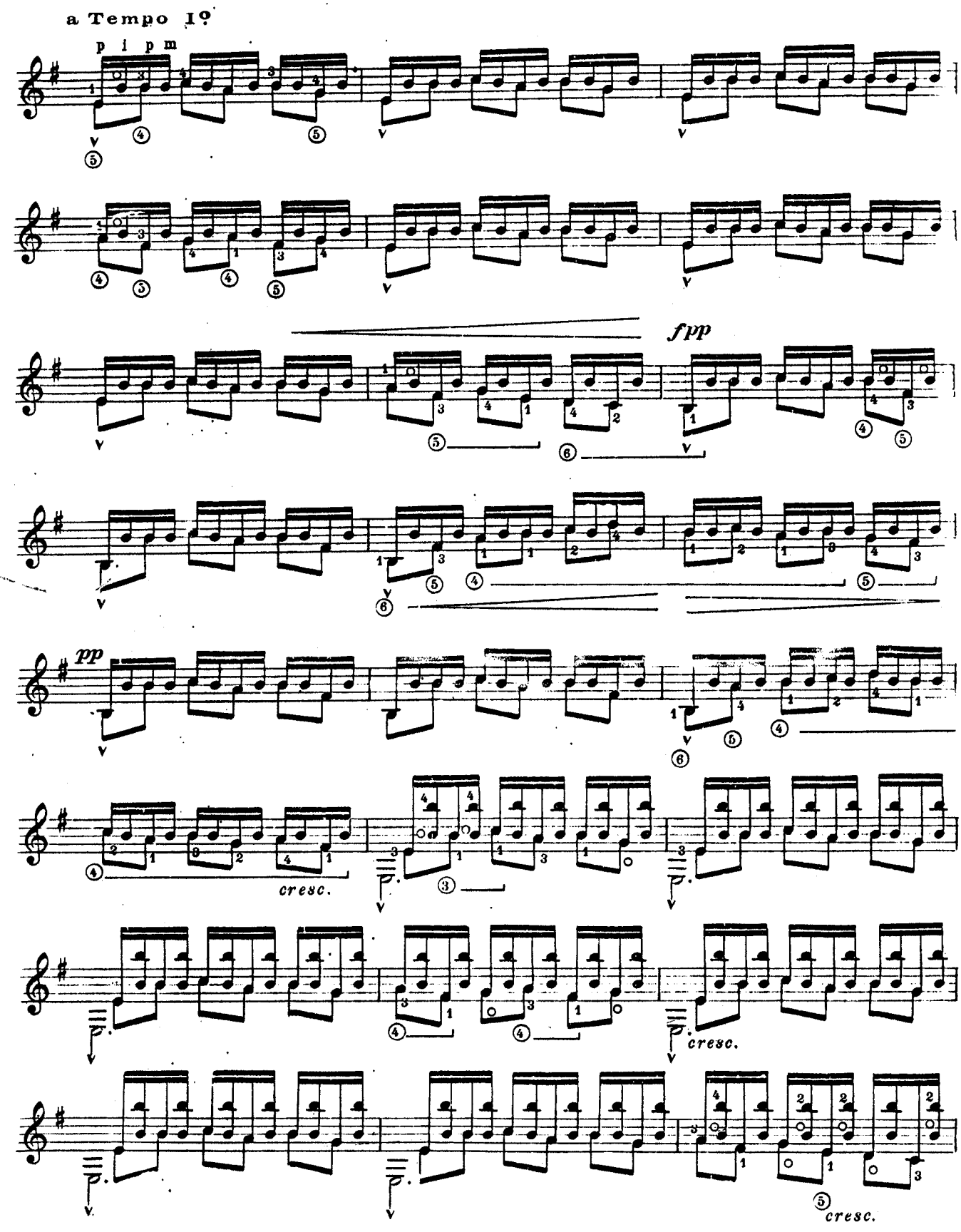
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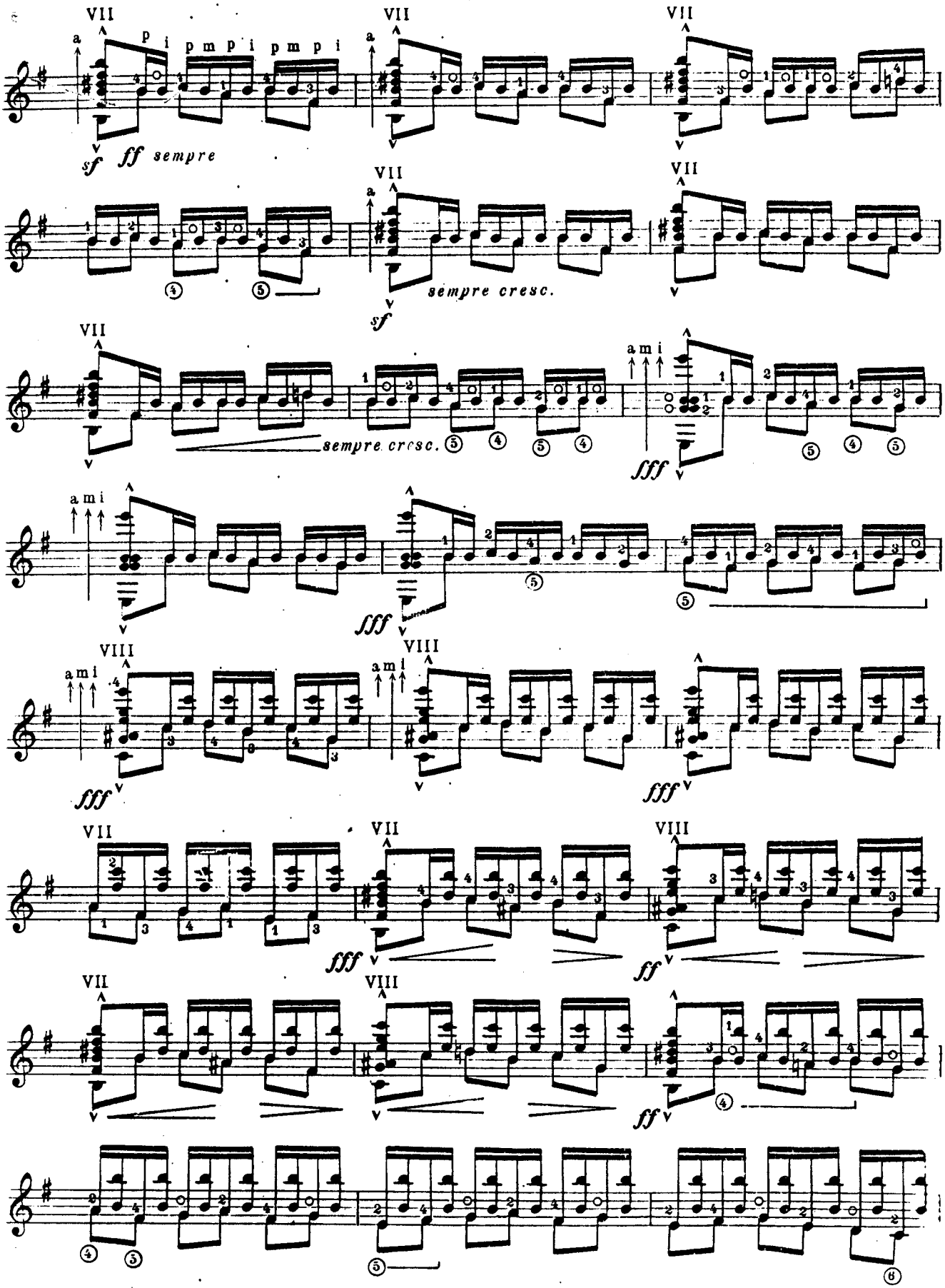
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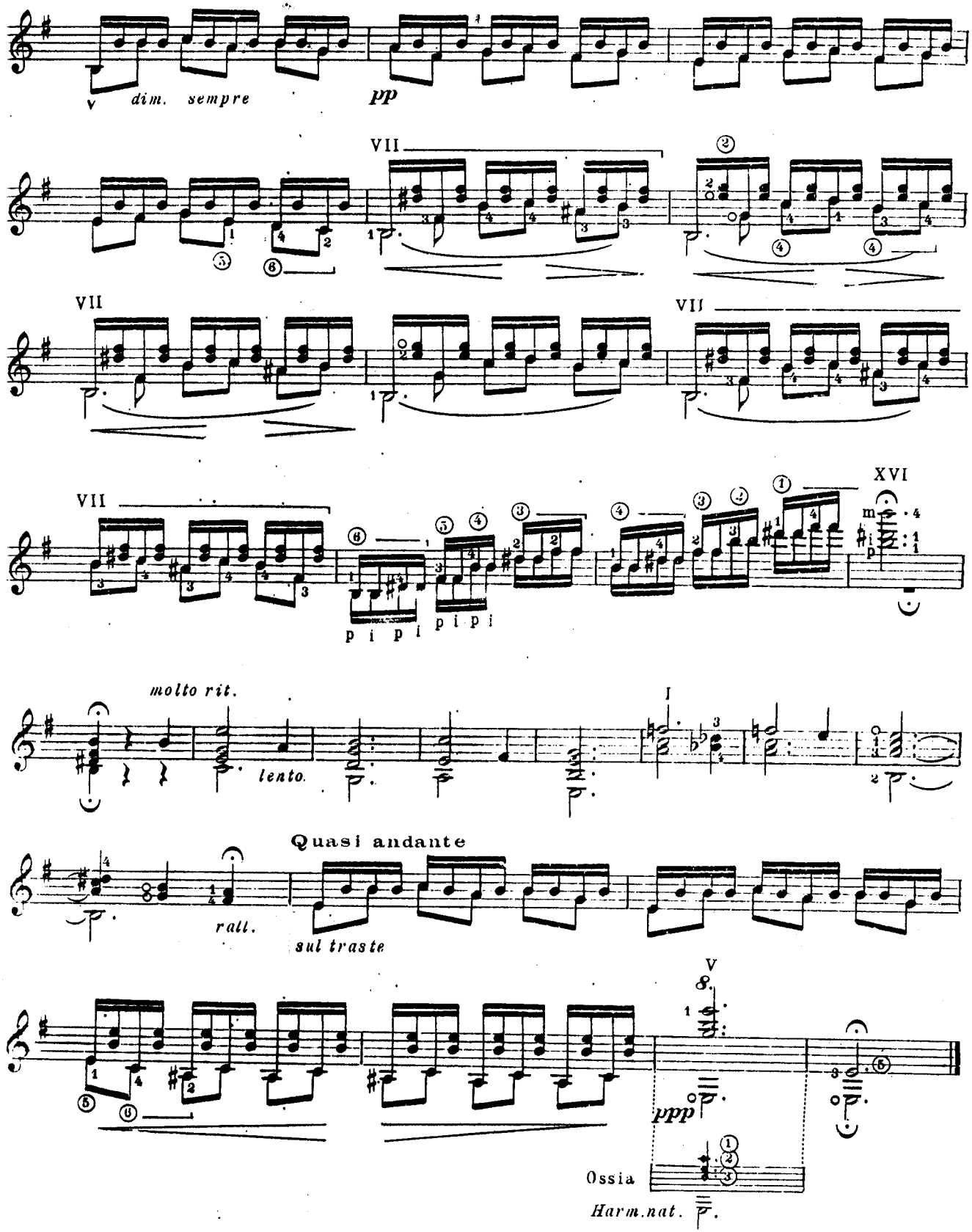

cresc.
sf ff sempre
sempre cresc.
sempre cresc.
fff
fff
fff
fff
fff


VII
a m i
dim. sempre
ff
VII
XVI
m i p
cantando largamente ma dolce
mf
poco cresc.
III
sf dim.
sf
dim.
e rit. molto


½ IV
rit. molto
a Tempo
II
marcato
II
marcato
V
V
a Tempo
II
sf
242
242
cresc.
rit.
cresc.
V
V
V
dim.
a Tempo
VII
½ VII
VII
pp
molto rall.
morendo


a Tempo 1º
p i p m
fpp
pp
cresc.
cresc.
cresc.


VII
a
p i p m p i p m p i
sf ff sempre
sempre cresc.
sempre cresc.
a m i
fff
VIII
ff


dim. sempre
pp
VII
molto rit.
lento.
Quasi andante
rall.
sul traste
ppp
Ossia
Harm.nat.

A la distinguida cultora señora Raquel Heinzmannde de Busto

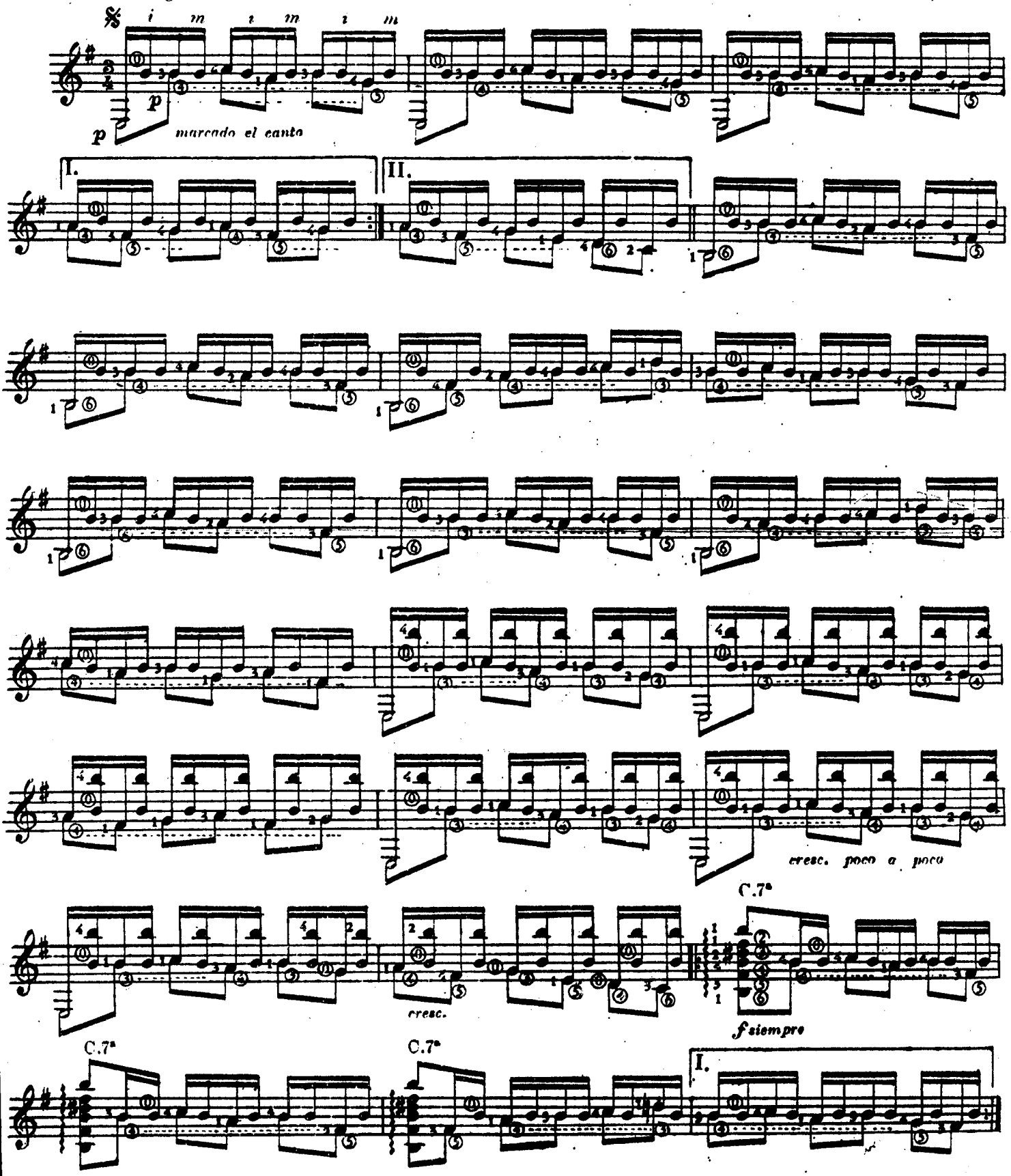
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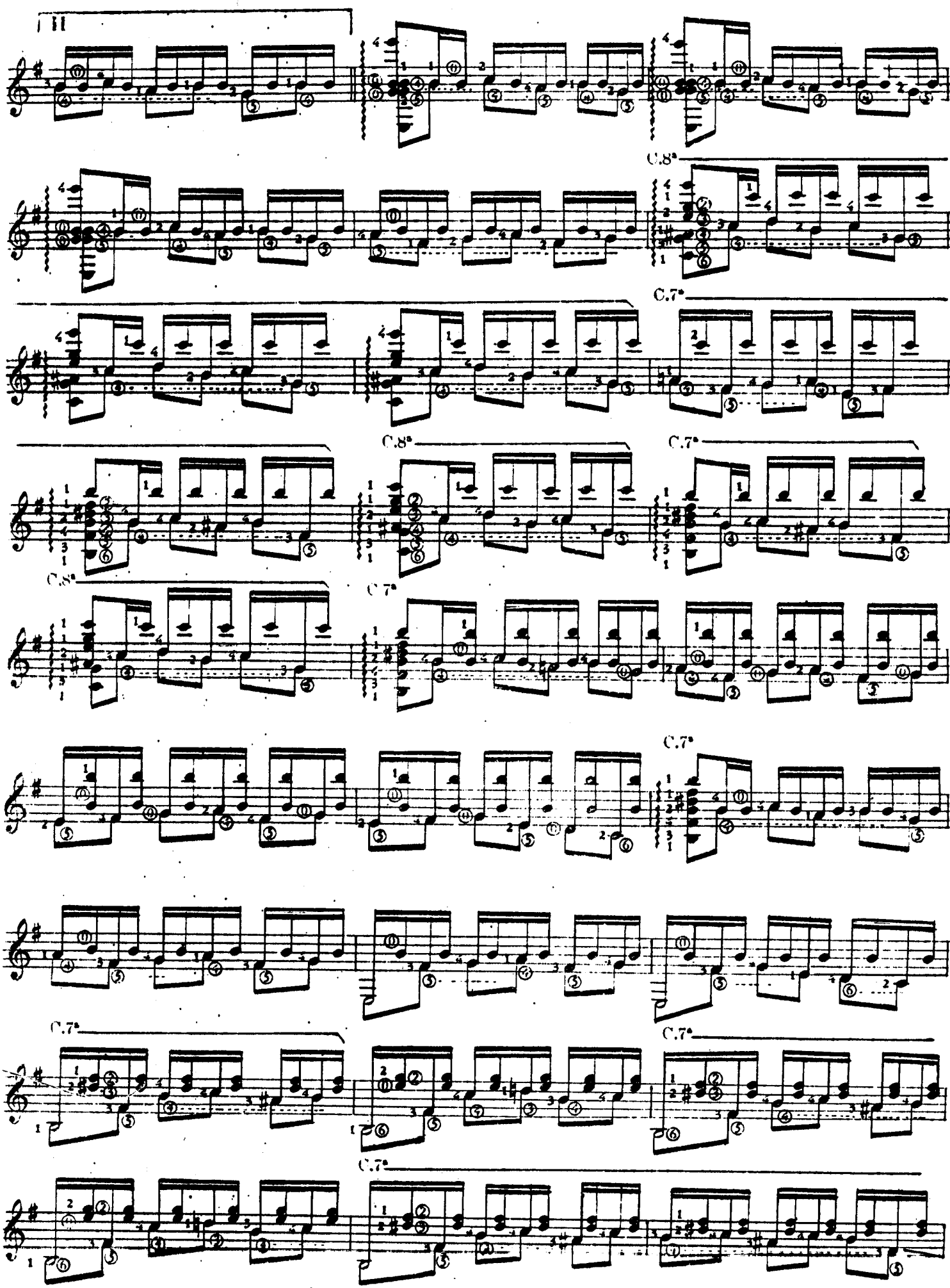
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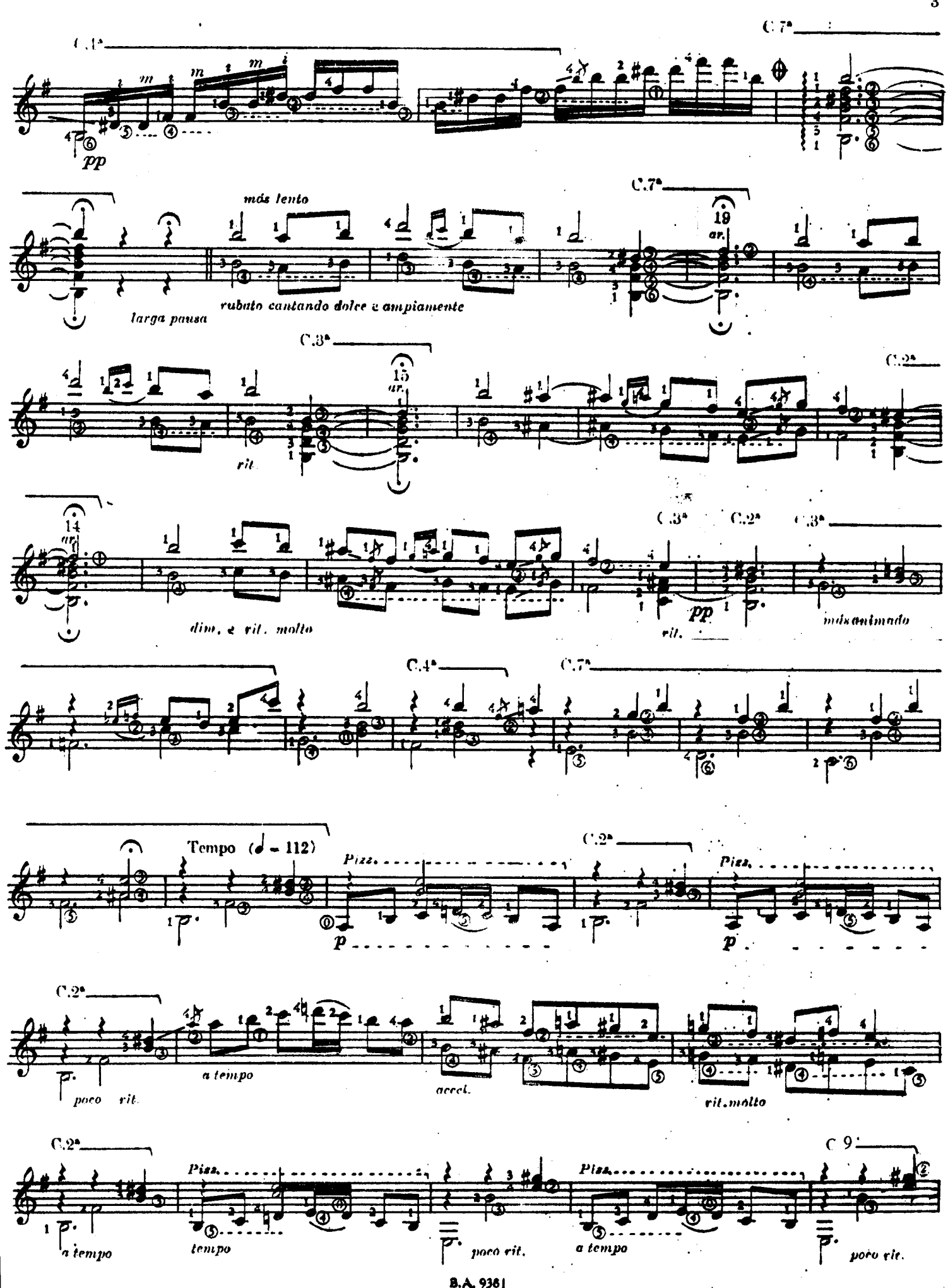
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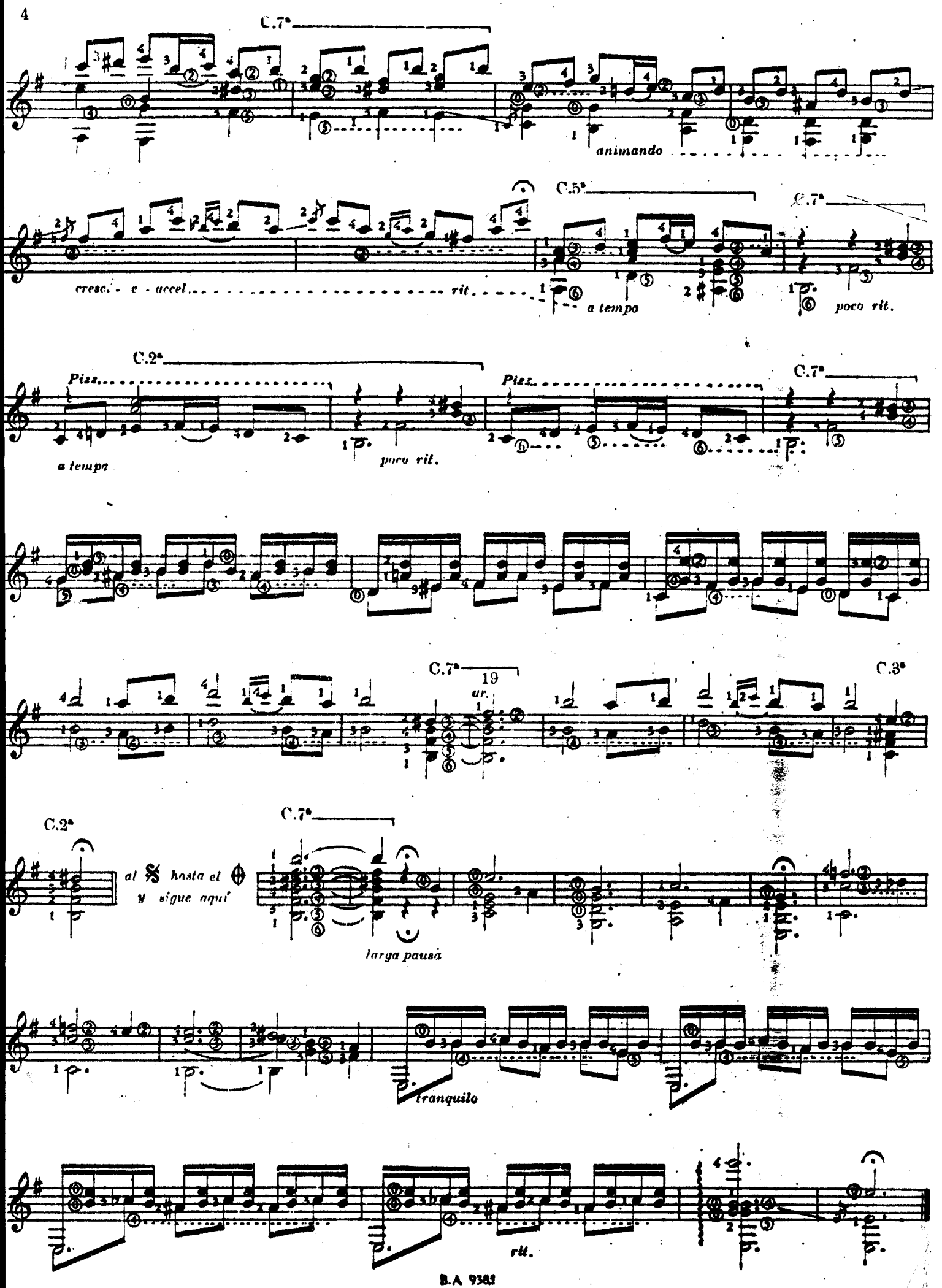
Allegro (♩ = 138)



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III
C.8ª
C.7ª
C.8ª
C.7ª
C.8ª
C.7ª
C.7ª
C.7ª
C.7ª
C.7ª


C.1ª
C.7ª
pp
más lento
larga pausa
rubato cantando dolce e ampiamente
C.7ª
19
ar.
C.3ª
15
ar.
rit.
C.2ª
14
ar.
dim. e rit. molto
C.3ª
C.2ª
C.3ª
pp
rit.
mà animando
C.4ª
C.7ª
Tempo (♩ = 112)
Pizz.
p
C.2ª
Pizz.
p
C.2ª
poco rit.
a tempo
accel.
rit. molto
C.2ª
a tempo
Pizz.
tempo
poco rit.
a tempo
Pizz.
C.9ª
poco rit.

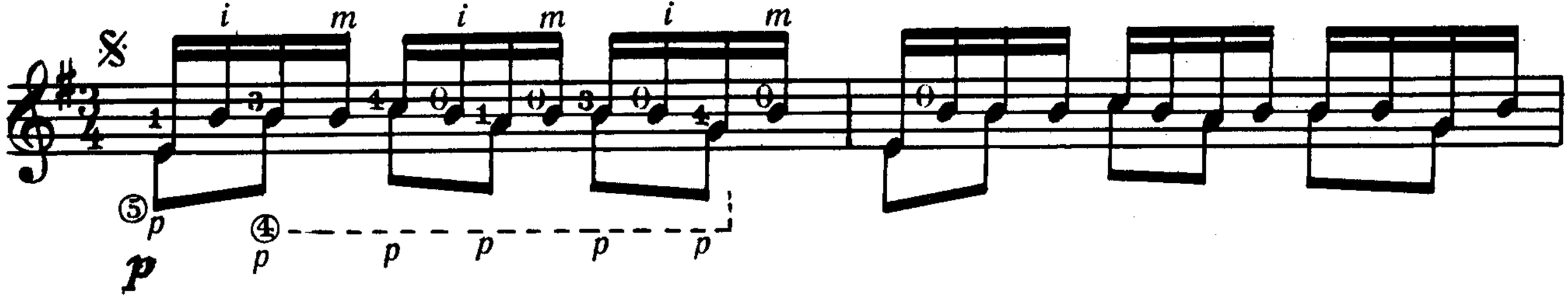

C.7ª
animando
C.5ª
C.7ª
cresc. e accel. rit.
a tempo
poco rit.
C.2ª
Piez.
a tempa
poco rit.
Piez.
C.7ª
C.7ª
19
ar.
C.3ª
C.2ª
al 𝄋 hasta el ⊕
y sigue aquí
C.7ª
larga pausa
tranquilo
rit.

АСТУРИЯ

И. Альбенис

Переложение А. СЕГОВИИ

Allegro moderato



p.

VII

sf

VII

sf

VII

sf

sf

sf

sf

sf

VIII

sf

VIII

sf

VII

VII VIII

sf *sf*

VII VIII

sf *sf*

VII

sf

sf

p *p* *p* *p* *p* *p*

VII IV

p *p* *p* *p* *p* *p*

VII IV

VII

Arm. XVII

pizz.

pp

Arm. VII

IV

V

V

VII

VII

Coda

Da capo al 𝄋
e poi la Coda

I

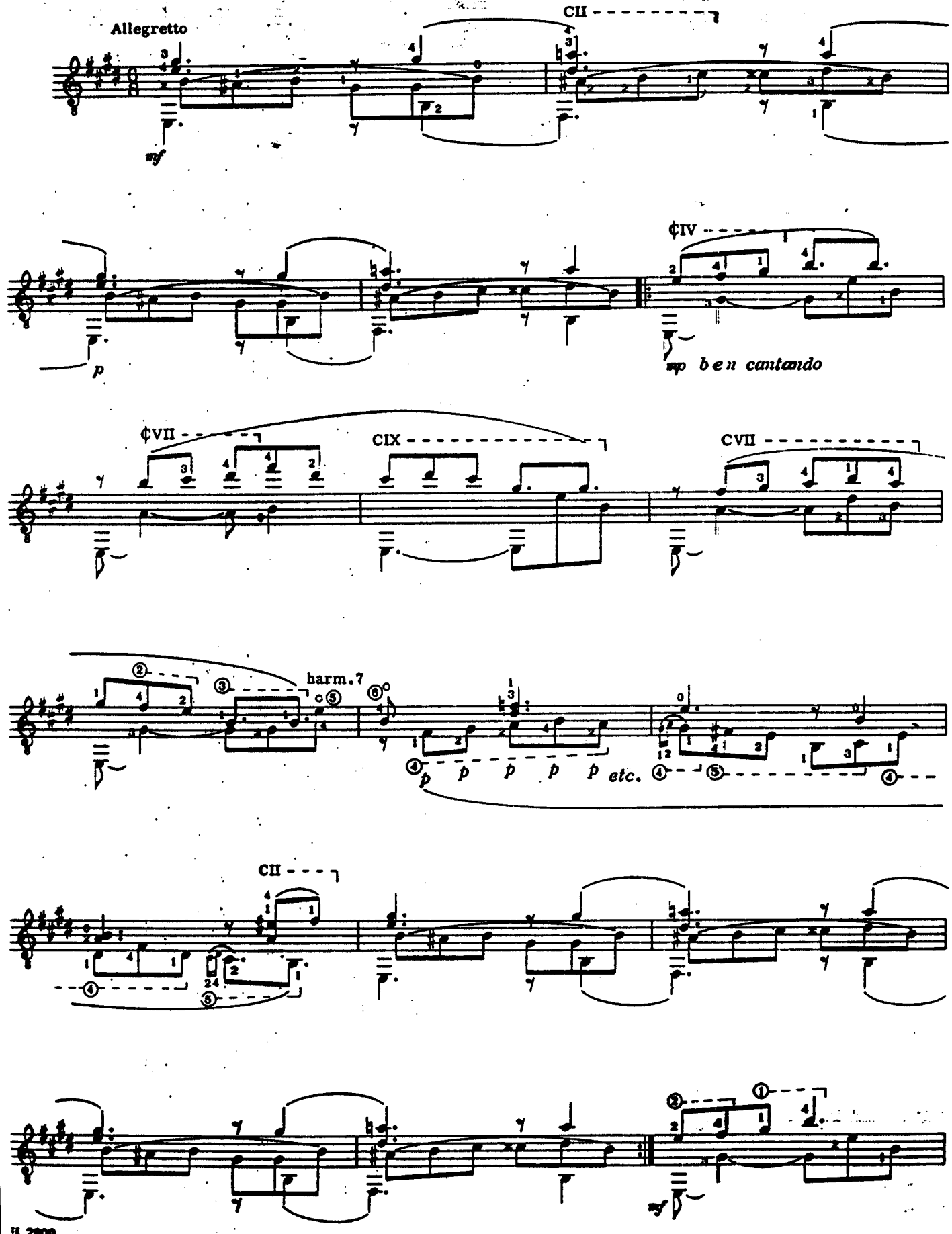
quieto

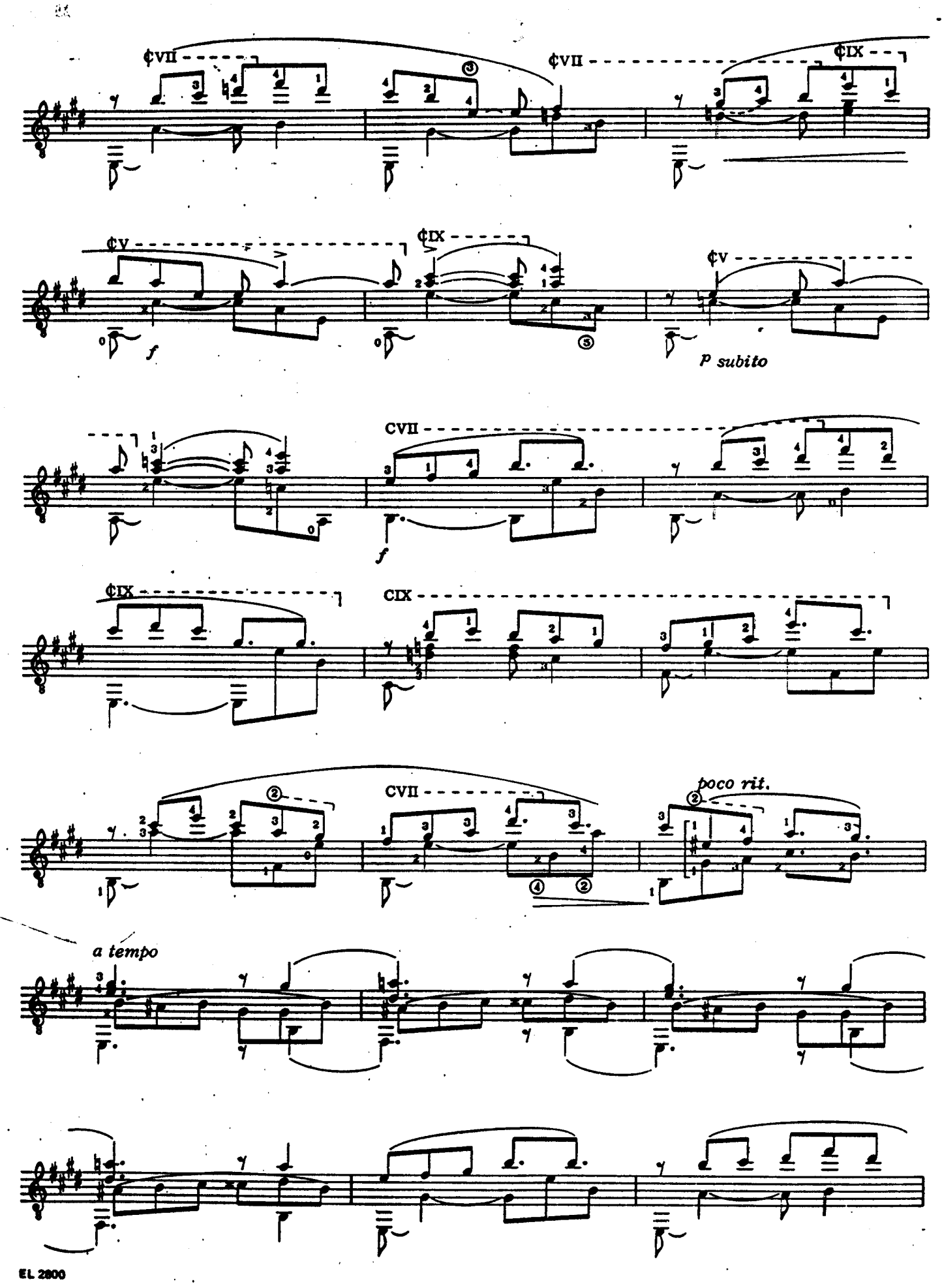
pizz.

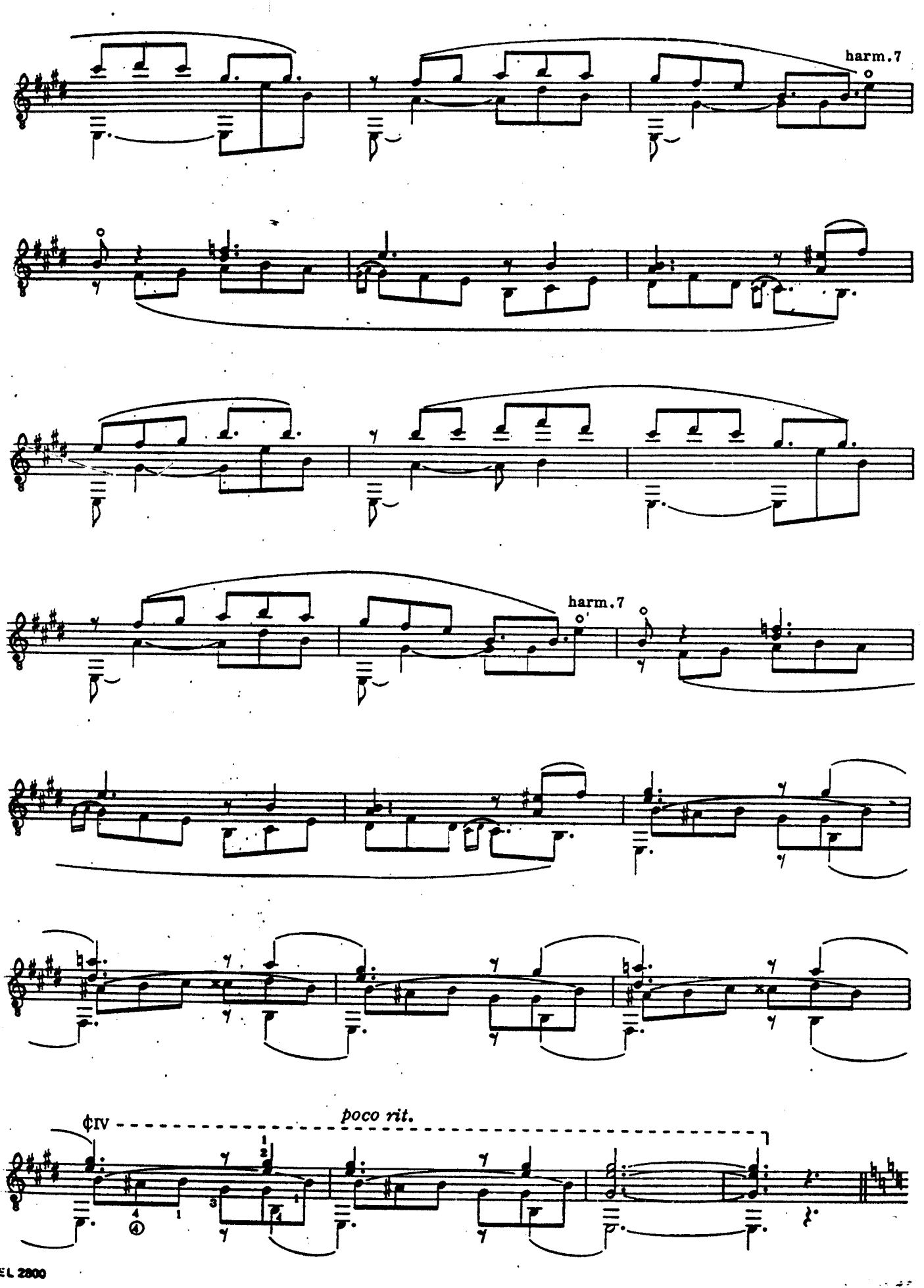
Arm. XII

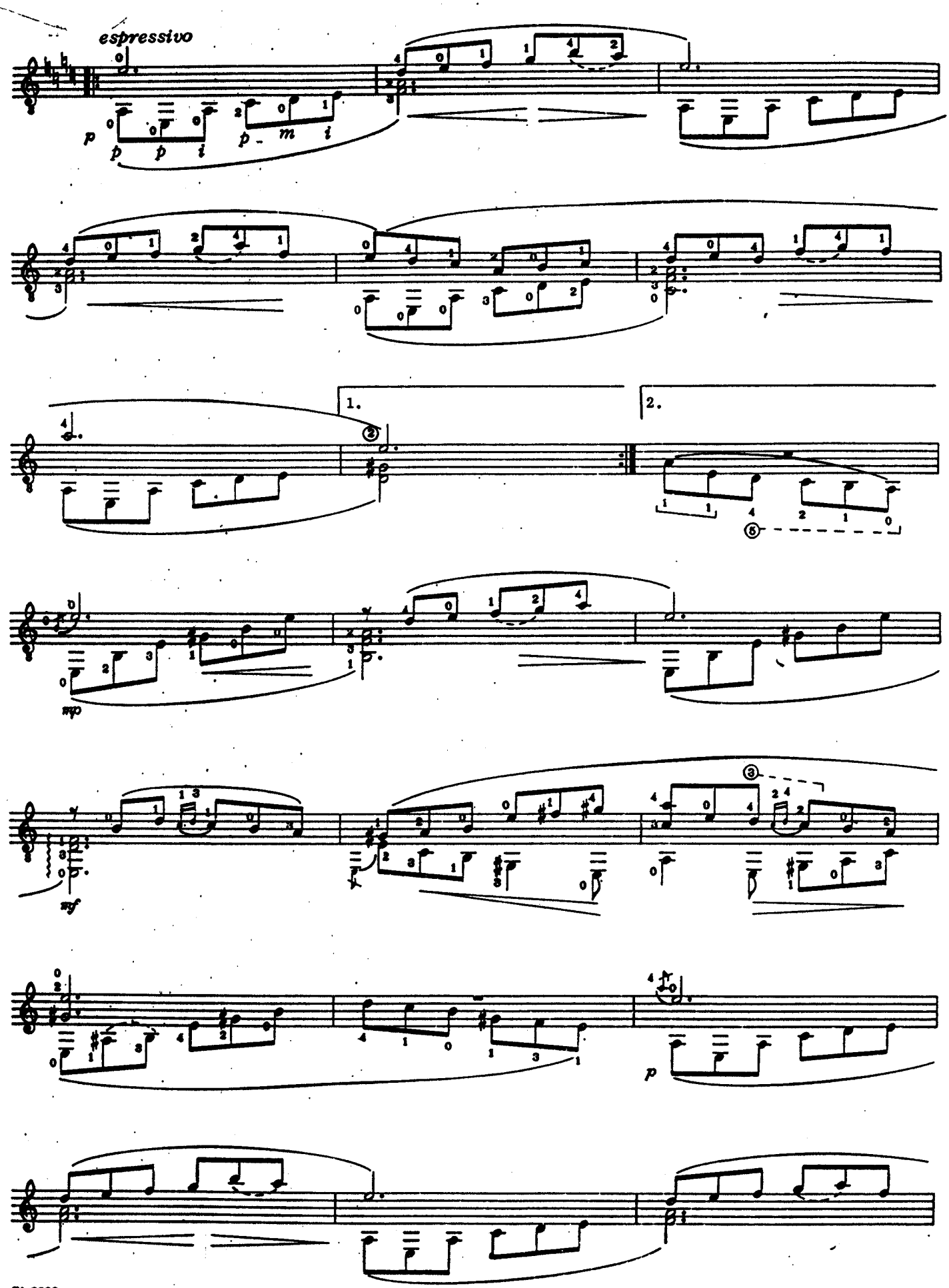
pp
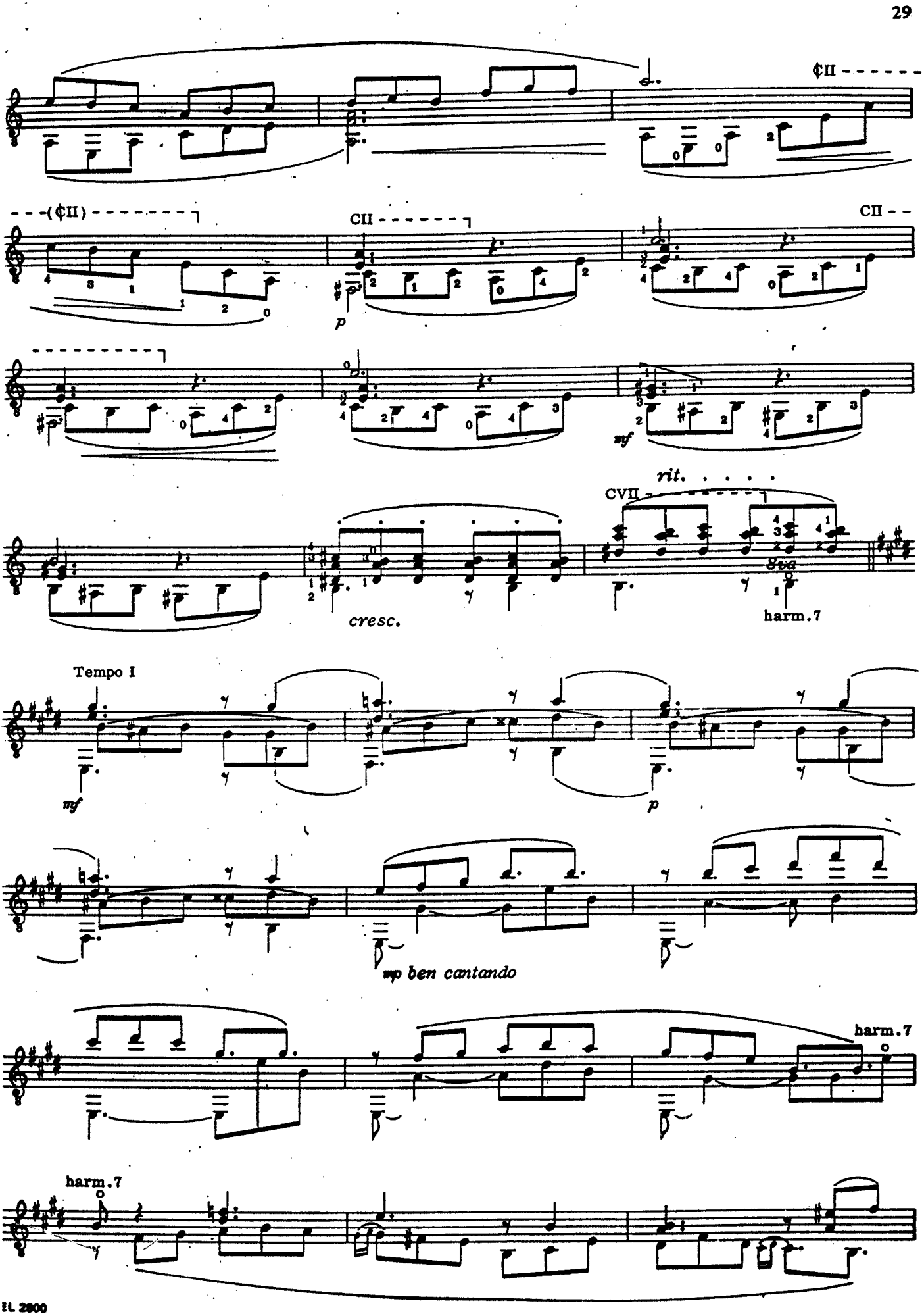
5. CUBA
(Capricho)

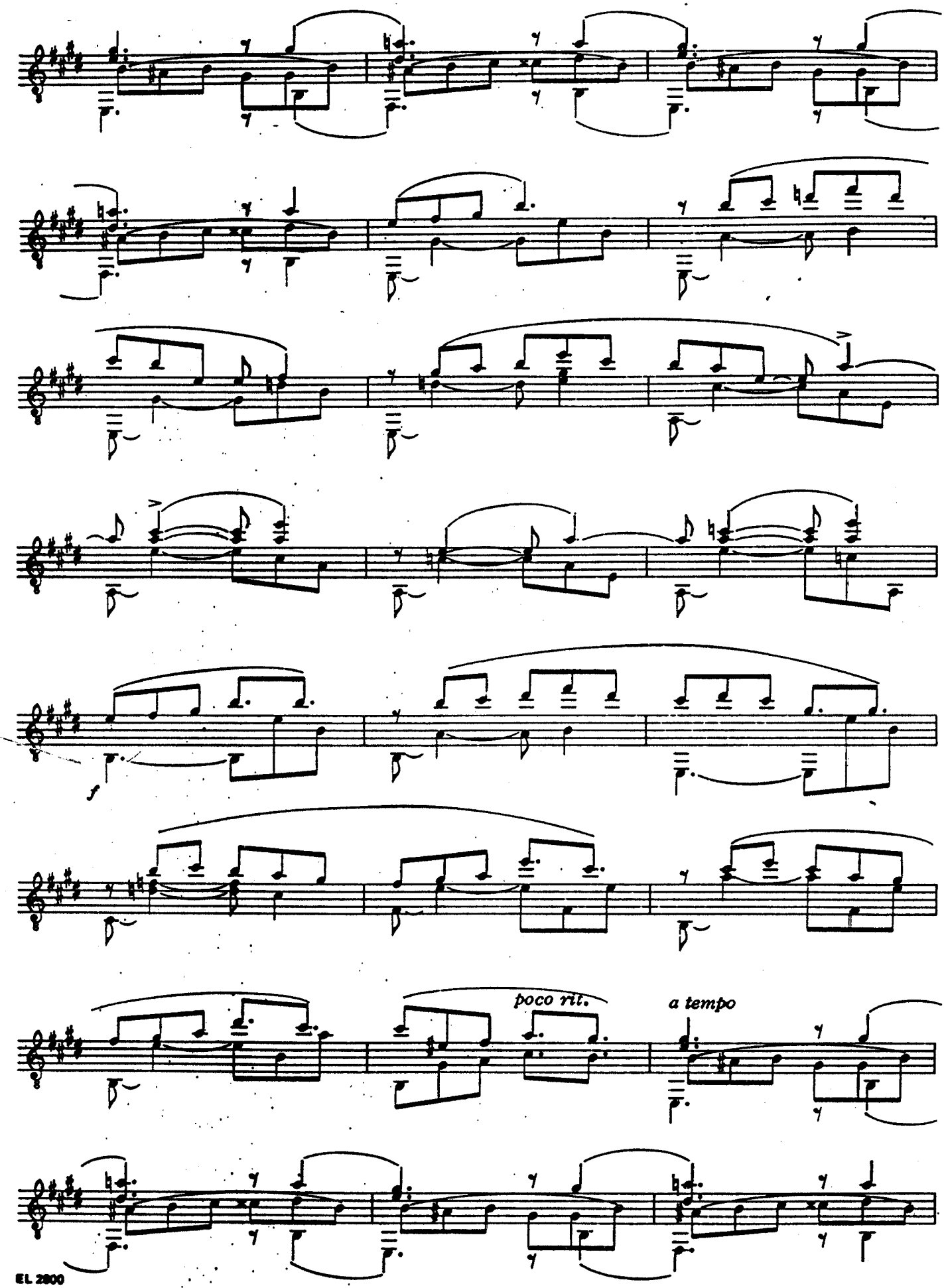


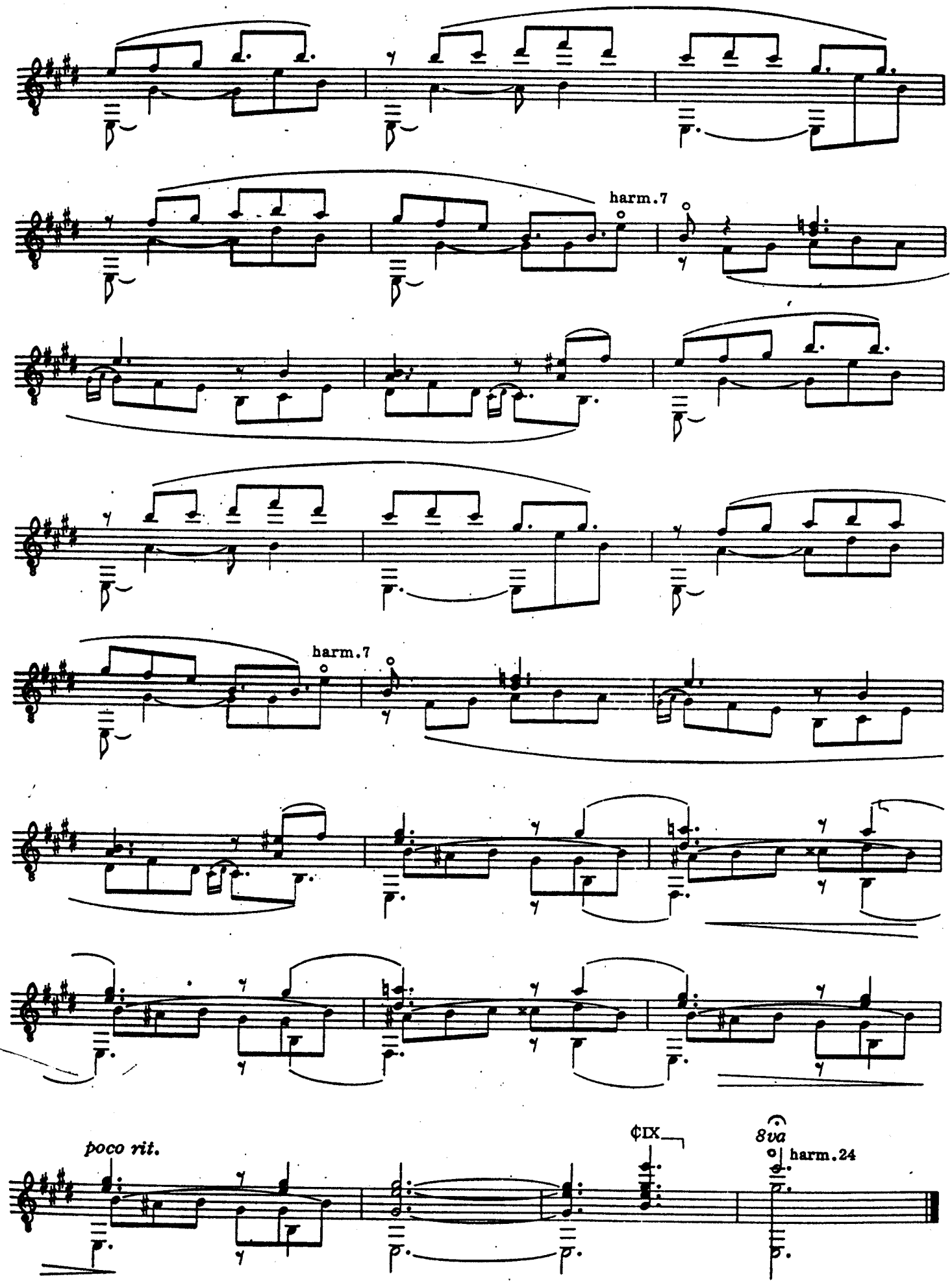

¢VII
¢VII
¢IX
¢V
¢IX
¢V
f
p subito
CVII
f
¢IX
CIX
CVII
poco rit.
a tempo


harm.7
harm.7
¢IV
poco rit.


espressivo
p
p p i
p m i
1.
2.
mp
mf
p


¢II
(¢II)
CII
CII
p
mf
rit.
CVII
cresc.
8va
harm.7
Tempo I
mf
p
mp ben cantando
harm.7
harm.7


f
poco rit.
a tempo
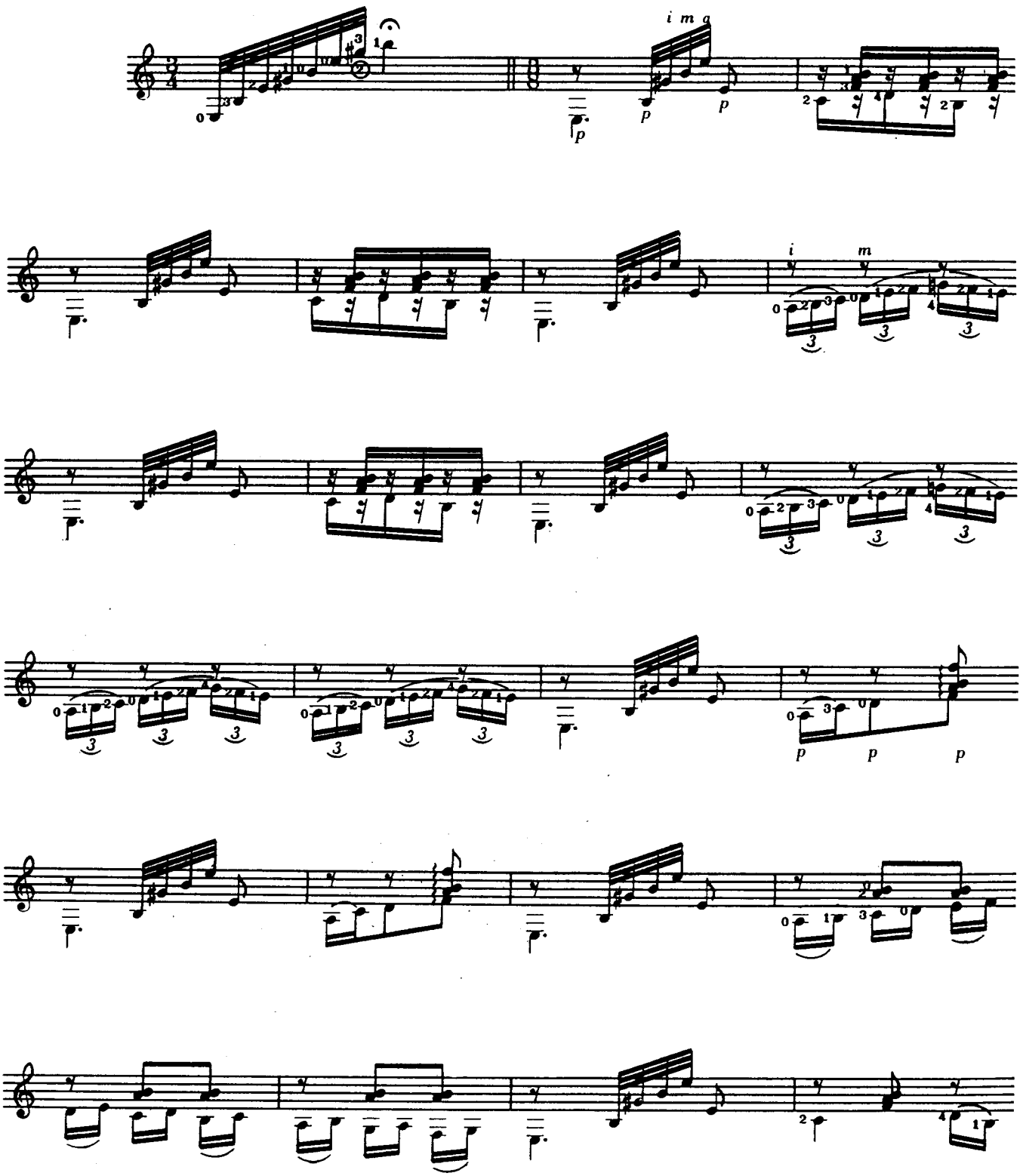

harm.7
harm.7
poco rit.
¢IX
8va
harm.24
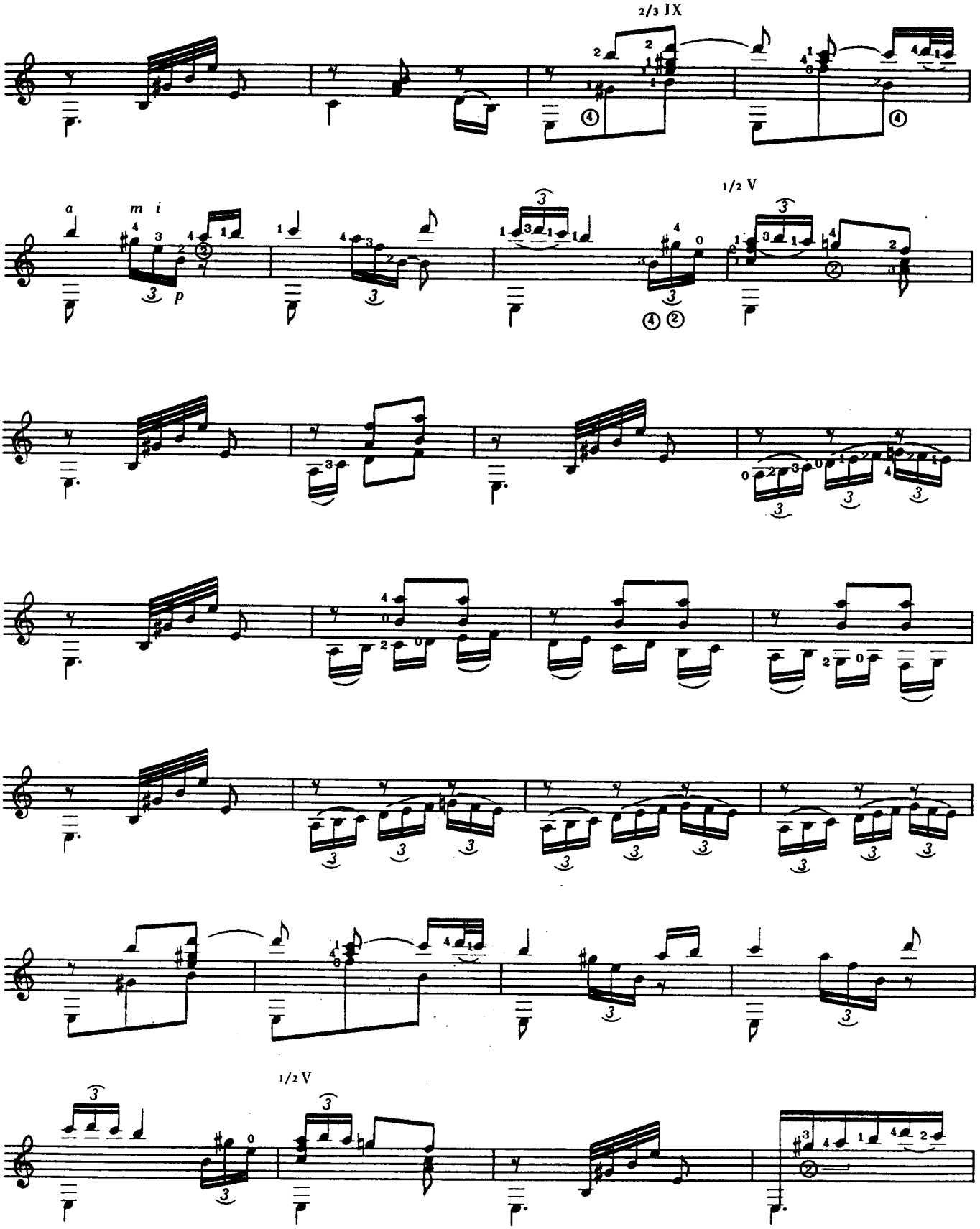
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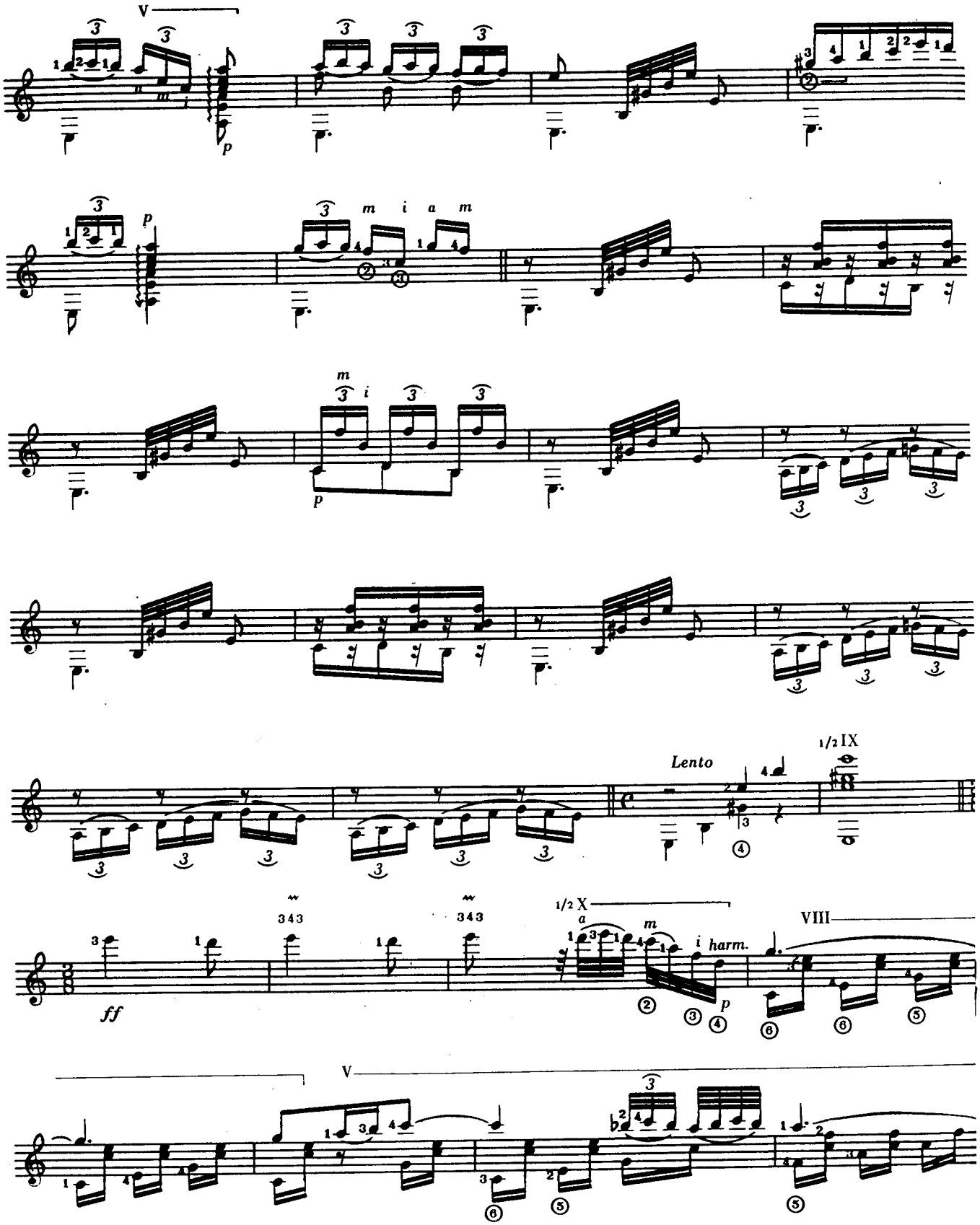
Malagueña
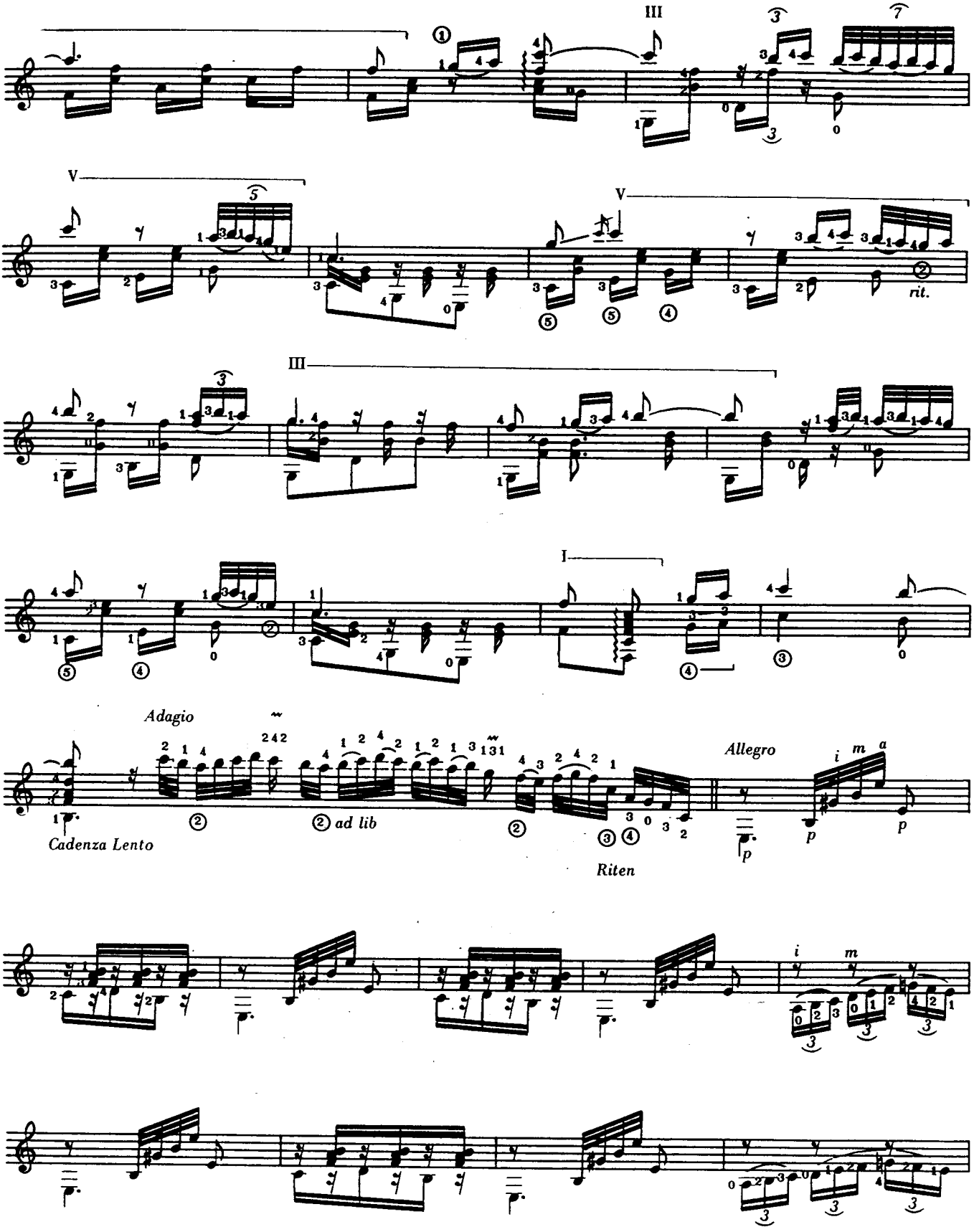
Arranged by
CHRISTOPHER PARKENING
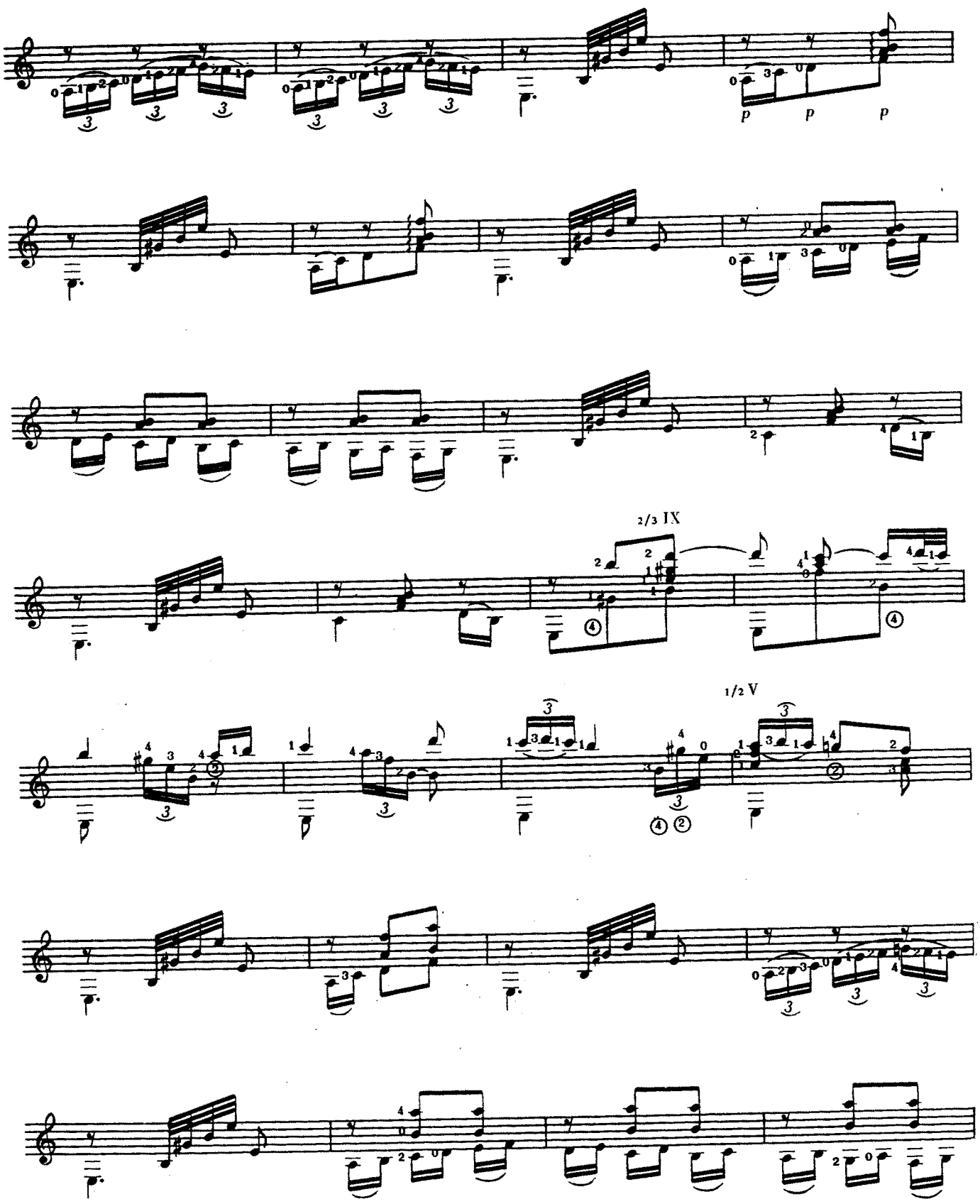
I. ALBENI
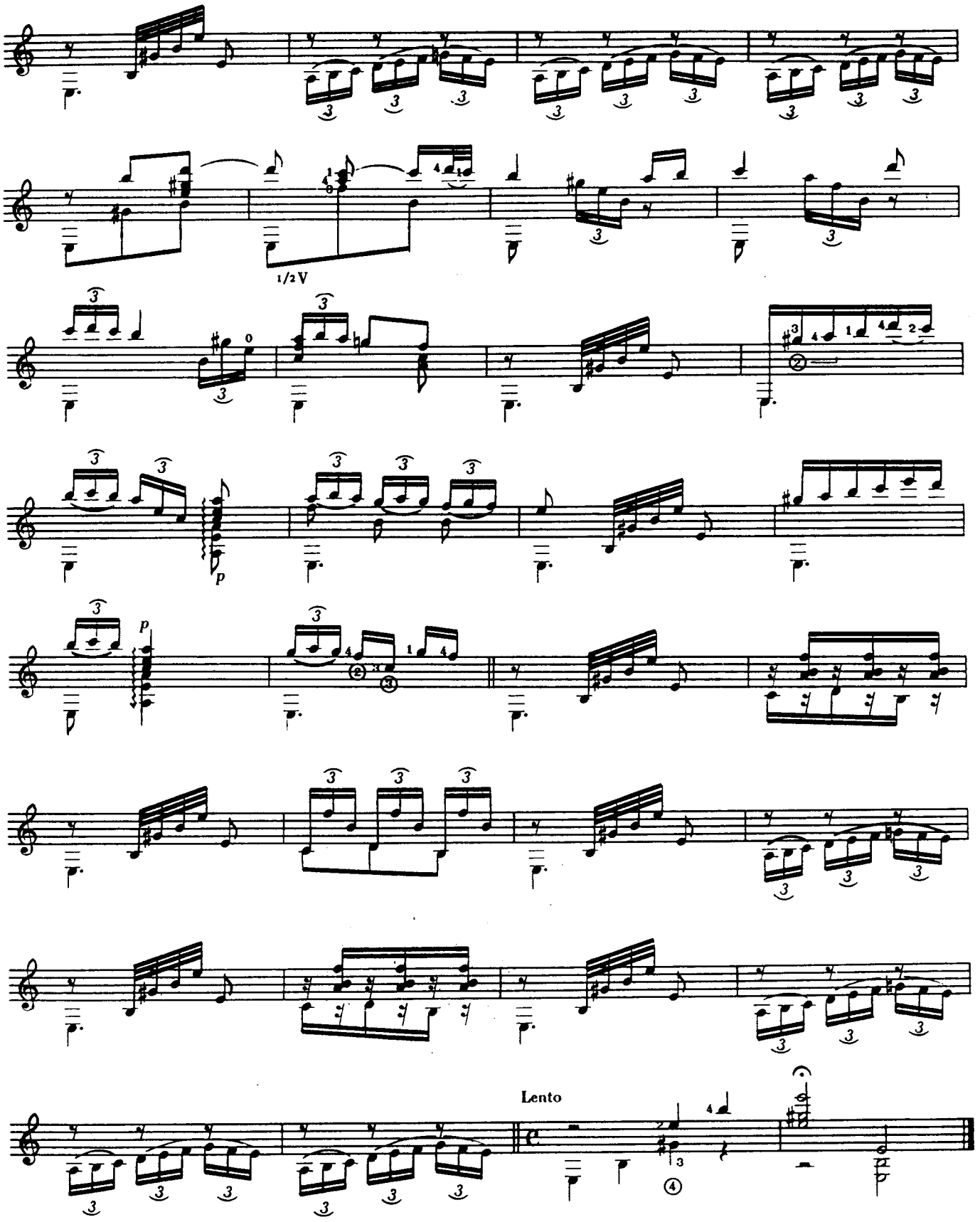



2/3 IX
1/2 V
a
m i
p
1/2 V


V
p
m i a m
m i
Lento
1/2 IX
343
343
1/2 X
a
m
i harm.
VIII
ff
p
V


III
V
V
rit.
III
I
Adagio
Cadenza Lento
ad lib
Riten
Allegro


p p p
2/3 IX
1/2 V


1/2 V
p
p
Lento

ЗАМБРА

Переложение Г. ФОРТЕА

Allegretto ma non troppo

⑥=D

[rit.]

leggiero

a tempo

poco

sf

sf

VII

rit.

dim.

a tempo

rit.

a tempo

sf

p

VI

III

p perdendosi

dolce

rit.

p

sempre dolce

rit.

[a tempo]

[a tempo]

marcato

cresc.

marcato

marcato

ritard.

sf

sf

[a tempo]

[rit.]

ten.

leggiero

a tempo

[rit.]

a tempo

pp

poco rit.

f

sf

sf

[a tempo]

sf

dim.

[a tempo]

[rit.]

[rit.]

a tempo

p

pp

sotto voce

dim.

pp

ff

dim.

dim.

XII
Arm.

Zambra Granadina

transcribed & arranged for guitar by
Andrés Segovia

I. Albeniz

Moderato

⑥ = D

CX

leggiero

pp

mf

sf

sf

poco f

ben marcato

CV ½CIII CV

CIII

CV CVII CV

sf sf sf sf

dim. leggiero

CI

sf sf

CIII
sotto voce
CX
CVI
poco cresc.
CV
f
p
dolce
p
CII
CIII
CII
CIII
p
CIX
f
marcato
CVII
p

½CVII

f

CVI CIV

CIII

A

CV

A

CIII

ff

p

leggiero

poco *f*

sf *sf* *sf*

ff

pp

p

dolce

arm.7
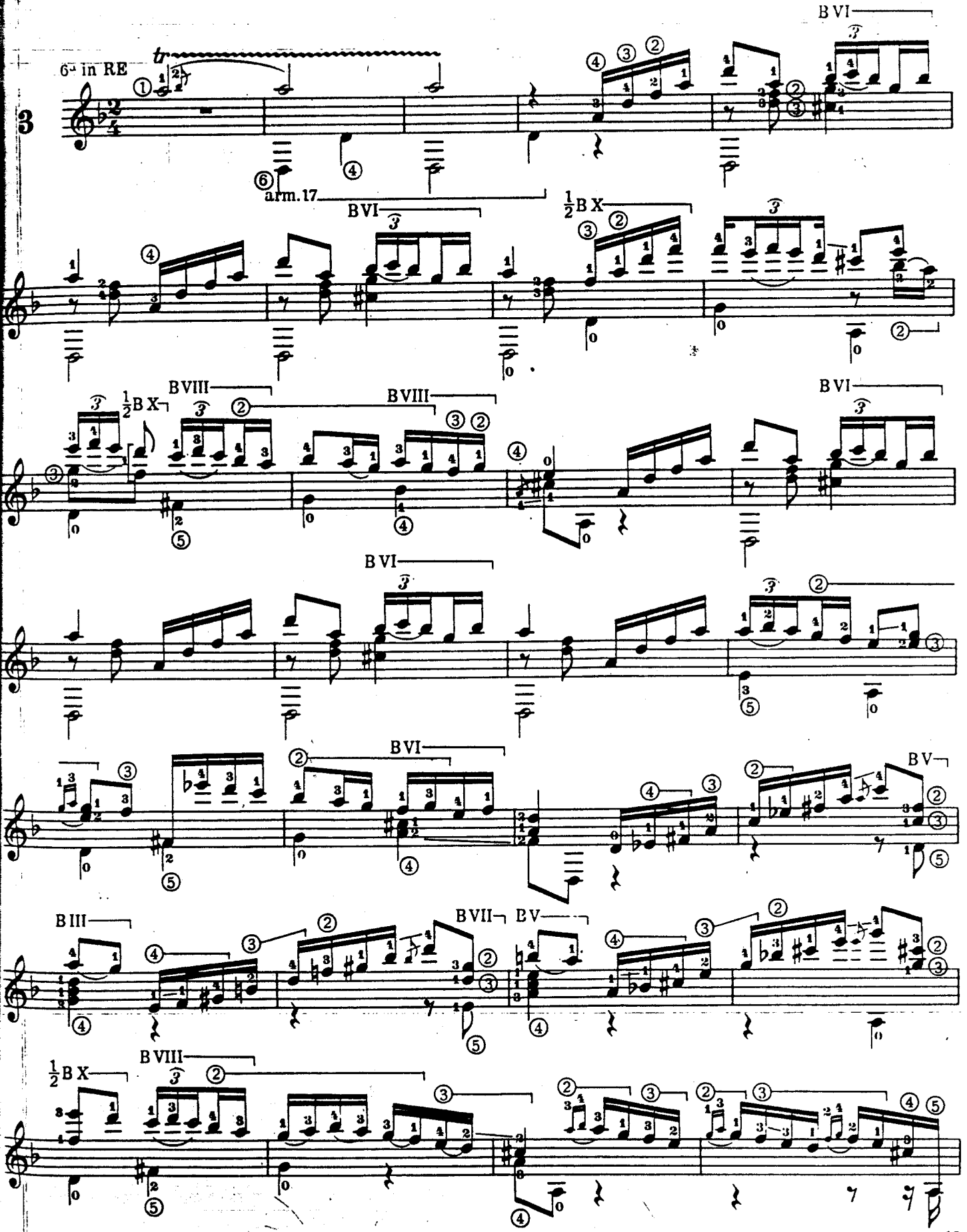
f
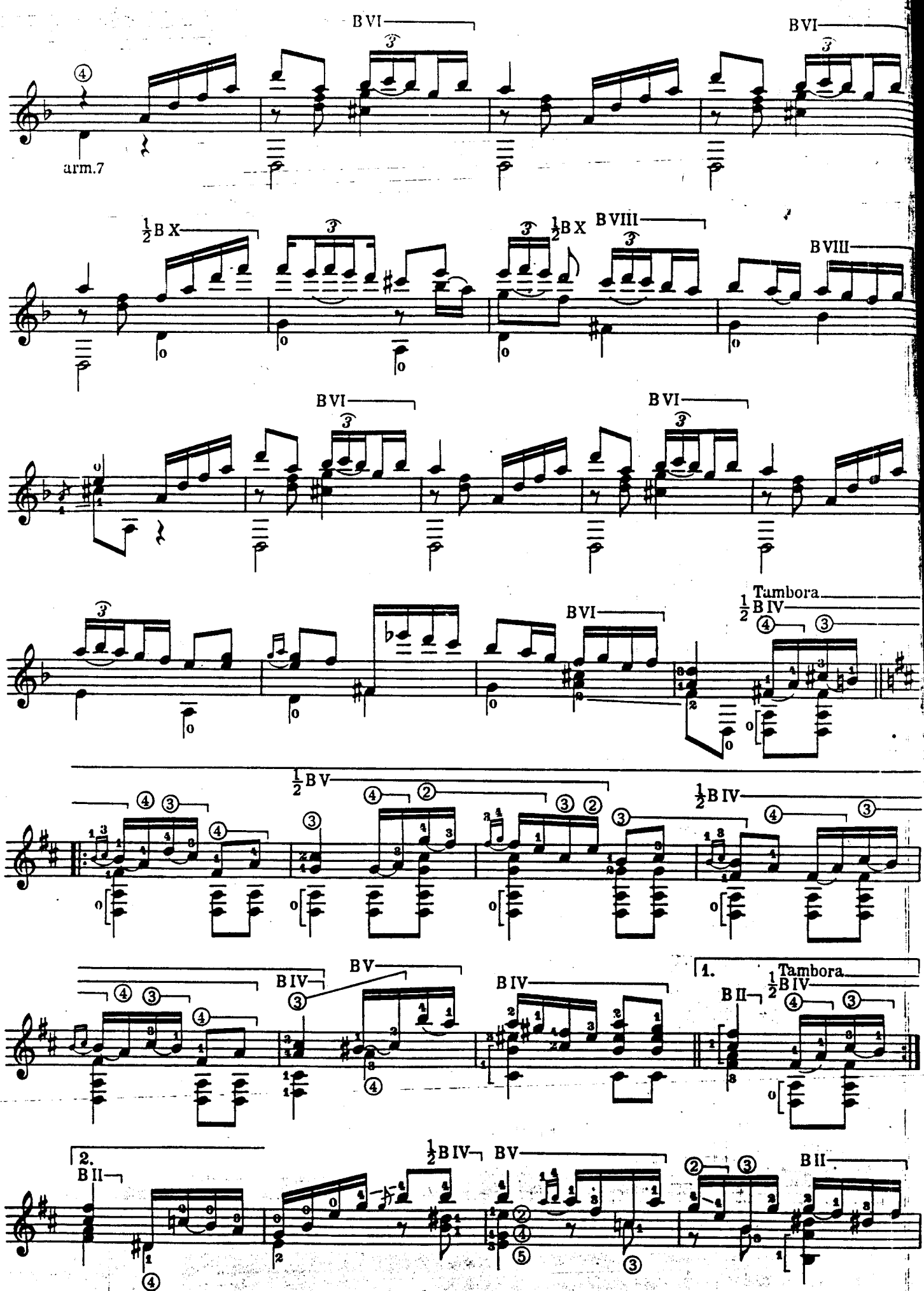
pizz.
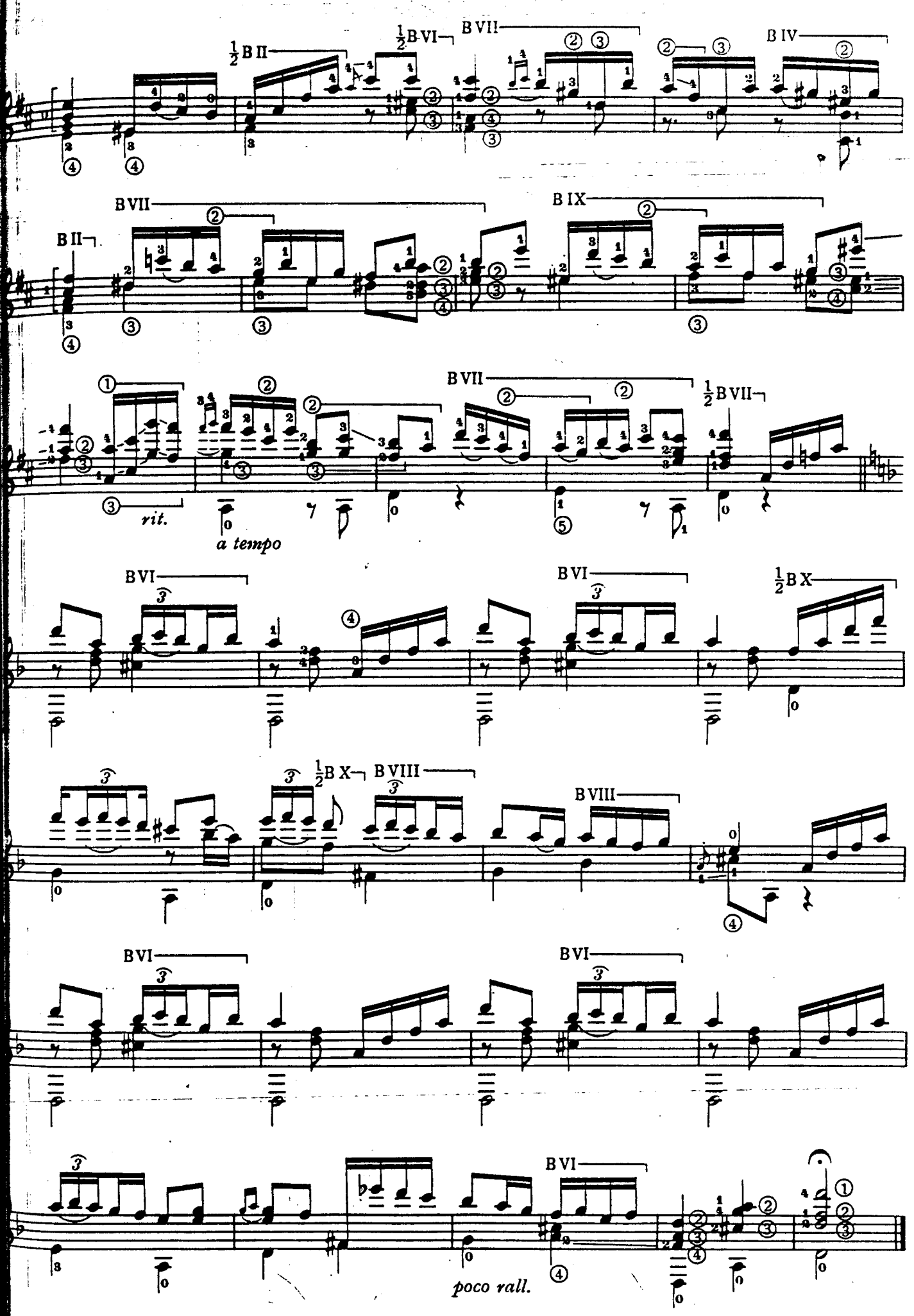
ff

I. Albéniz

PAVANA-CAPRICHO



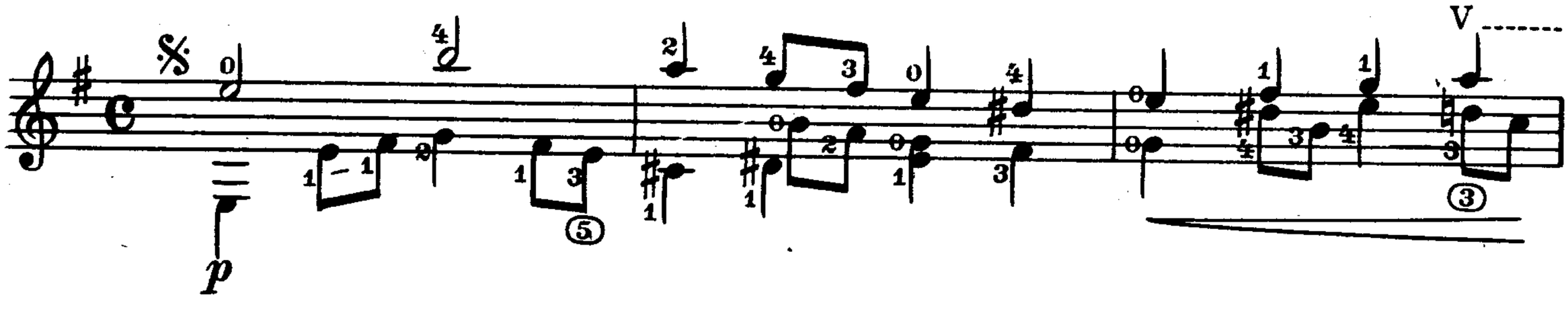

BVI
arm.7
½BX
BVIII
Tambora
½BIV
½BV
BIV
BV
BII
1.
2.
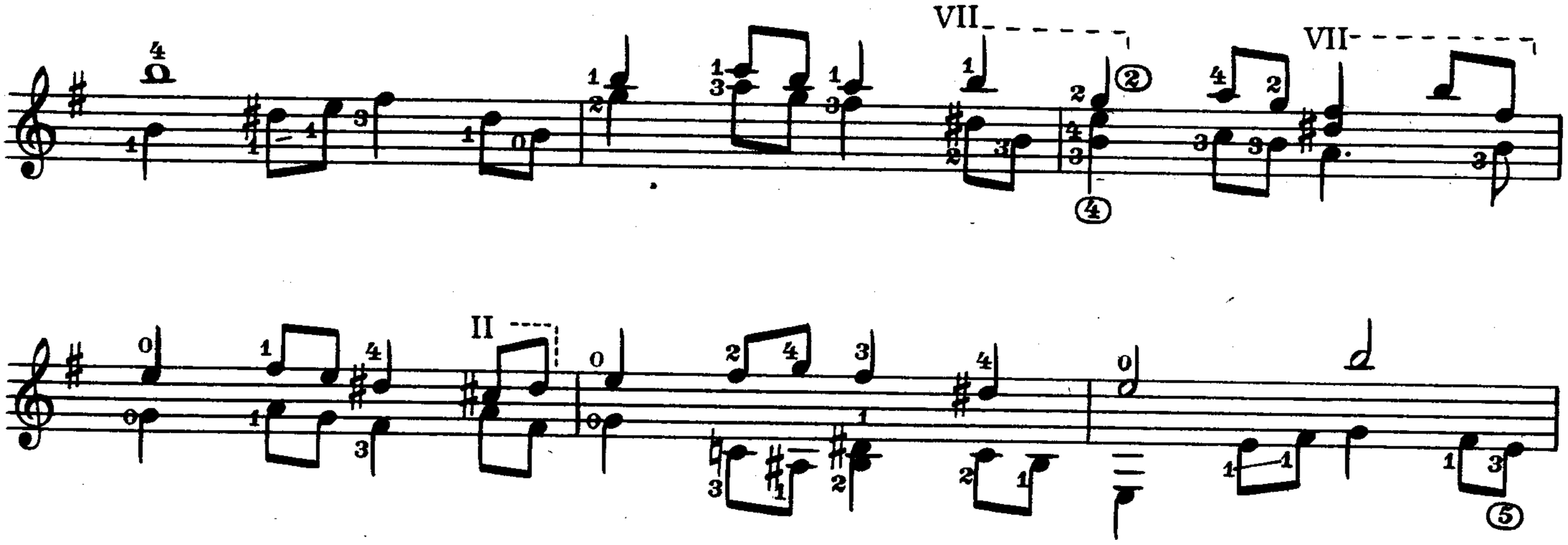

½ B II
½ B VI
B VII
B IV
B II
B VII
B IX
rit.
a tempo
B VII
½ B VII
B VI
B VI
½ B X
½ B X
B VIII
B VIII
B VI
B VI
B VI
poco rall.
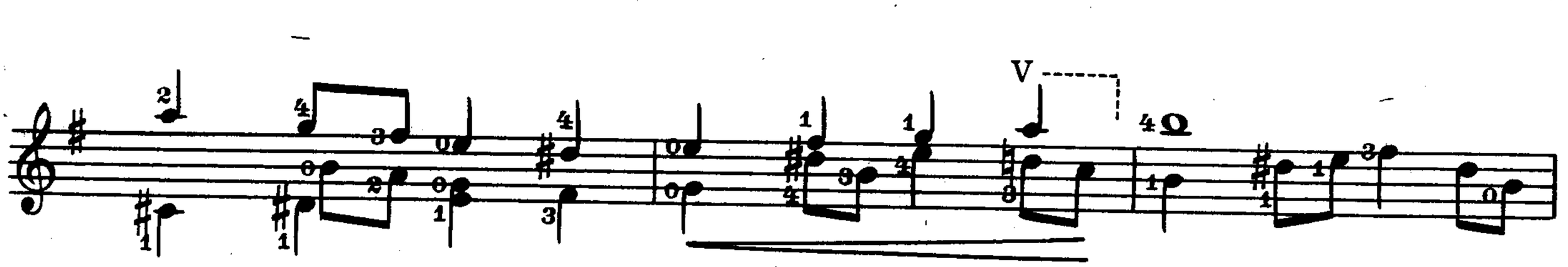
ПАВАНА
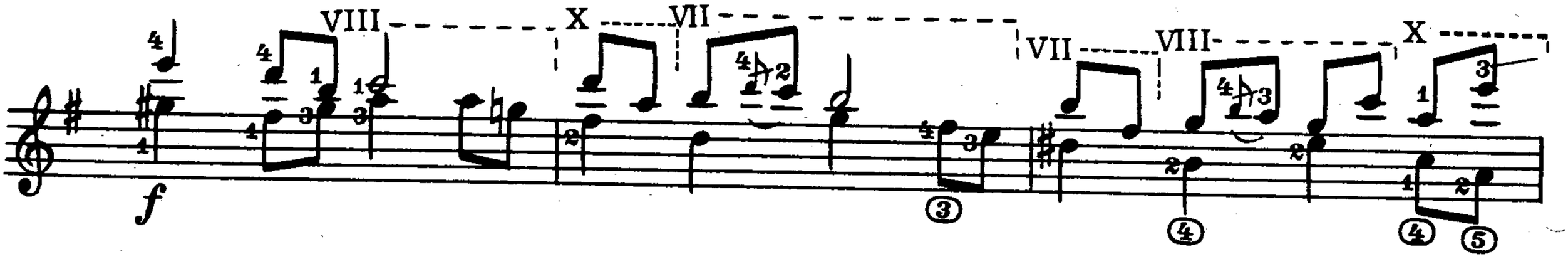
Andantino
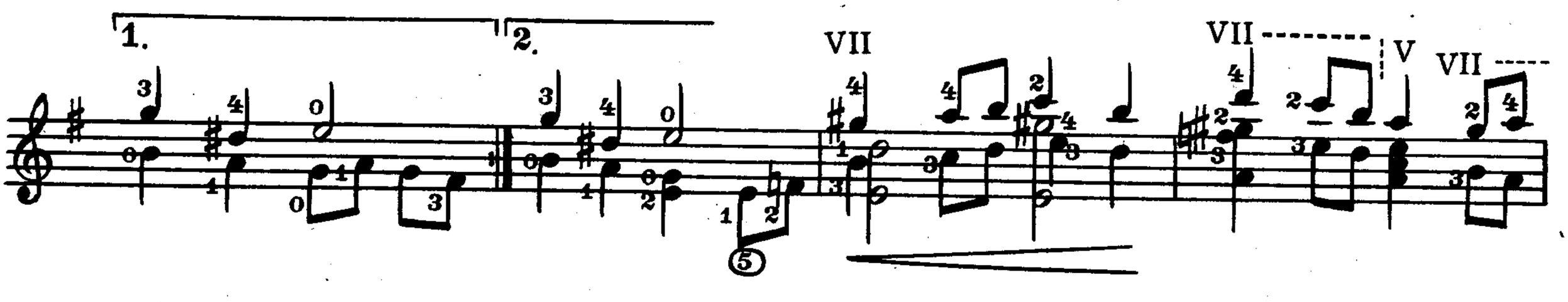
И. АЛЬБЕНИС











V VII V VII V VII

V VII V VII

V VII V VII

rit.

a tempo

Fine

II

IV VI VII IV VII VI IV II

⑤

IV

IX

⑤ ⑥

IV

IV II

IV VI IV VII VI IV

⑤

II

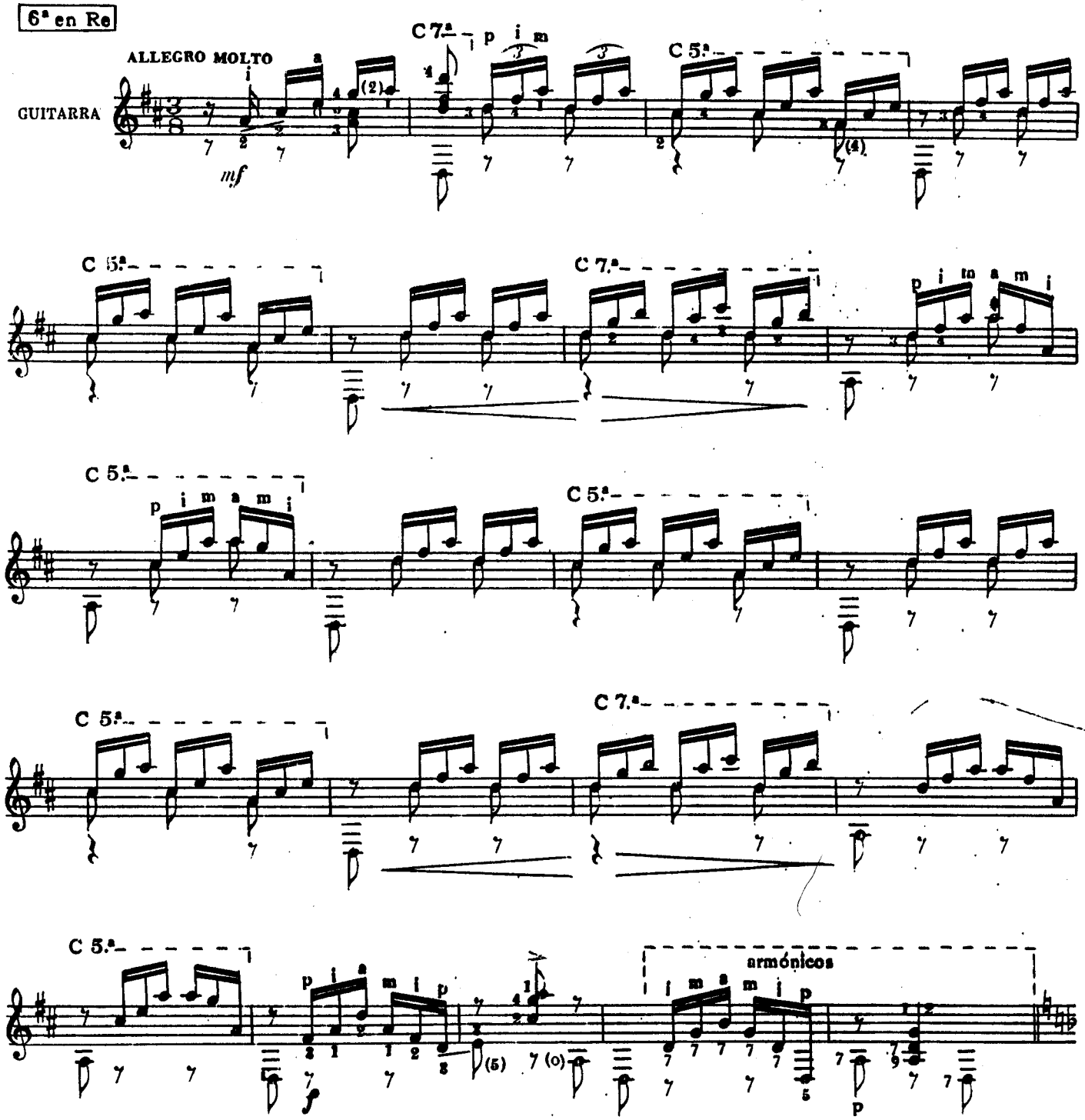
𝄋

TORRE BERMEJA

SERENATA
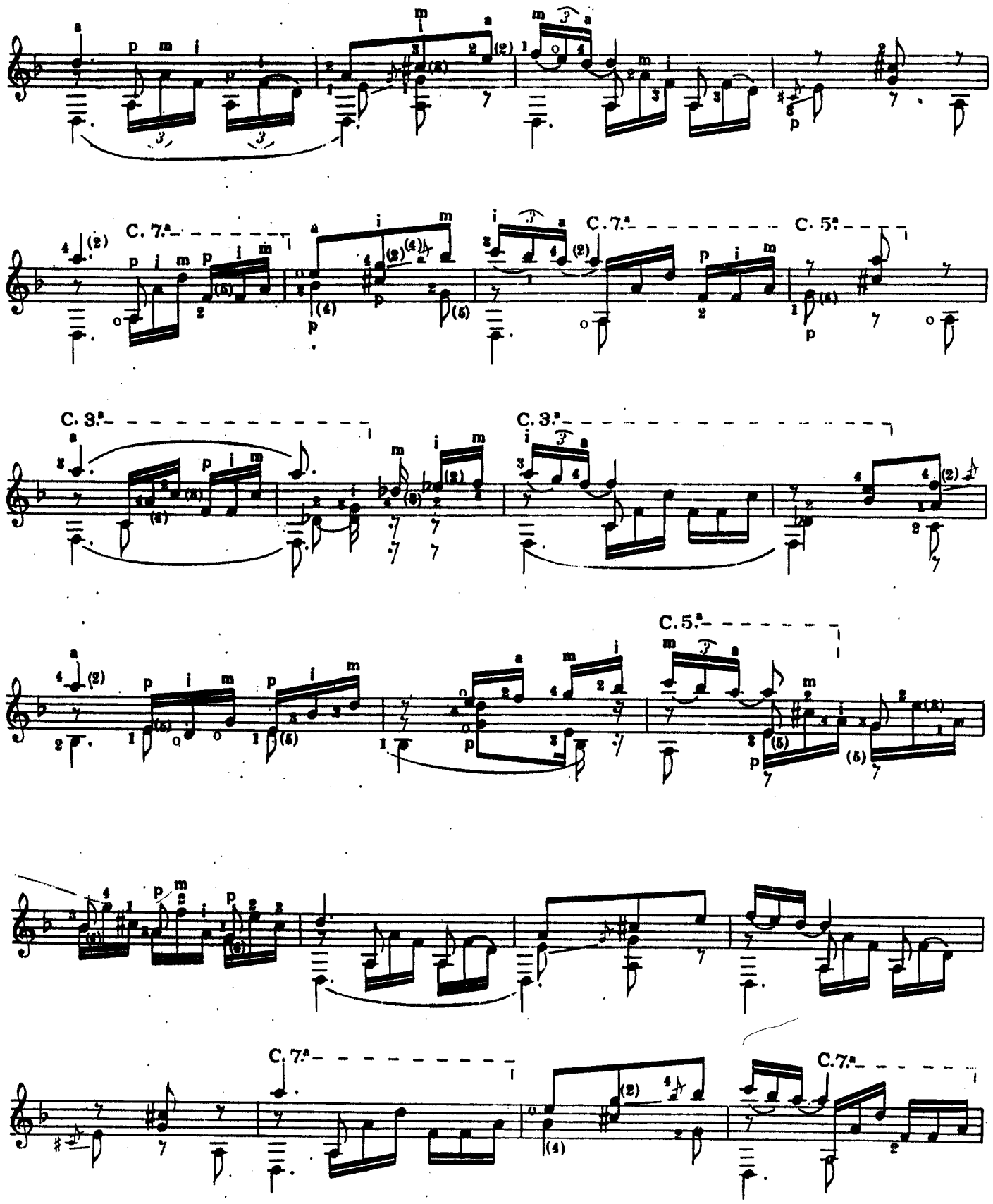
Transcripción para Guitarra de
MIGUEL LLOBET
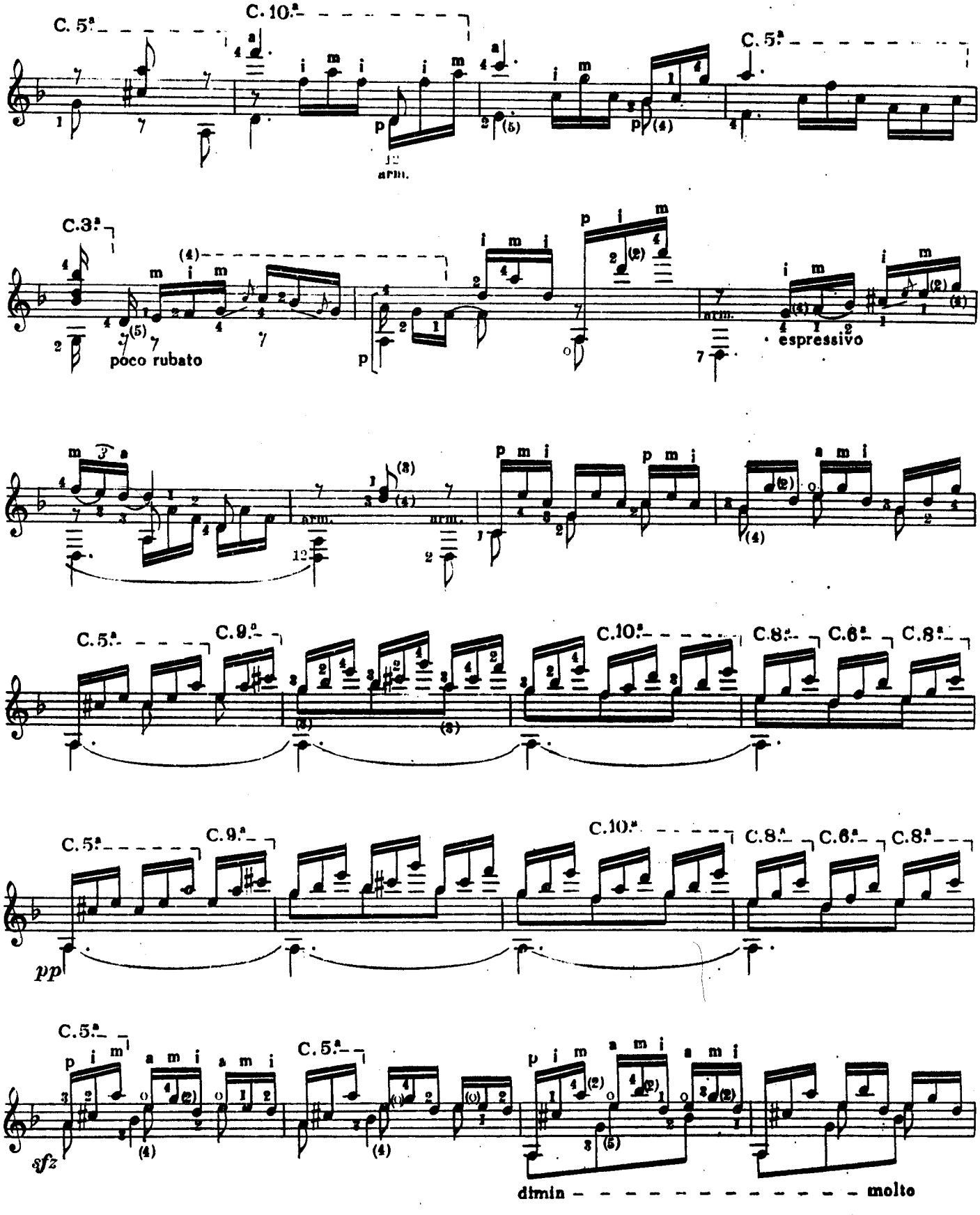
Música de
ISAAC ALBENIZ
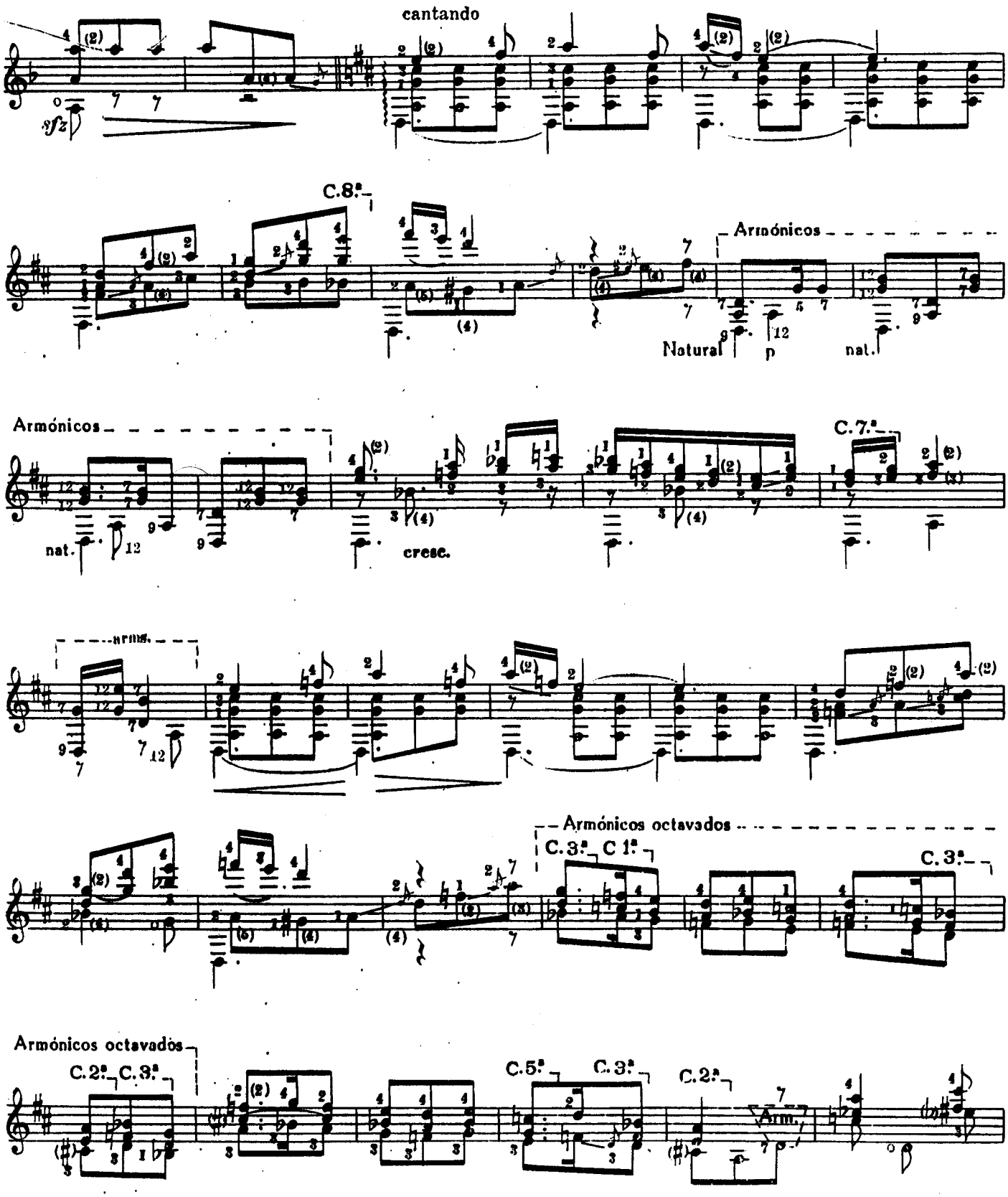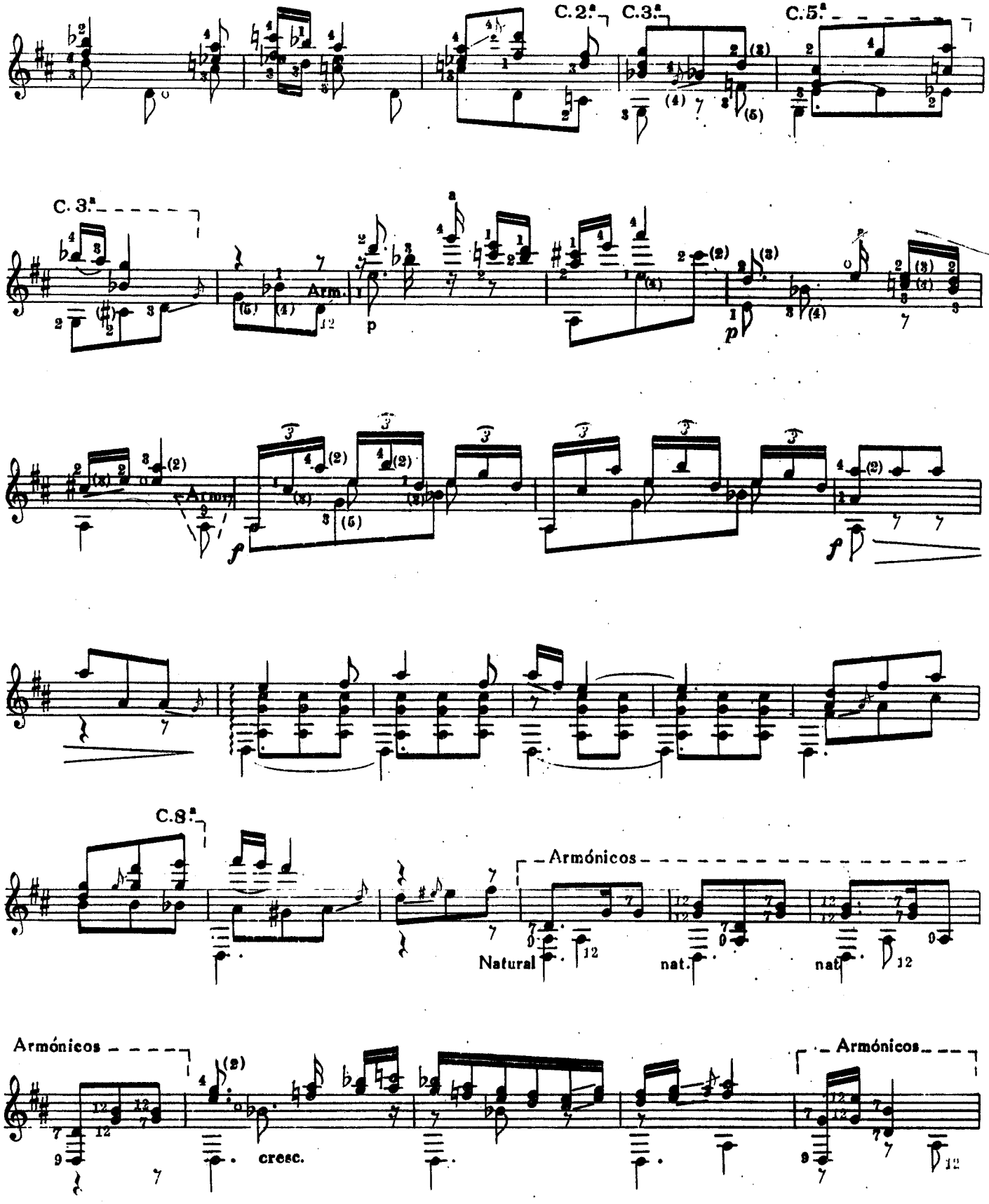


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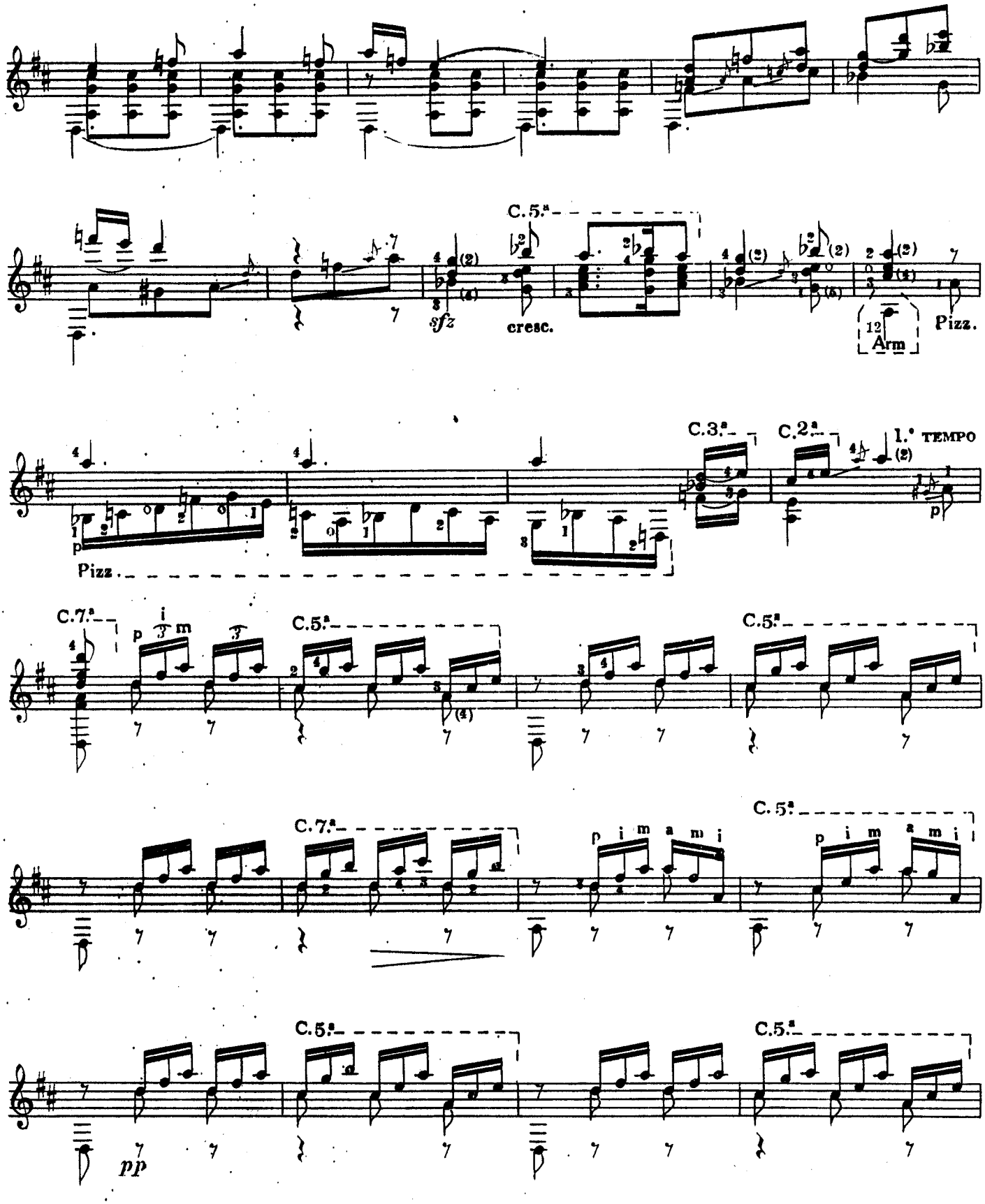
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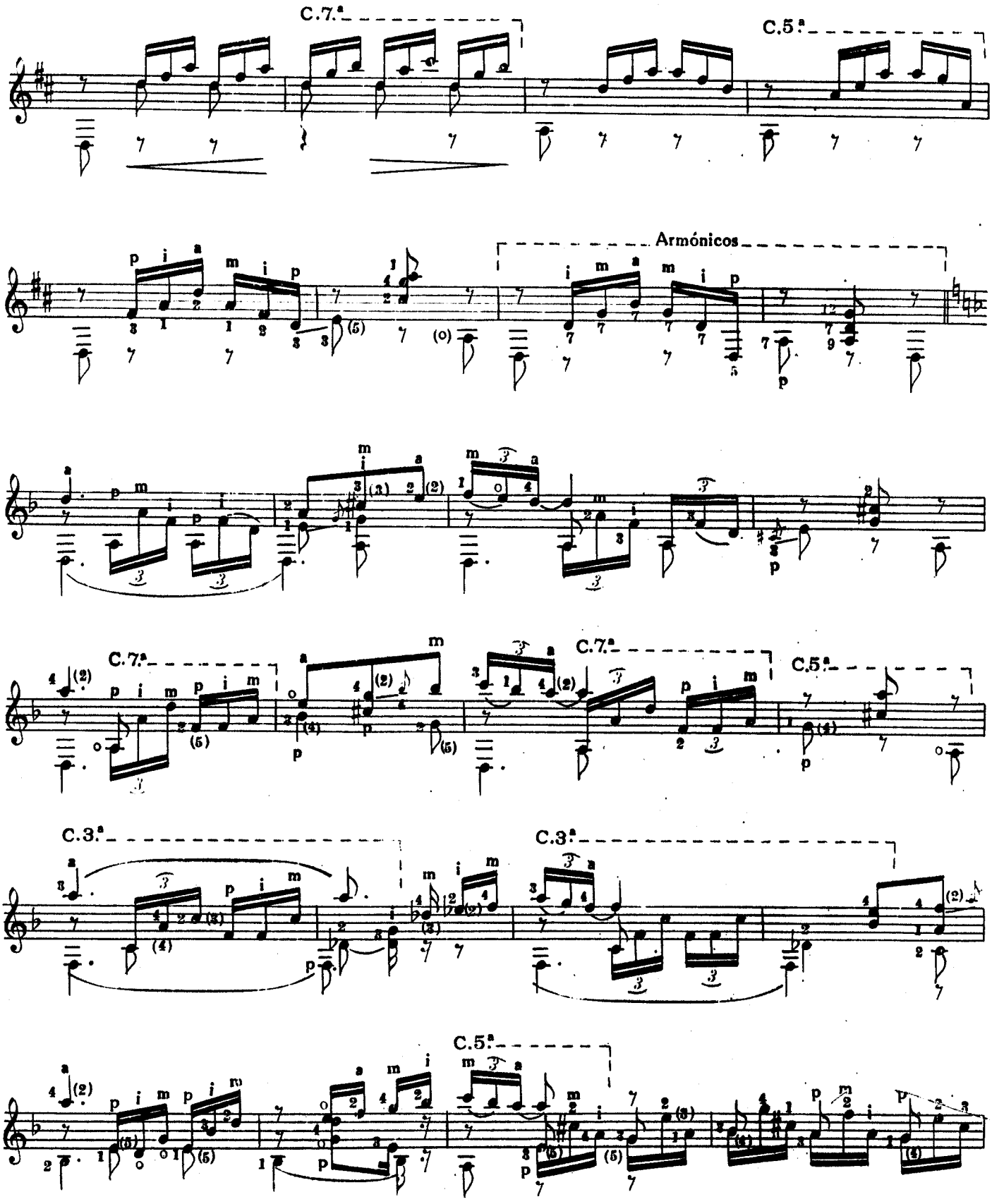

C. 7.ª
C. 7.ª
C. 5.ª
C. 3.ª
C. 3.ª
C. 5.ª
C. 7.ª
C. 7.ª
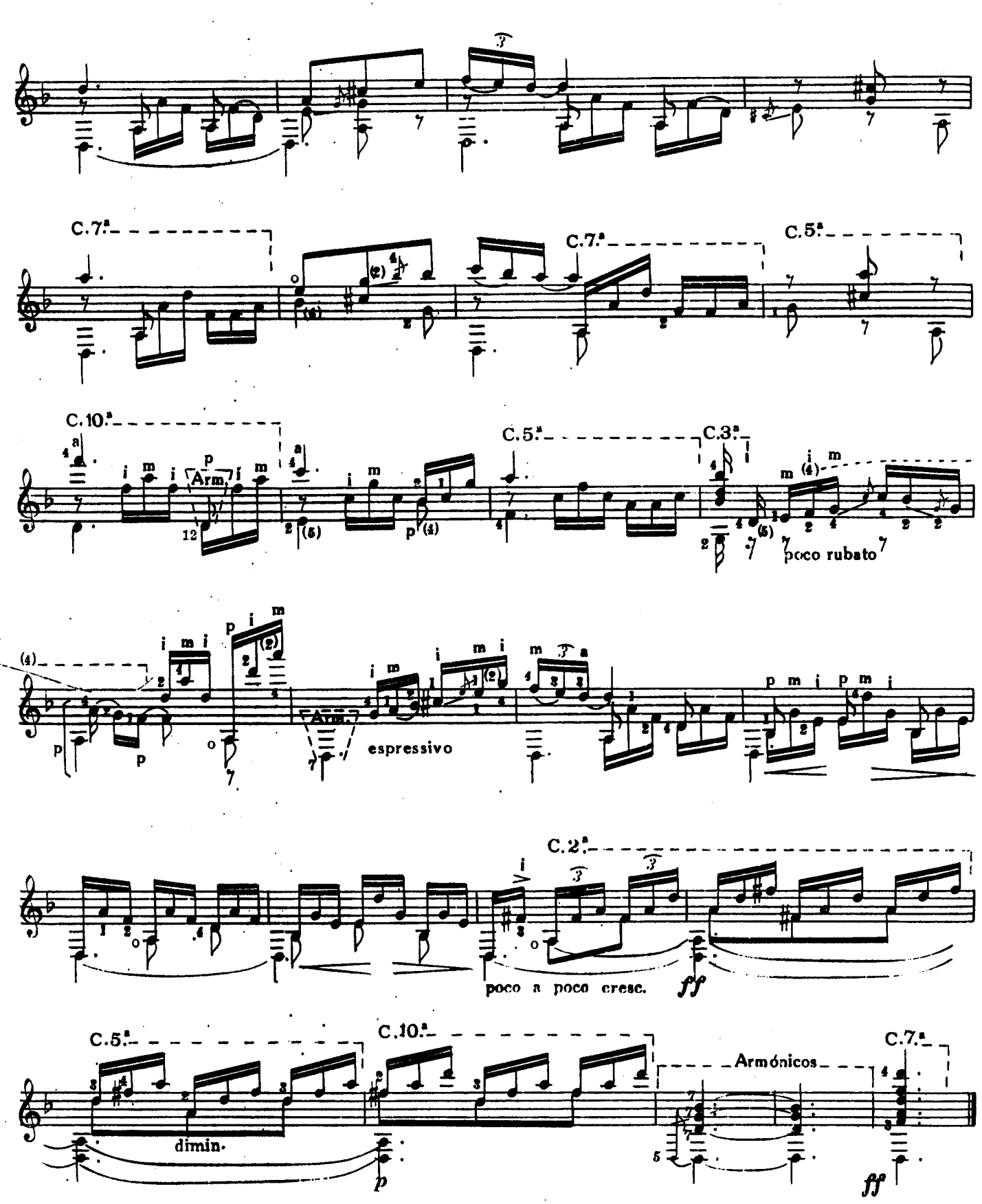

C. 5ª
C. 10ª
C. 5ª
arm.
C. 3ª
poco rubato
espressivo
C. 5ª
C. 9ª
C. 10ª
C. 8ª
C. 6ª
C. 8ª
pp
C. 5ª
C. 9ª
C. 10ª
C. 8ª
C. 6ª
C. 8ª
C. 5ª
C. 5ª
sfz
dimin
molto


cantando
sfz
C.8ª
Armónicos
Natural
p
nat.
Armónicos
nat.
cresc.
C.7ª
arms.
Armónicos octavados
C.3ª
C 1ª
C.3ª
Armónicos octavados
C.2ª
C.3ª
C.5ª
C.3ª
C.2ª
Arm.


C.2ª
C.3ª
C.5ª
C.3ª
Arm.
p
p
Armón.
f
f
C.8ª
Armónicos
Natural
nat.
nat
Armónicos
cresc.
Armónicos


C.5.ª
sfz
cresc.
12
Arm
Pizz.
Pizz
C.3.ª
C.2.ª
1.° TEMPO
C.7.ª
C.5.ª
C.5.ª
C.7.ª
C.5.ª
p i m a m i
p i m a m i
C.5.ª
C.5.ª
pp


C.7.ª
C.5.ª
Armónicos
C.7.ª
C.7.ª
C.5.ª
C.3.ª
C.3.ª
C.5.ª



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Gráficas Agenjo, S. A. - C./ Adelfas, 4 - Madrid, 1981

ПЬЕСЫ

И. АЛЬБЕНИС

АЛАЯ БАШНЯ

Серенада

Переложение А. СЕГОВИИ
Аппликатура В. ВАСИЛЬЕВА

Allegro vivo

⑥ =D

a tempo

III V

V rit. *cantando*

II

Arm. XII

V

X XII VIII X VIII VI V VI III I III I Arm. XII

sf

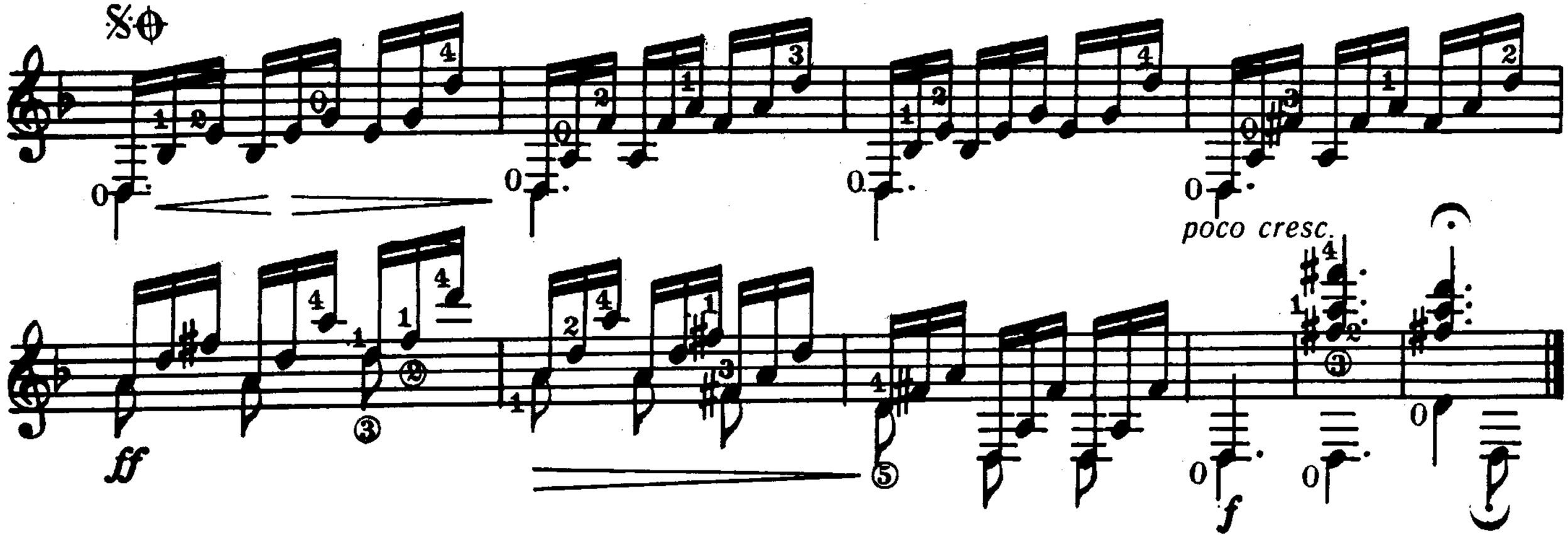
②③ *dim.*

cantando

Arm. XII

pp

grazioso


poco cresc.
ff
f

Torre bermeja

(Serenata)

No. 12 aus „Piezas caracteristicas", opus 92 *)

Isaac Albéniz
1860–1909

Allegro molto

A

⑥=D

rapido

più tranquillo

Meno mosso

poco rit.

espressivo

apoyando

apoyando

(rapido)

pp poco accel.

a tempo

gliss.

calmo

B

in tempo

Poco più mosso

cresc.

apoy.

X VIII VI VIII 1. V IX

sul tasto

poco a poco accel.

2.

mf loco

poco riten.

Meno mosso II

cantando

apoy.

pizz.

Flageolett 8va III II II VIII

piano e dolce

espr.

tirando sul ponticello

I

pizz.

X VIII VI X V VI

sfz (kurz)

simile

VI

legato

poco rit.

III

a tempo

sul pont.

VII

III

VIII

V

III

XII

pizz.

risoluto

V

III

VII

8va

Dal segno 𝄋 al ⊕-⊕

pizz.

ff

V

Barrê bis ⑥

V

poco rit.

mf

sul pont.

p

p

Da capo von [A] bis [B], dann folgt Coda

Coda

II

V

X

poco a poco cresc. e accel.

mf

poco riten.

p

f

p

mp
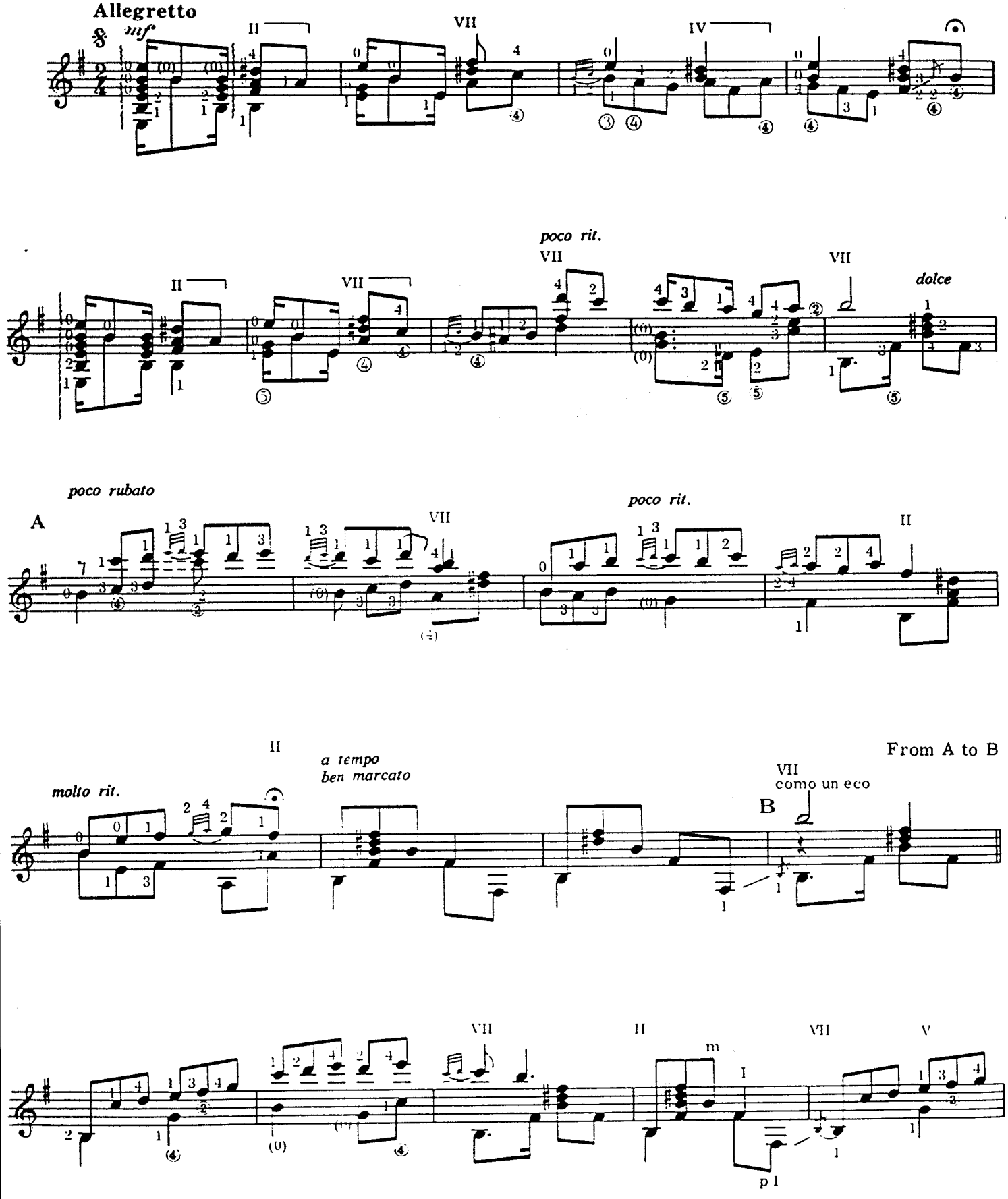
p

ff

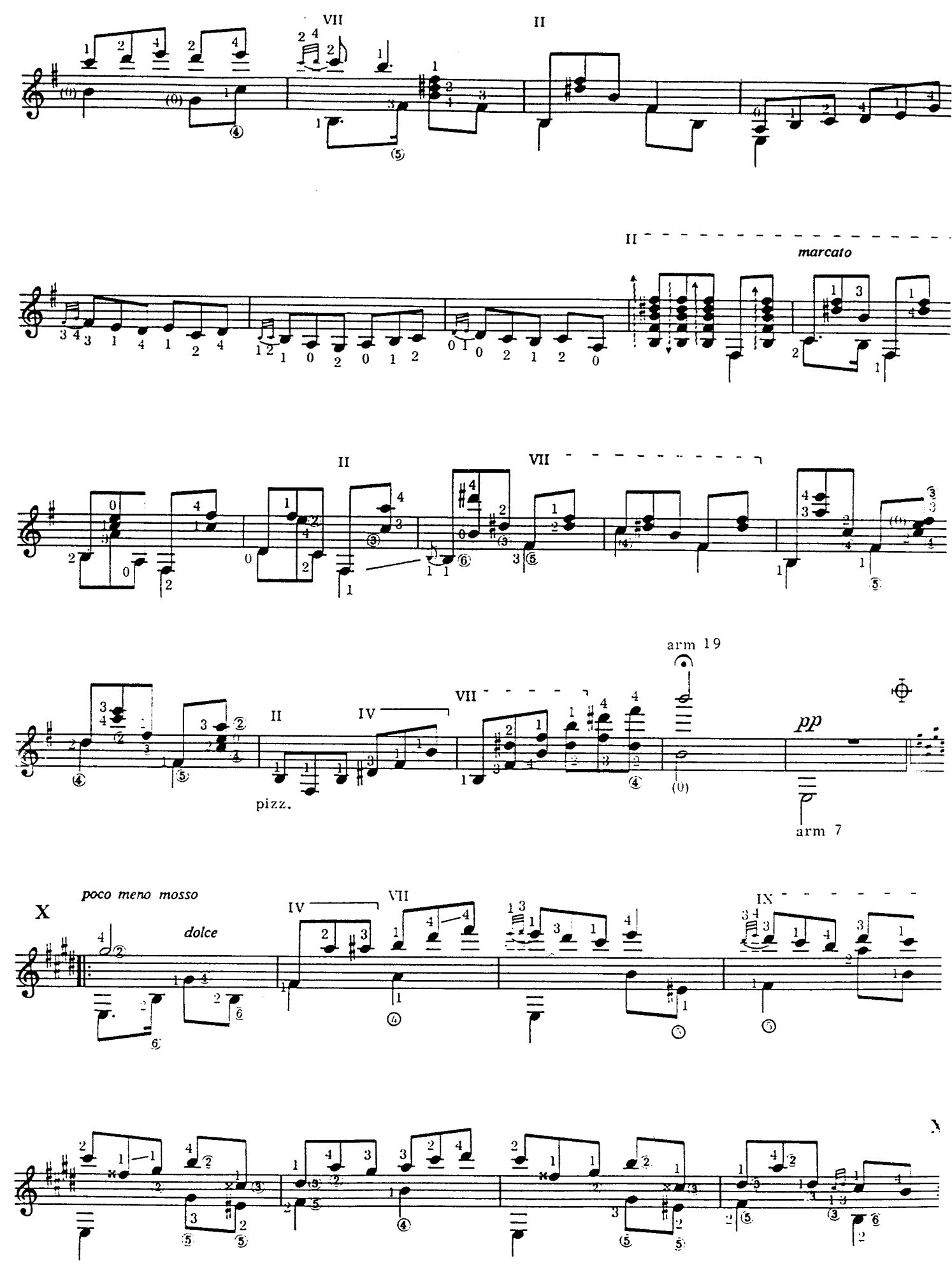
Tango Español

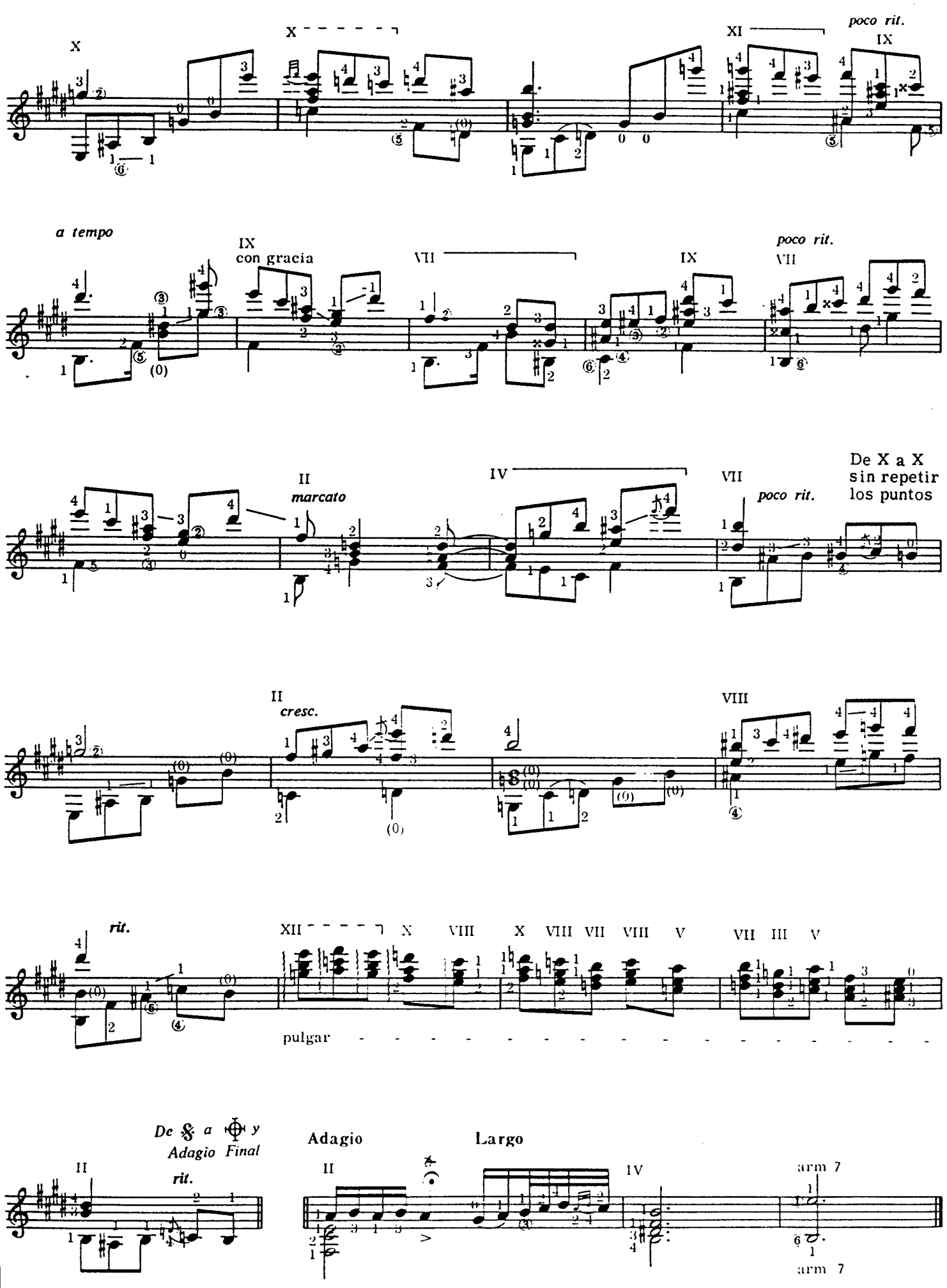
Transcribed by
Celedonio Romero

Isaac Albeniz



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VII
II
II
marcato
II
VII
arm 19
II
IV
VII
pp
pizz.
arm 7
X
poco meno mosso
dolce
IV
VII
IX


X
X
XI
poco rit.
IX
a tempo
IX
con gracia
VII
IX
poco rit.
VII
II
marcato
IV
VII
poco rit.
De X a X
sin repetir
los puntos
II
cresc.
VIII
rit.
XII
X
VIII
X
VIII
VII
VIII
V
VII
III
V
pulgar
De 𝄋 a ⊕ y
Adagio Final
rit.
II
Adagio
Largo
II
IV
arm 7
arm 7

ТАНГО

Из сюиты „ИСПАНИЯ“

И. АЛЬБЕНИС

Andantino grazioso [Не спеша, грациозно]

⑥-ре

grazioso

marcato

фл. 12

фл. 7

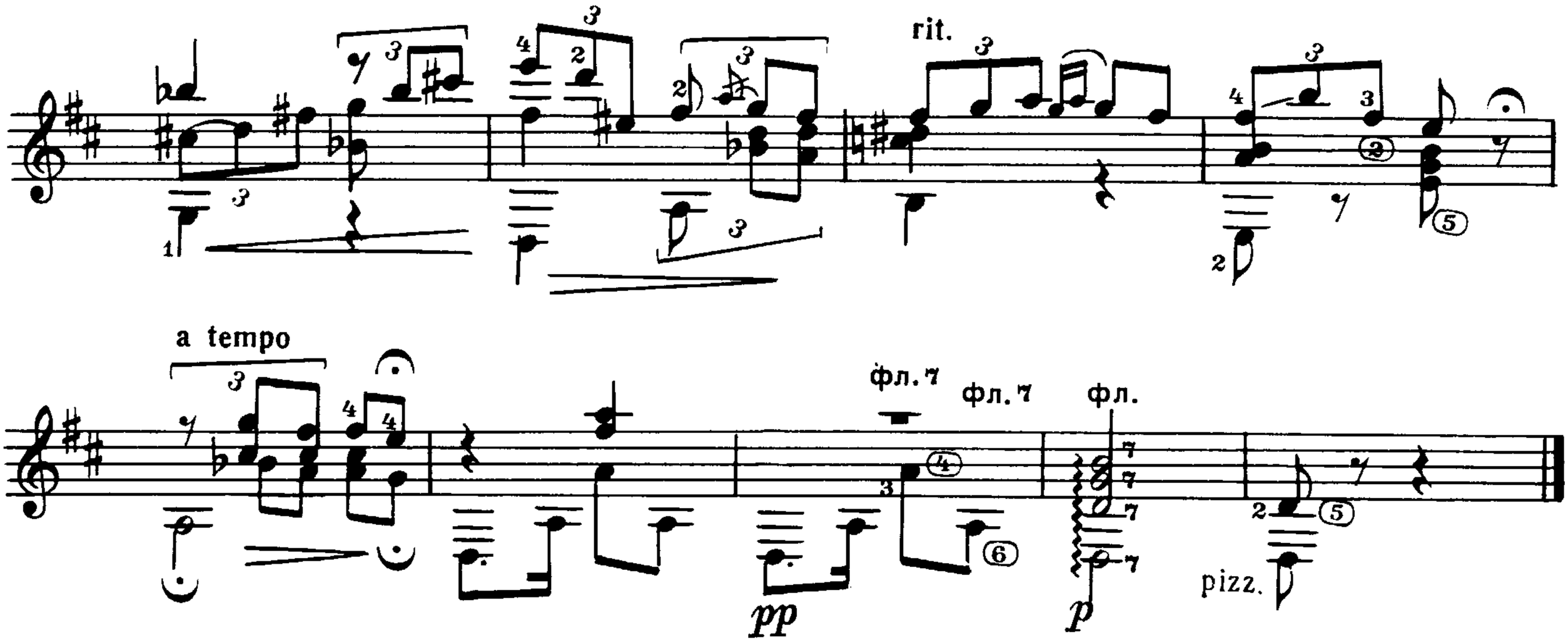
mf

с 8801 к

II IV IV IV IV VI IX X IX II

rit. poco ten. poco a tempo

фл. 12


rit.
a tempo
фл. 7
фл. 7
фл.
pp
p
pizz.

Tango

opus 165 No. 2

Transcription
Andrés Segovia

Isaac Albéniz
1860 – 1909

p

½ C.VII

grazioso

a tempo

poco rit.

C.VII

Arm

marcato

C.VII

C.VII

rit.

a tempo

Arm

C.II

C.II

mf

C. II

C. IV

C. IV

C. IV

1/2 C II

C. IV

1/2 C. VI

C. IX

C. X

C. IXQ

C. II

poco tenuto

p leggero

a tempo

poco rit.

a tempo

Arm

C. III C. II

rit.

con manincolia

a tempo

Arm

Arm

(pizz.)

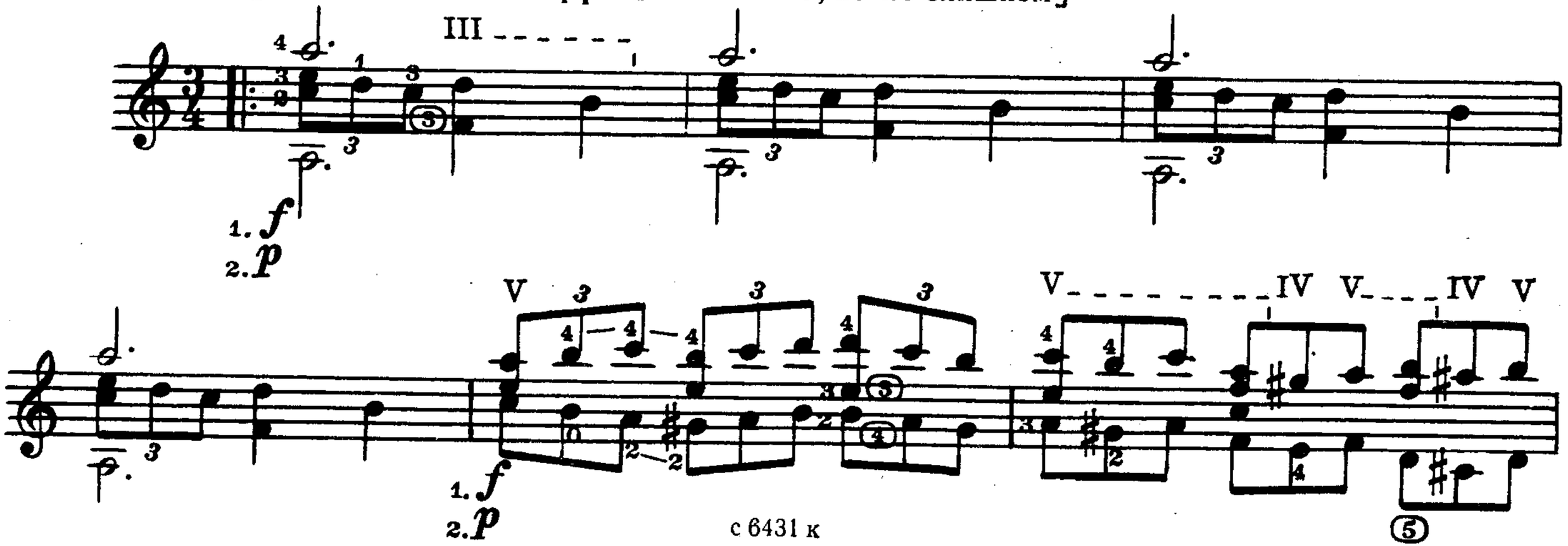
pp

(pizz.)

АРАБСКАЯ СЕРЕНАДА

И. АЛЬБЕНИС

Allegretto ma non troppo [Оживленно, но не слишком]



с 6431 к

IV - III

dim.

rall.

a tempo

dim.

I

staccato

II IV II

cresc.

VII

dim.

IV V

dim.

staccato

IV V IV V IV V IV V VIII

f

dim. *p*

III

VII

dim.

ff

sf

cresc.

rit. poco

V

1. IV

cresc.

2.

p

f

ff

II

I V V

molto staccato

ritard.

stacc.

ritard. molto

poco rit.

a tempo

ritard.

a tempo

1.

2.

f

I

II

rall.

Lento

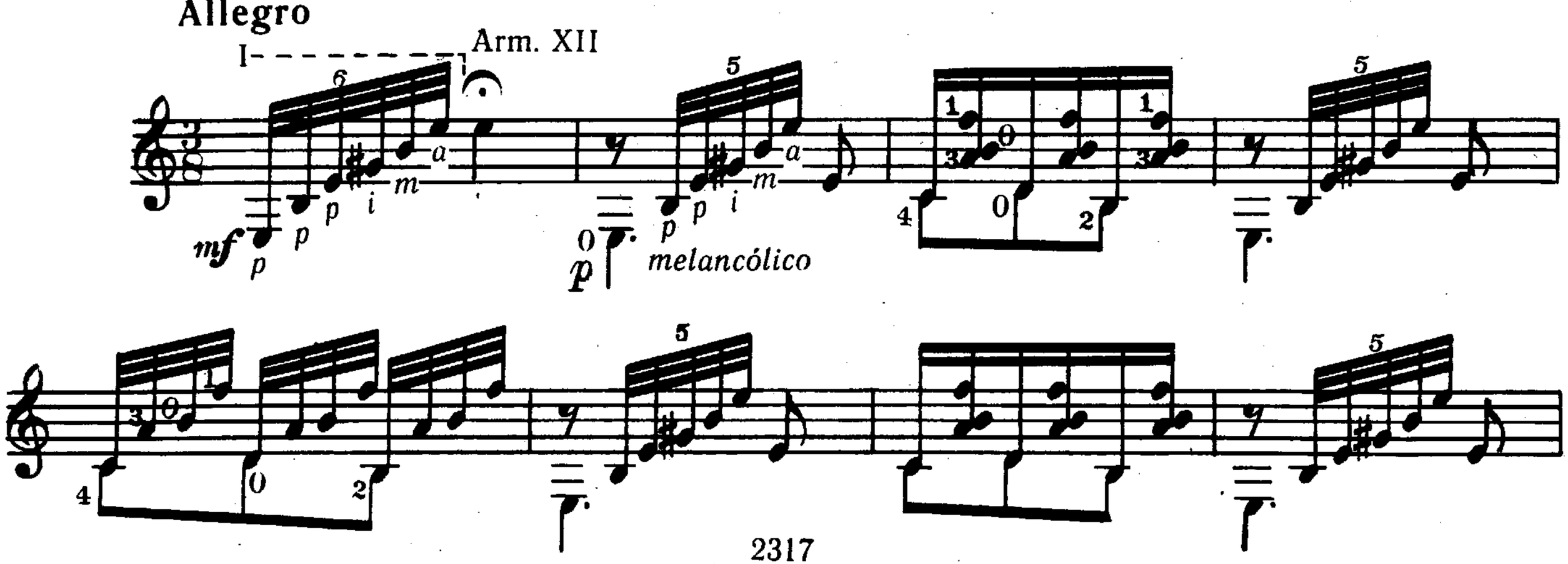
p

f

МАЛАГЕНЬЯ

Переложение С. ГАРСИА

Редакция В. СЛАВСКОГО



pizz.

ten.

ten.

ten.

Meno mosso

cantando

espr.

ten.

ten

p

V

IV

VII

V

ten.

cresc.

dim.

ten.

VII

V

IV

ten.

p

5

5

5

VIII

rit.

cantando

(Lento)

VIII

poco rit.

rit.

a tempo

rit.

Adagio

Cadenza Lento

rit.

Allegro

p melancólico

pizz.

ten.

ten.

Meno mosso

cantando espr.

ten.

ten.

V

IV

p

ten.

p

V IV V ten. cresc. dim. p

IV ten. VII V ten. dim. p

5

5

5

ШУМ МОРЯ

МАЛАГЕНЬЯ

Из сборника „ Воспоминание о путешествиях “

И. АЛЬБЕНИС

Rubato e espressivo [Свободно, энергично]

IX

f

p melancolico

p i m p i m p i m

dim.

pp

pp

pp

Meno tempo

cantando

V

V

IV

V

V

m

V

III

p

Lento

иск. фл. 12

Lento

ff

Fine

Tempo I

sempre ritard. *p* poco

a tempo

rit.

rit.

a tempo

rit.

a tempo

mf a tempo

rit.

Adagio

rit.

МАЛЬОРКА

Баркарола

Переложение О. БУСТОСА АБАРКИ
Аппликатура В. ВАСИЛЬЕВА

Andantino

pp *cantando* *pp*

cresc. *dim.*

poco rit. **poco rit.**

III III III

a tempo **a tempo**

Arm. VII

cresc. *pp*

II

rit. **[a tempo]** **ritard.**

pp

a tempo **[a tempo]**

pp *cresc.*

IV

II

marcato

III VI

ritard.

Poco più mosso

dim.

pp

V

I

Arm. XII

cantando dolce

II V VII

cresc.

a tempo

rit.

dim.

marcato

poco rit.

p

molto rit. [a tempo] cresc. rit.

Arm.

a tempo rit. pesante

cantando dolce [a tempo] rit.

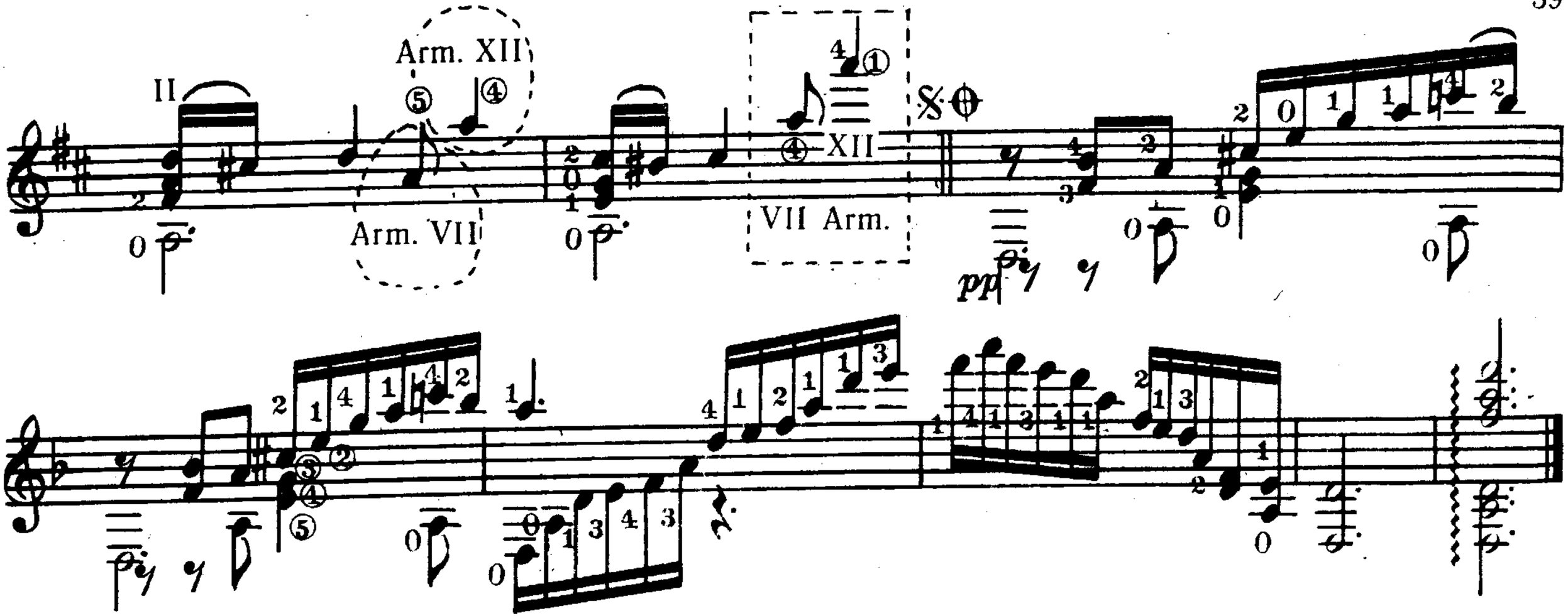
molto rit. [a tempo]

marcato

cresc. a tempo

dim. marcato poco rit.

marcato dim.


II
Arm. XII
Arm. VII
XII
VII Arm.
pp

Mallorca

transcribed & arranged for guitar by
Andrés Segovia

I. Albeniz

Andantino

⑥ = D

CII

CII

pp

CVII

espressivo

CVII

CII

CVI

CIII

CI

art.
arm.8 ve

mf

CVI

CI

p

mf

p

CIII CI

leggieramente rit.

a tempo

CVII

CVII

CII

CI

CIII

CVI

poco

rit.

p

CV

arm12

poco piu mosso

CII

CV

CVII

f

p

CII CVII

f

CIII CVII arm.12

CVI a CV

p

CII

appassionato

p *poco tenuto rall.*

a tempo

CII

CVII

CII

p

ff *marcato*

rit. molto

a tempo

CII CX CVII

f

CVII CX CVII

CI CVII CX CVII

p

CI

CII CVII

CIII CVII arm.12 CIII

CVI

CV

poco ten. arm.7 Andantino CII CII

rit. pp

espr. CVII

CVII

CII

CIII

CI

art.
arm.8ve

CIII

CVI

CI

mf

CIII

CI

p

leggieramente rit.

a tempo

CVII

CII

CIII

CVI

CI

poco

rit.

CV

arm.12

poco piu lento

malinconico

pizz.

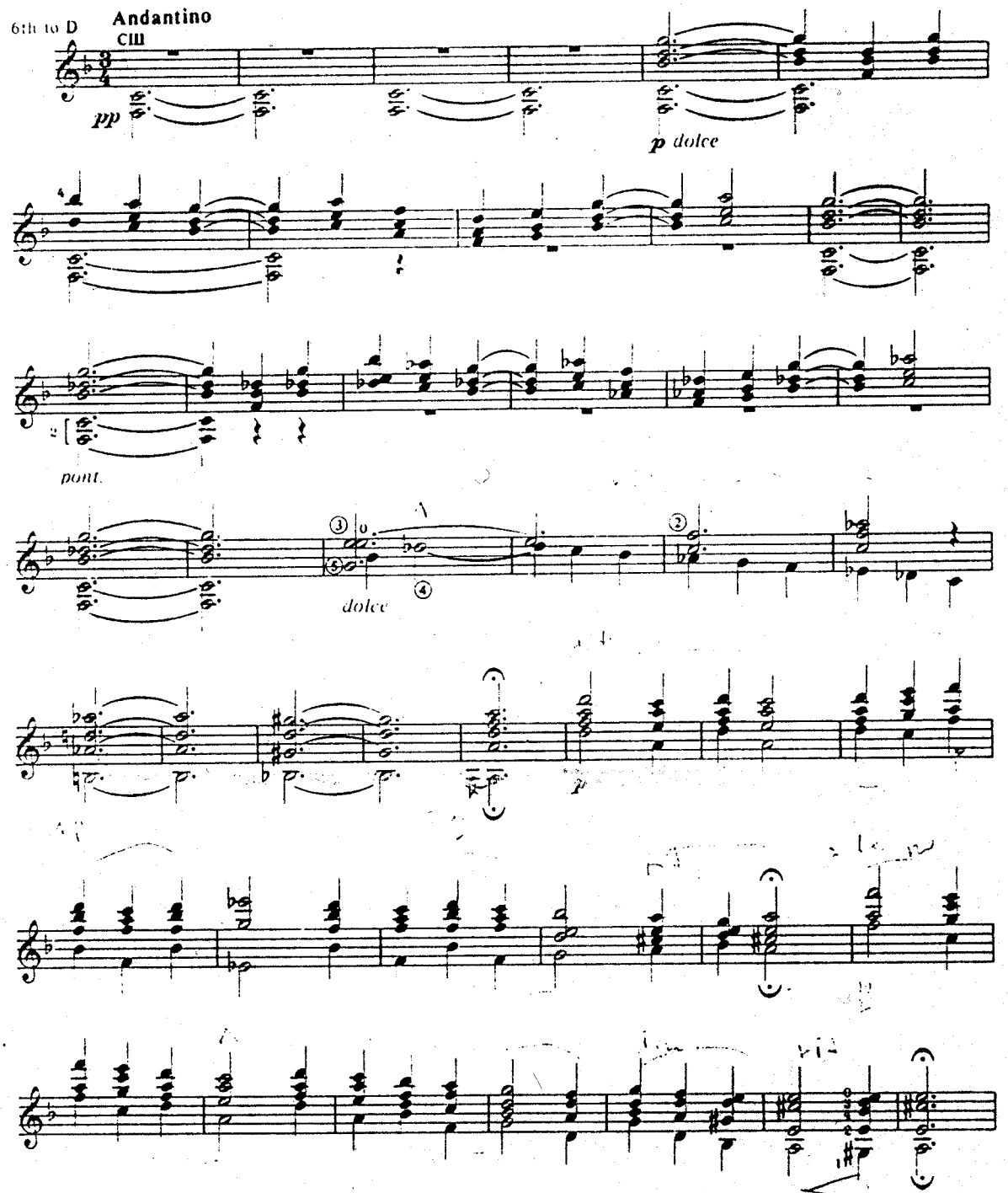
rall.

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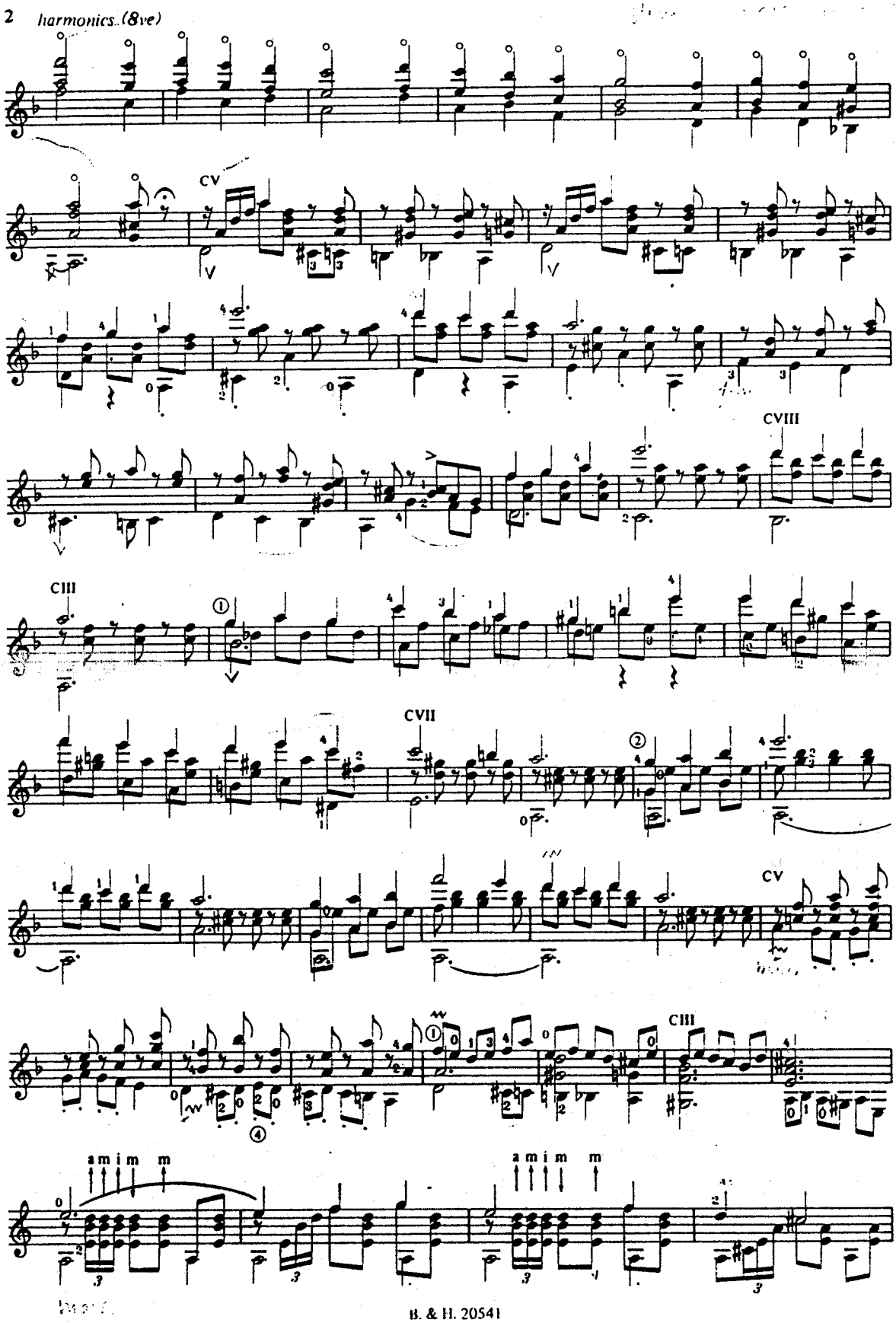
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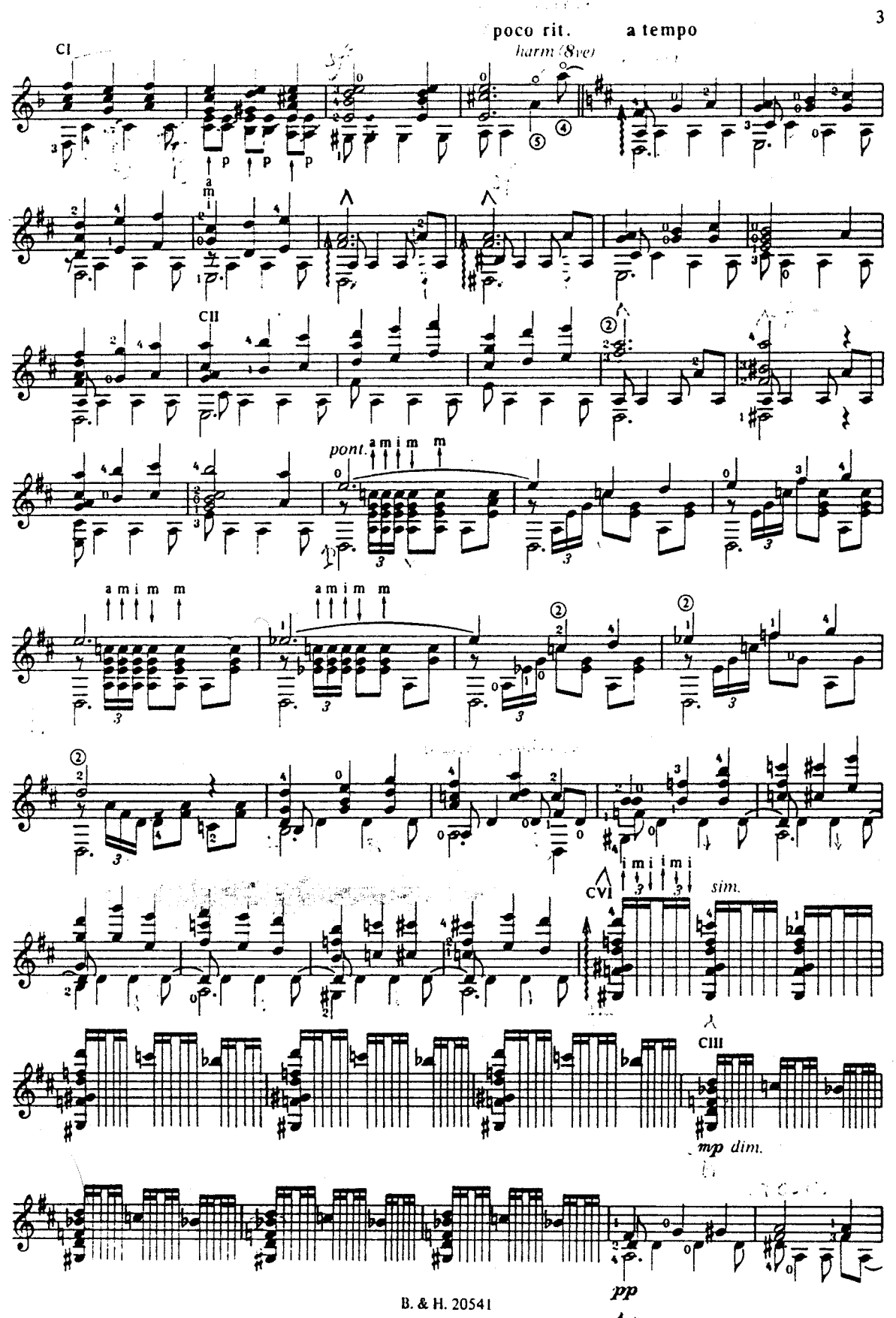
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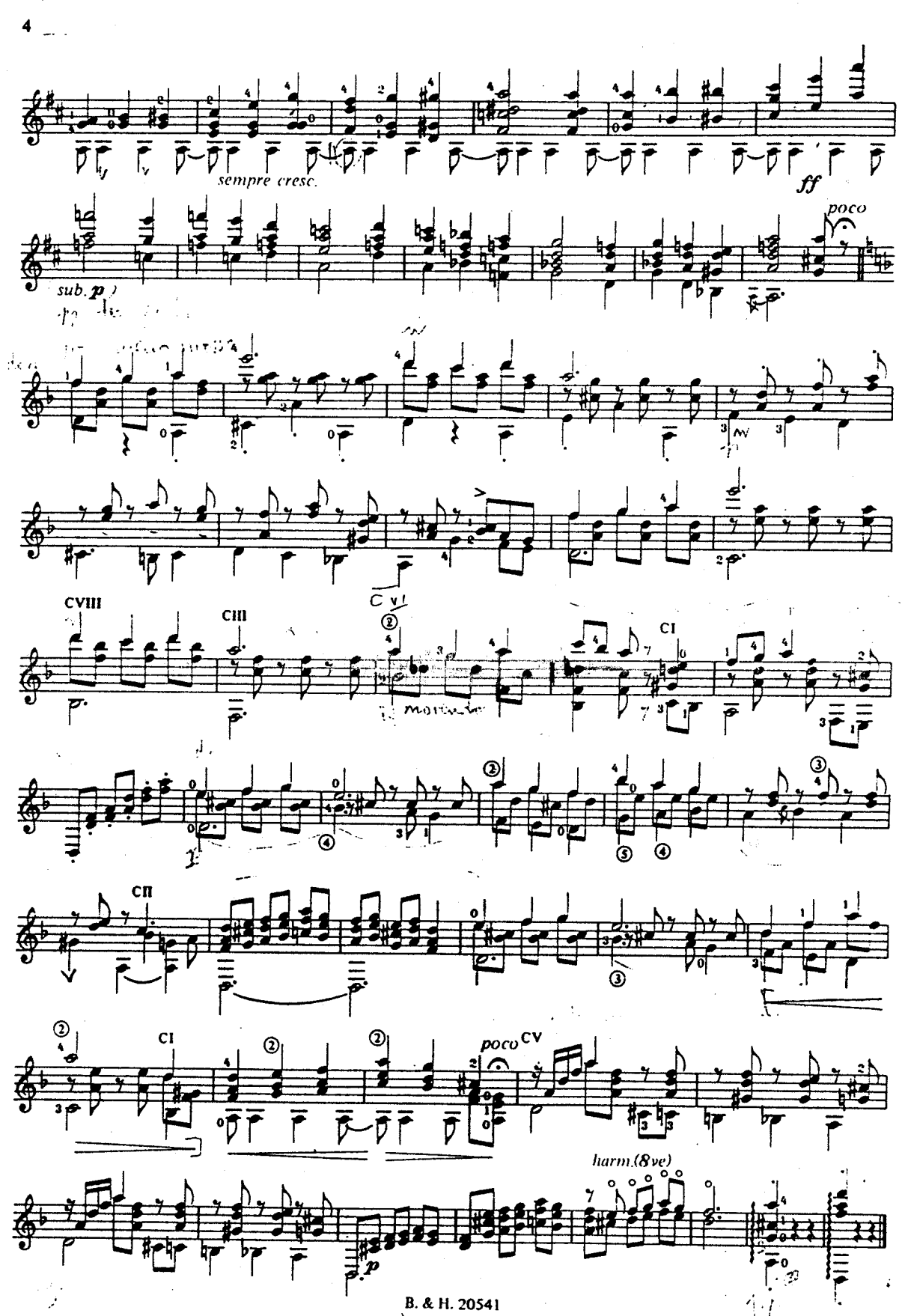
ISAAC ALBENIZ
Arranged by JOHN WILLIAMS



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Printed in England


harmonics (8ve)
CV
CVIII
CIII
CVII
CV
CIII
a m i m m
a m i m m


poco rit.
a tempo
harm (8ve)
CI
CII
CVI
CIII
pont.
sim.
mp dim.
pp

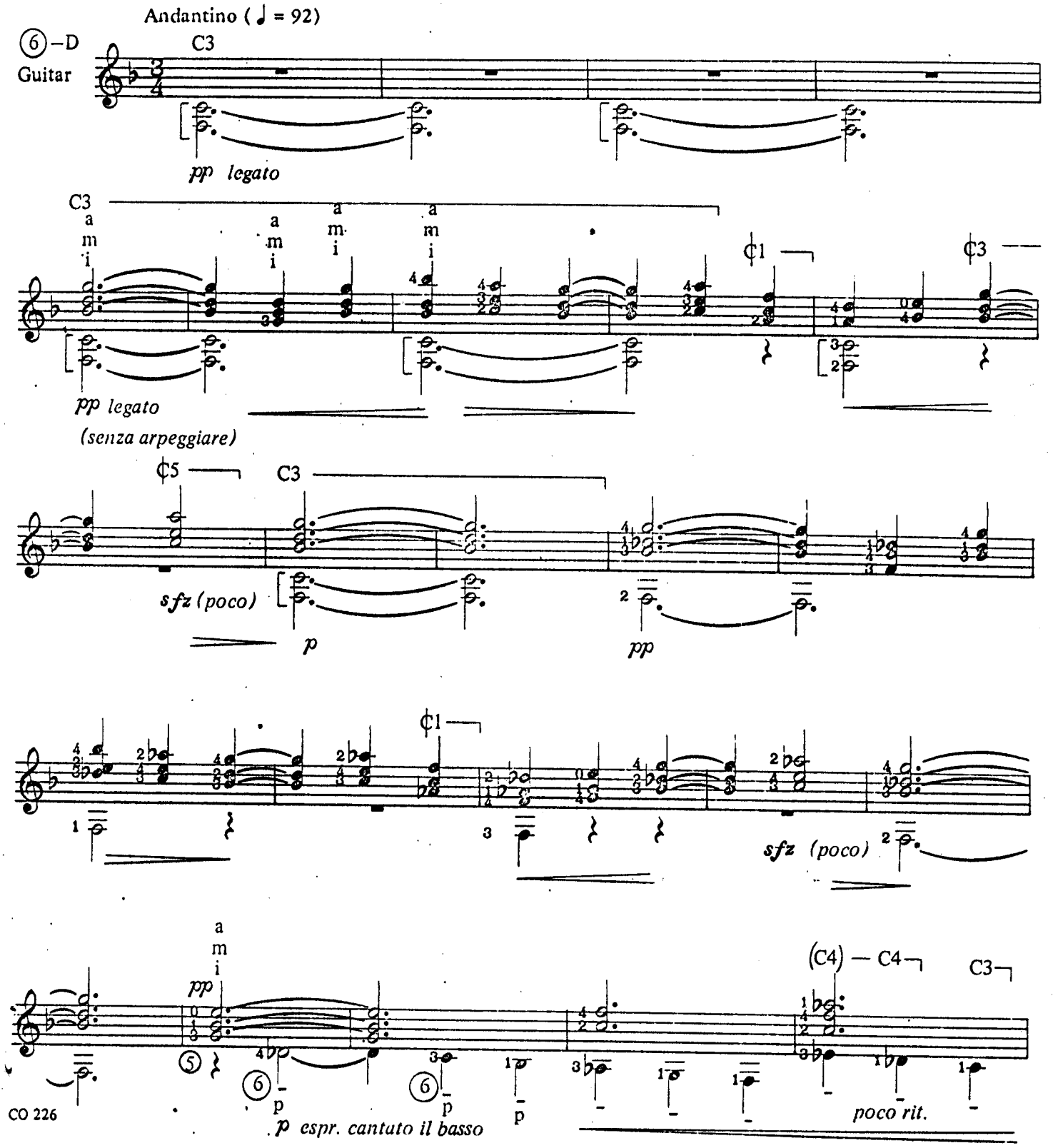

sempre cresc.
ff
poco
sub. p
CVIII
CIII
CVI
CI
CII
CI
poco
CV
harm.(8ve)
p

CORDOBA

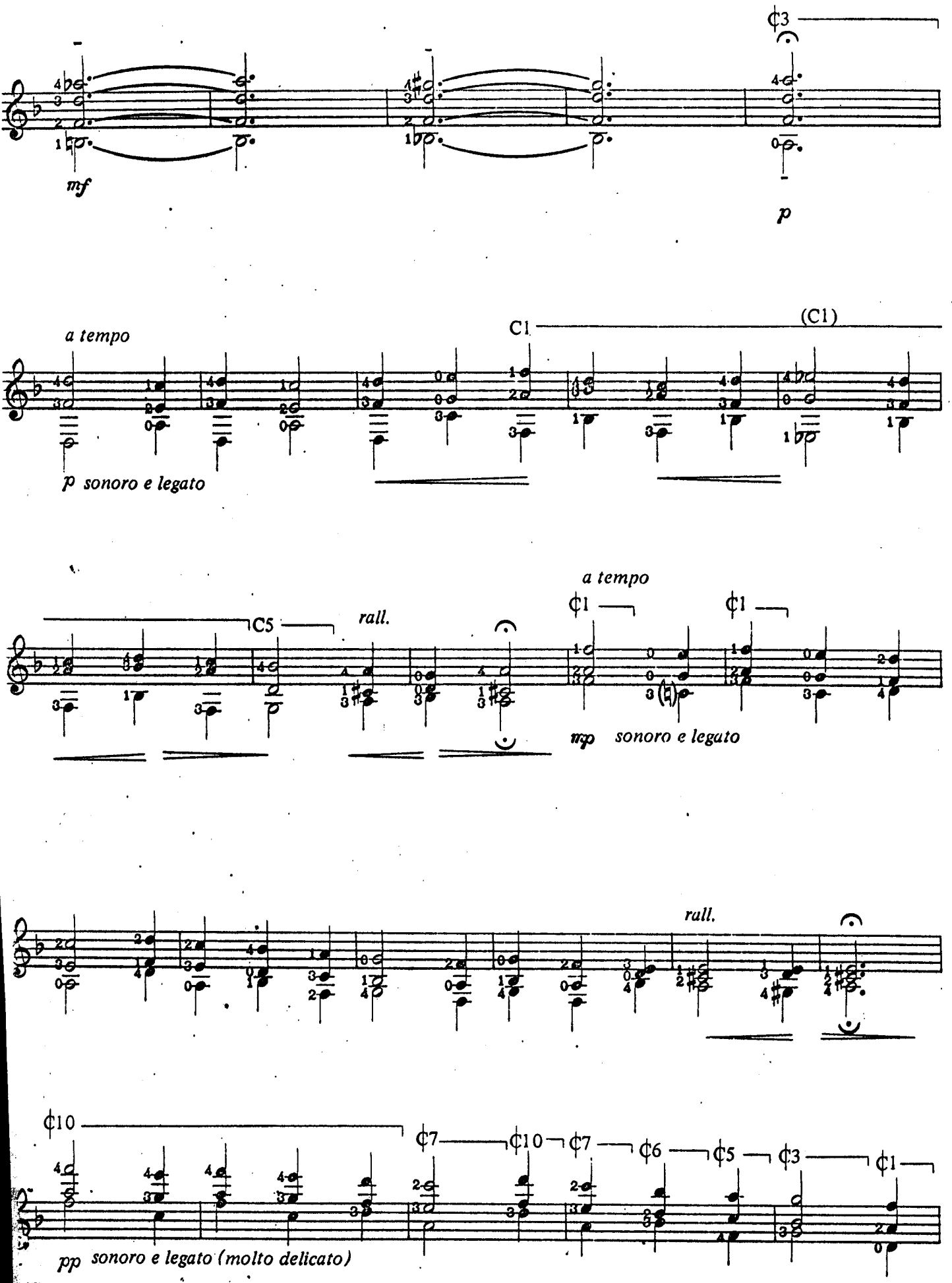
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Op.232,No.4

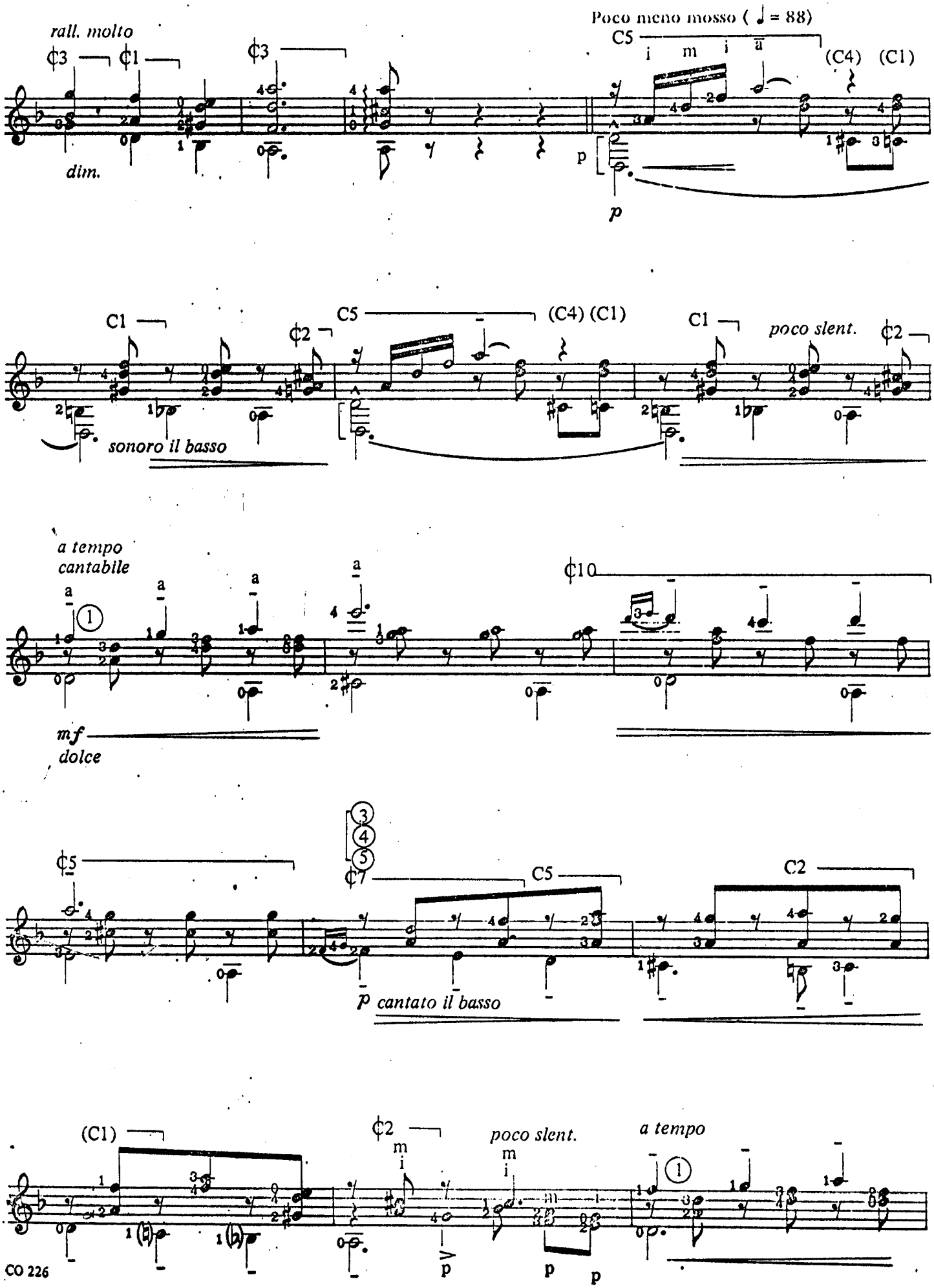
Transcribed by
Carlos Barbosa-Lima
(1976)

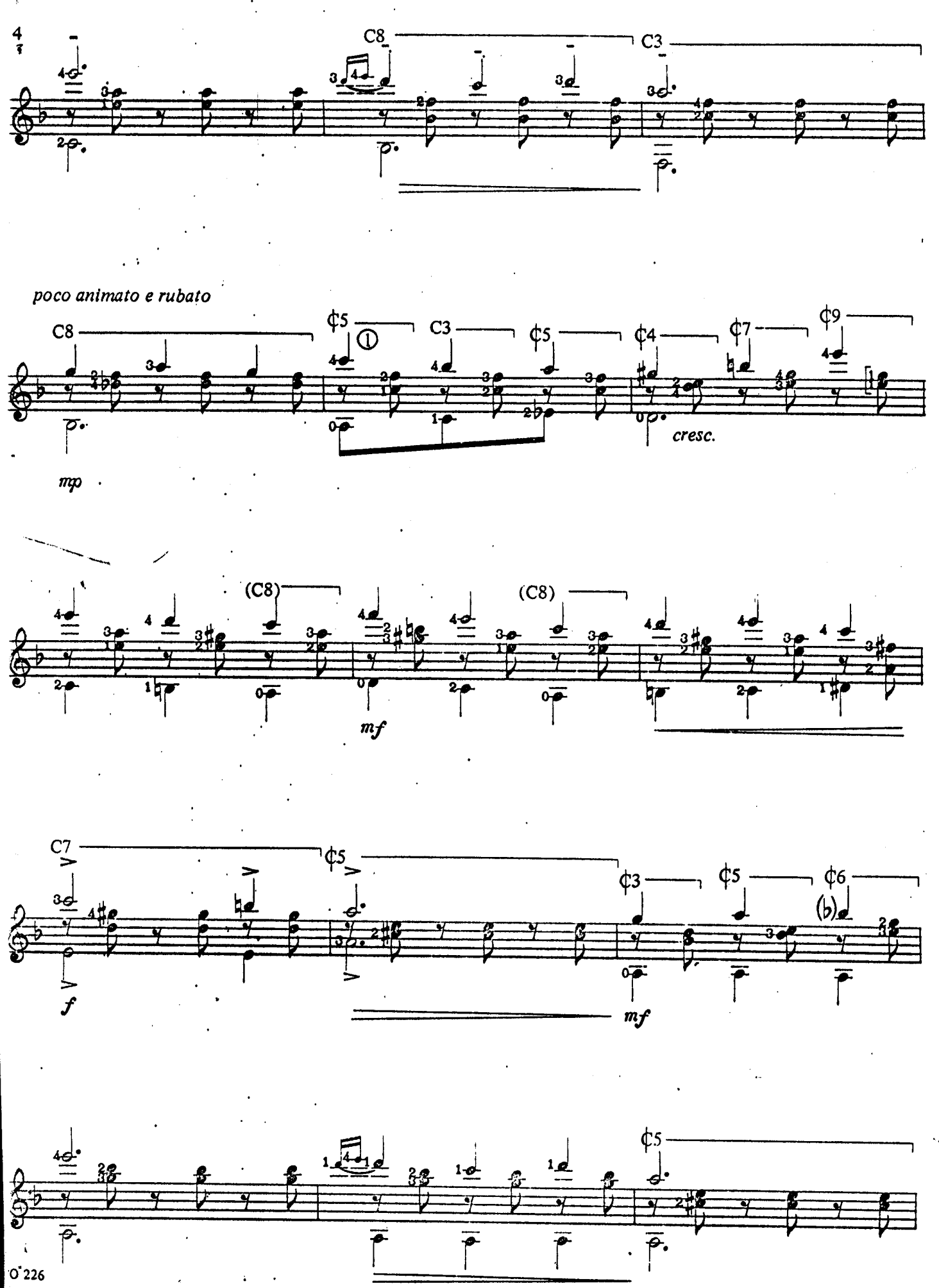
ISAAC ALBENIZ
(1860-1909)

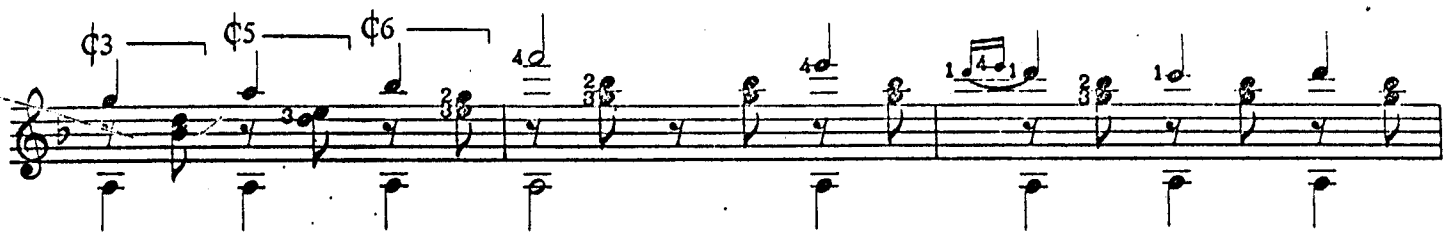


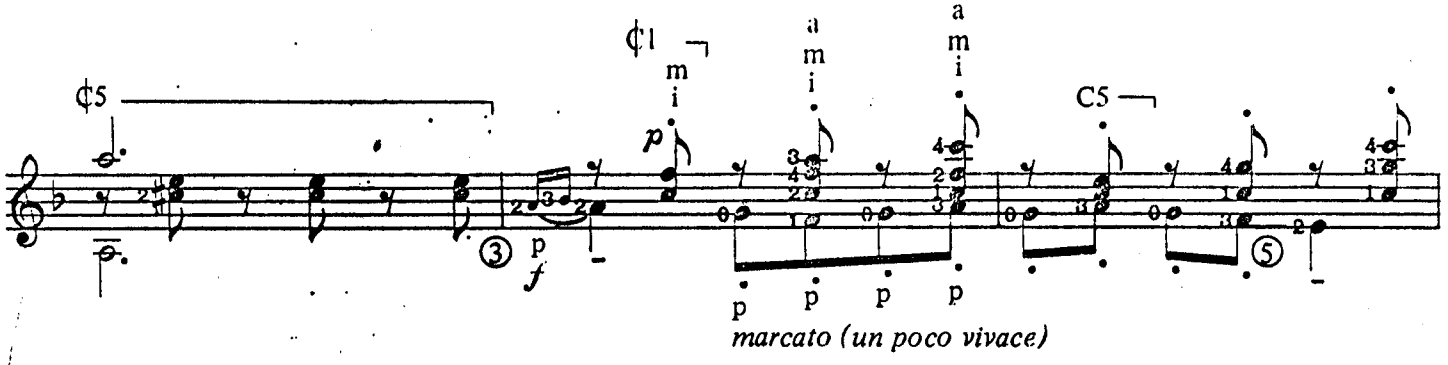
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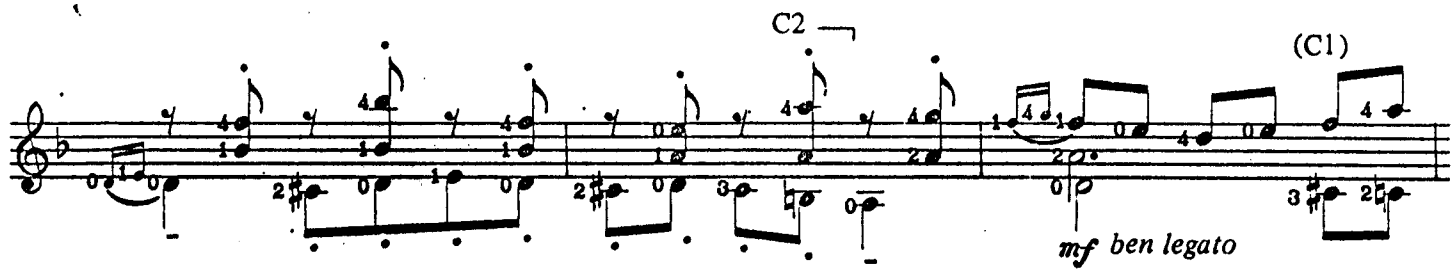

¢3
mf
p
a tempo
C1
(C1)
p sonoro e legato
C5
rall.
a tempo
¢1
¢1
mp sonoro e legato
rall.
¢10
¢7
¢10
¢7
¢6
¢5
¢3
¢1
pp sonoro e legato (molto delicato)

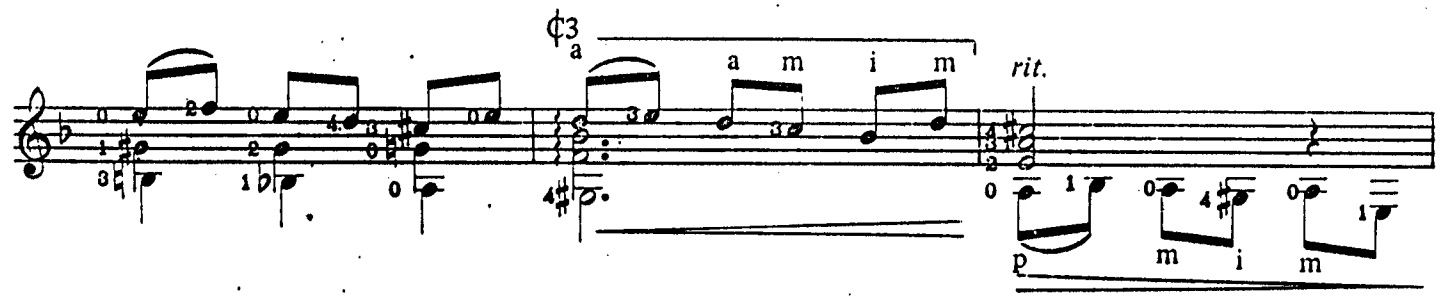

rall. molto
dim.
Poco meno mosso (♩ = 88)
C5
(C4) (C1)
p
C1
C5
(C4) (C1)
poco slent.
sonoro il basso
a tempo
cantabile
mf
dolce
C5
C2
p cantato il basso
(C1)
poco slent.
a tempo
p
p
p

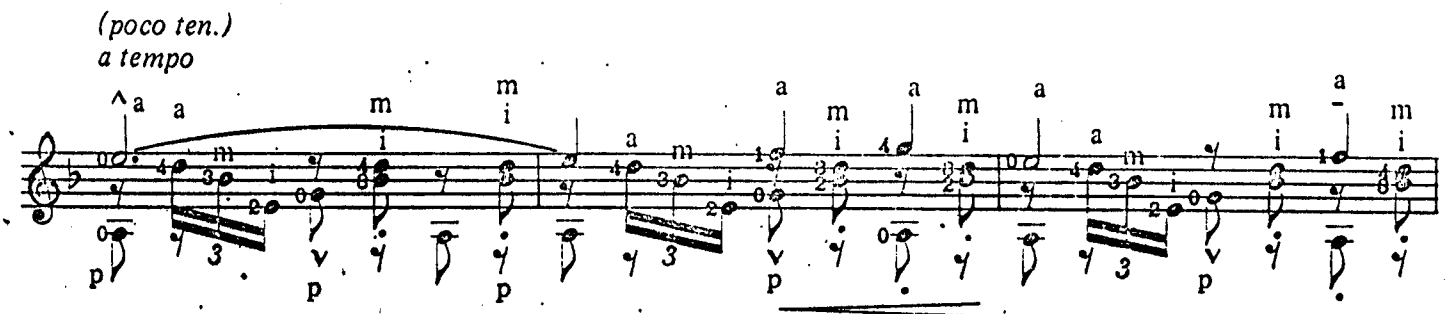

C8
C3
poco animato e rubato
C8
¢5
C3
¢5
¢4
¢7
¢9
cresc.
mp
(C8)
(C8)
mf
C7
¢5
¢3
¢5
¢6
f
mf
¢5

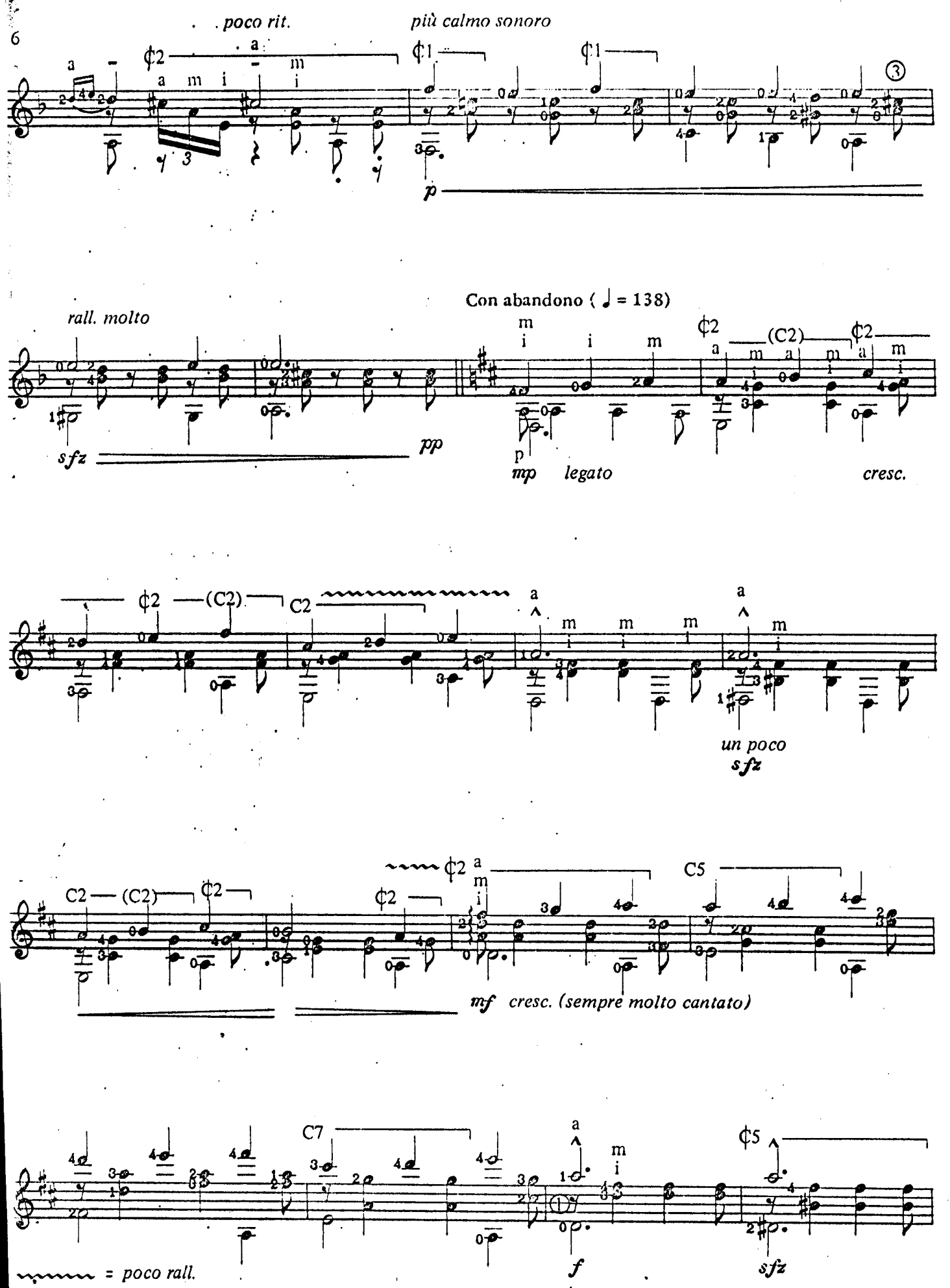

¢3
¢5
¢6
cresc.
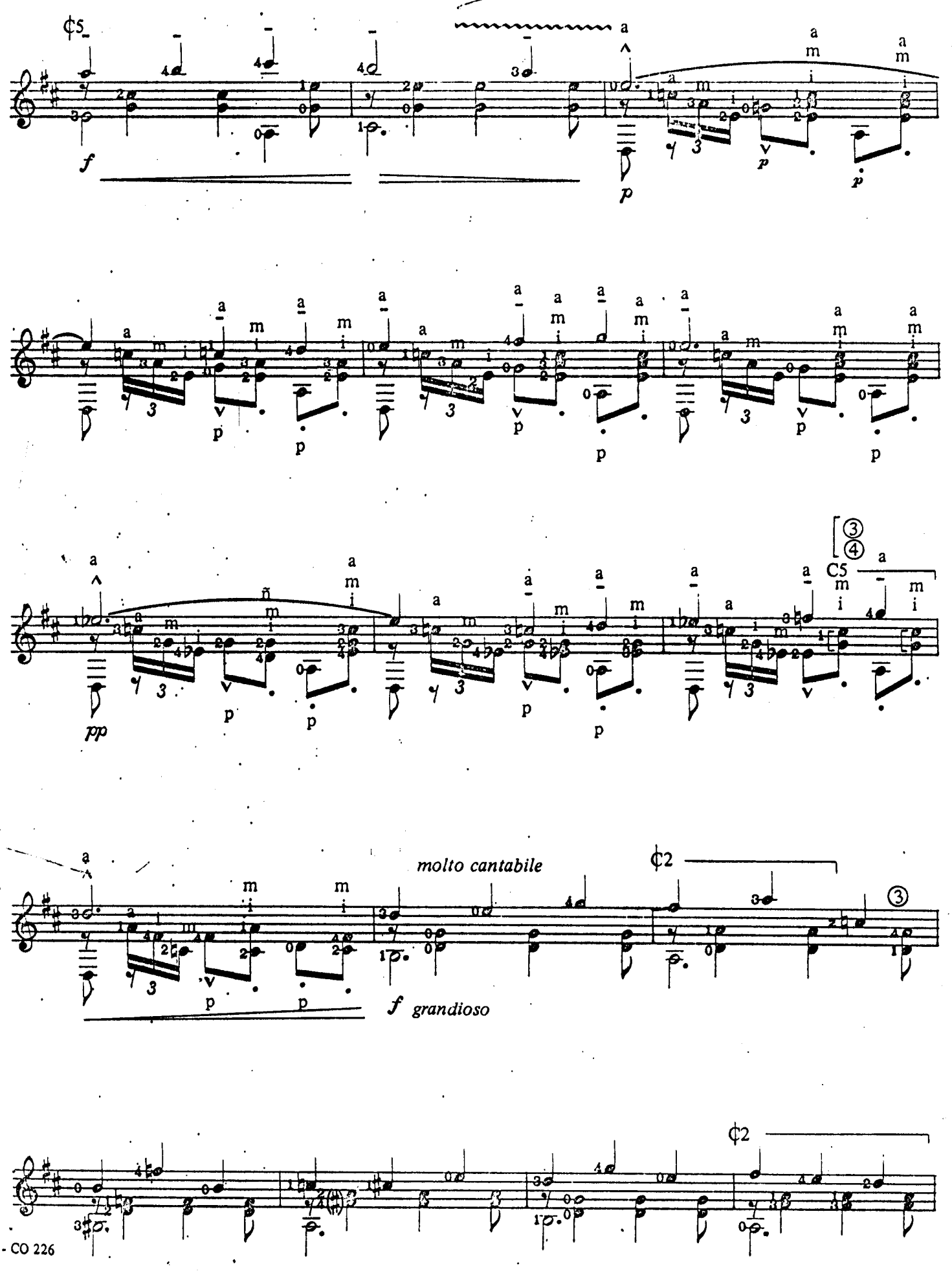

¢5
¢1
m
i
a
m
i
a
m
i
C5
p
f
p p p p
marcato (un poco vivace)

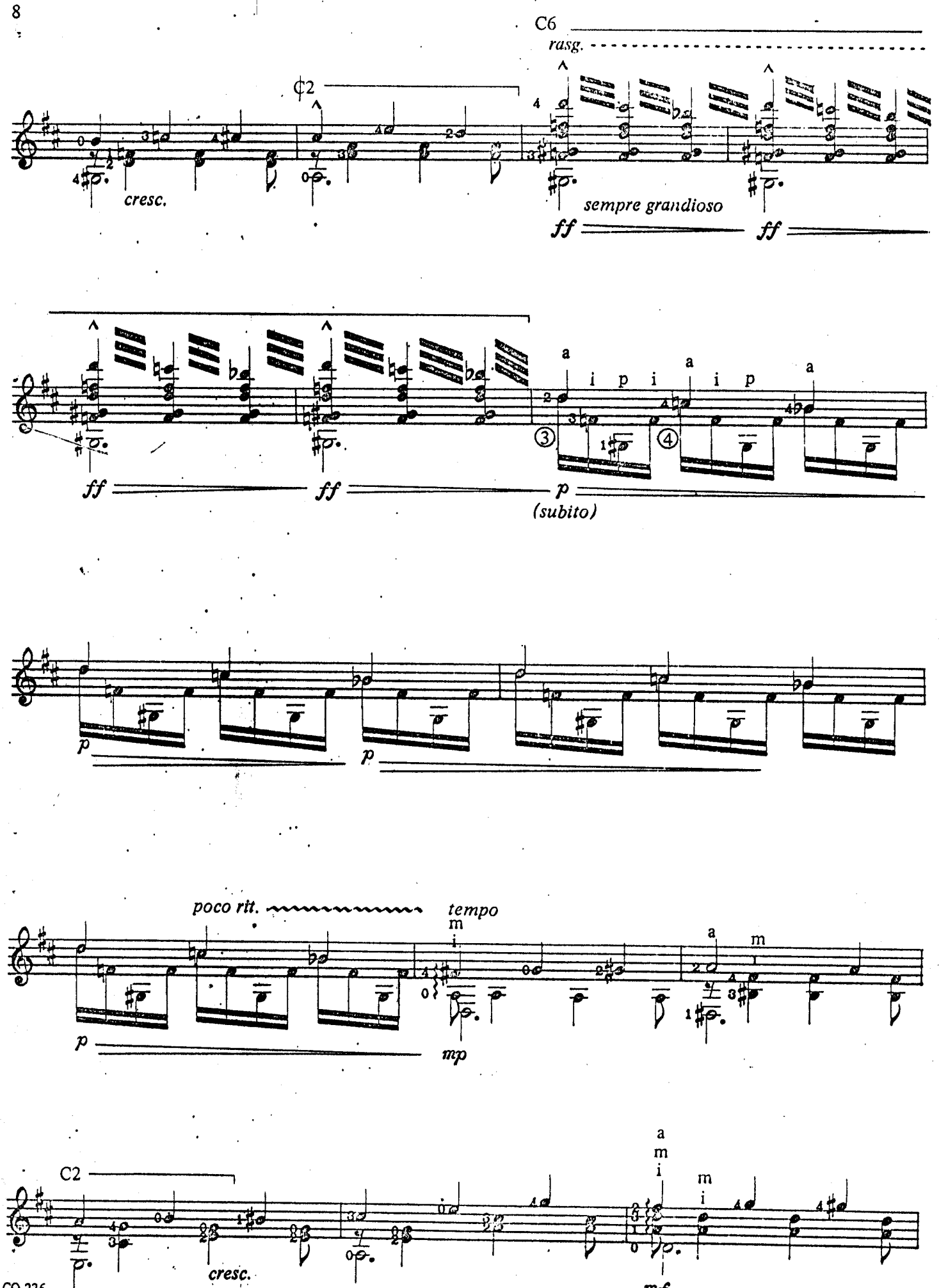

C2
(C1)
mf ben legato

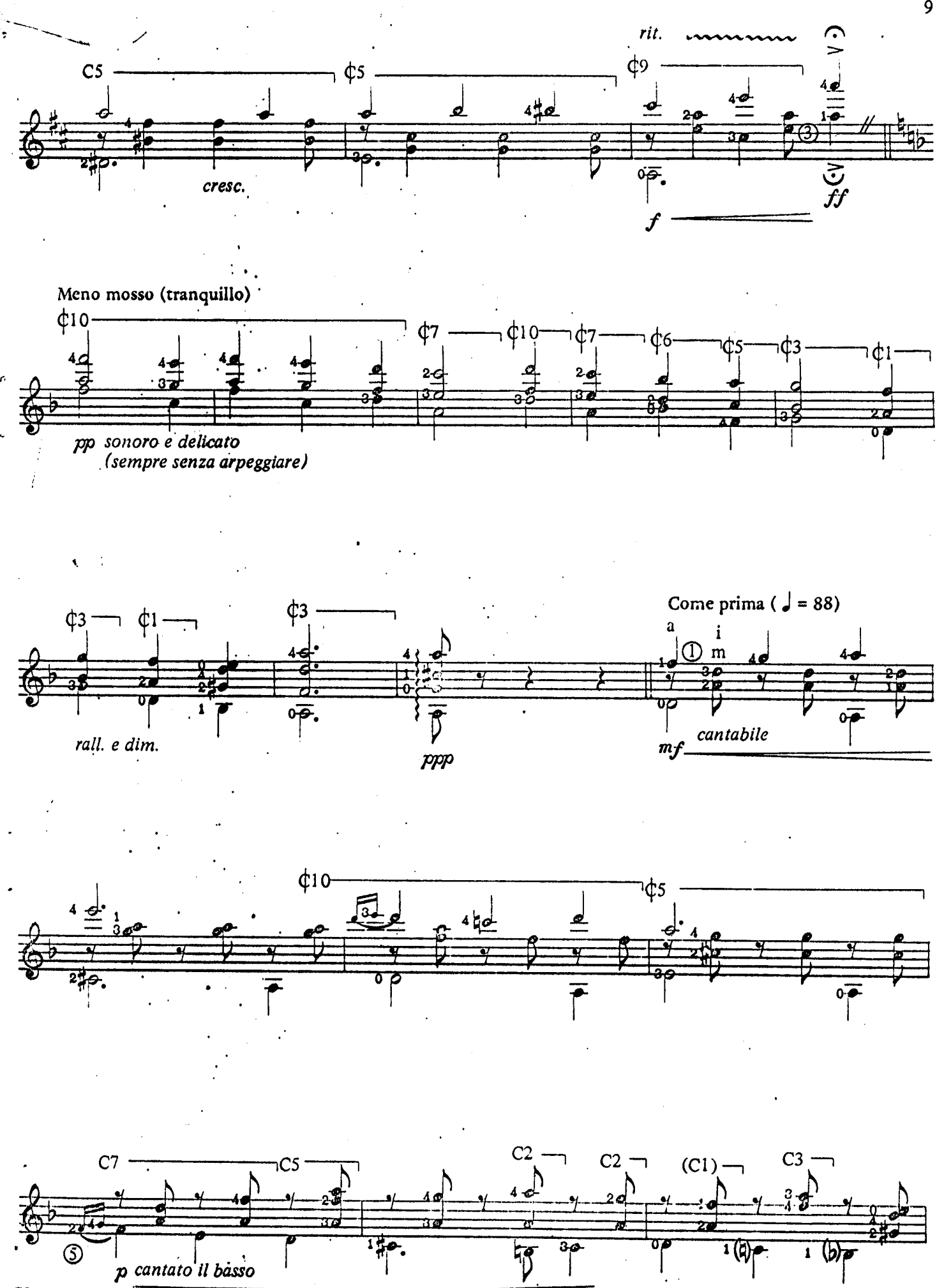

¢3
a
a m i m
rit.
p
m i m

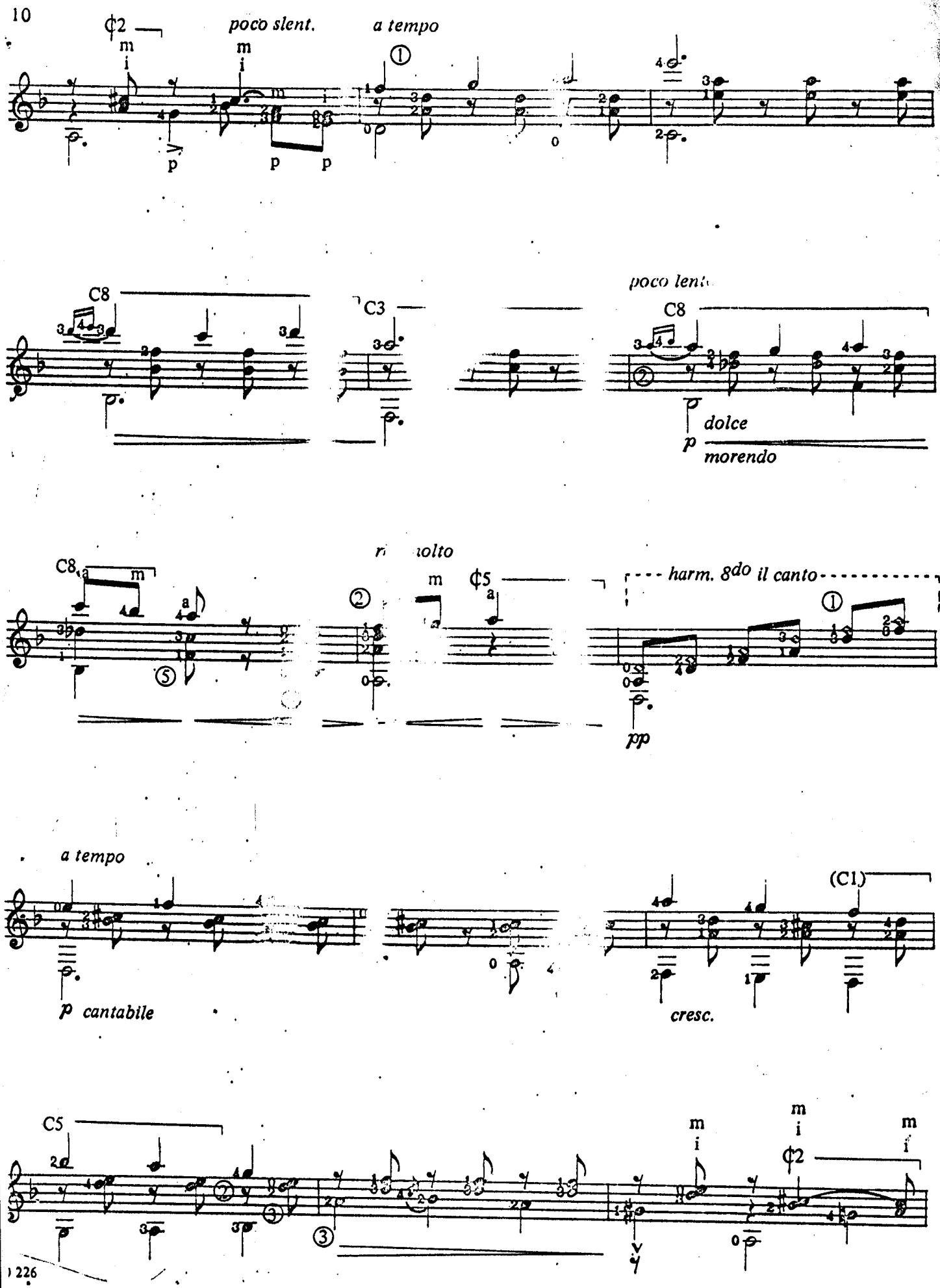

(poco ten.)
a tempo
a
a
m
i
m
i
p
p
p
appass.

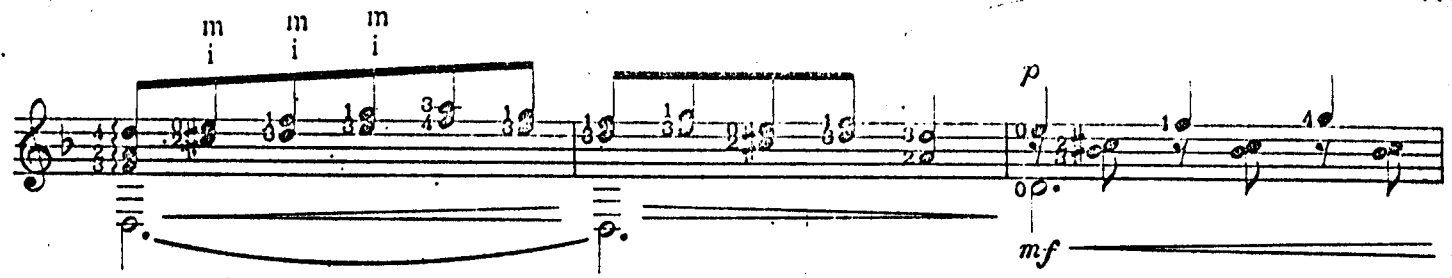

poco rit.
più calmo sonoro
Con abandono (♩ = 138)
rall. molto
sfz
pp
mp
legato
cresc.
un poco
sfz
mf
cresc. (sempre molto cantato)
f
sfz
= poco rall.

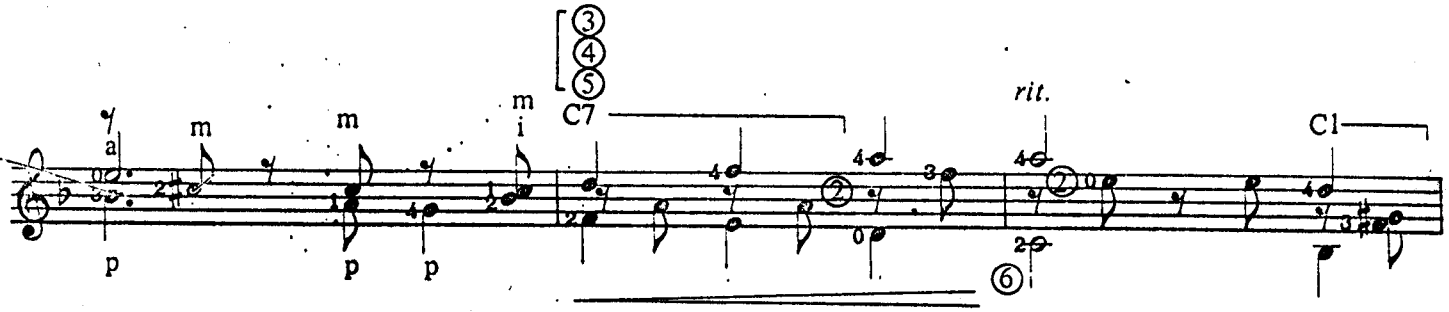

¢5
f
p
p
p
p
p
p
p
p
p
p
p
p
p
p
p
pp
p
p
p
p
p
C5
molto cantabile
¢2
p
p
f grandioso
¢2

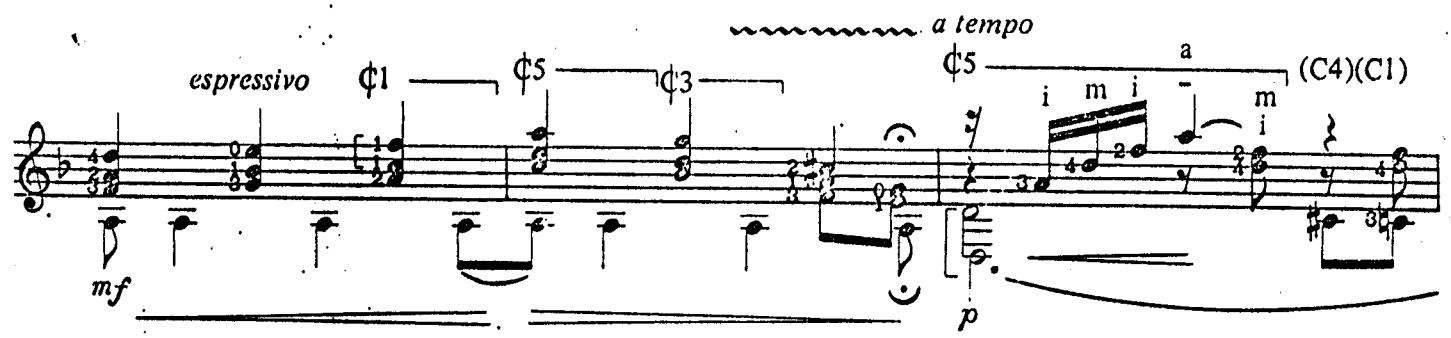

C6
rasg.
¢2
cresc.
sempre grandioso
ff
ff
ff
ff
p
(subito)
p
p
poco rit.
tempo
mp
C2
cresc.
mf


rit.
C5
¢5
¢9
cresc.
f
ff
Meno mosso (tranquillo)
¢10
¢7
¢10
¢7
¢6
¢5
¢3
¢1
pp sonoro e delicato
(sempre senza arpeggiare)
¢3
¢1
¢3
rall. e dim.
ppp
Come prima (♩ = 88)
a
i
m
mf
cantabile
¢10
¢5
C7
C5
C2
C2
(C1)
C3
p cantato il basso

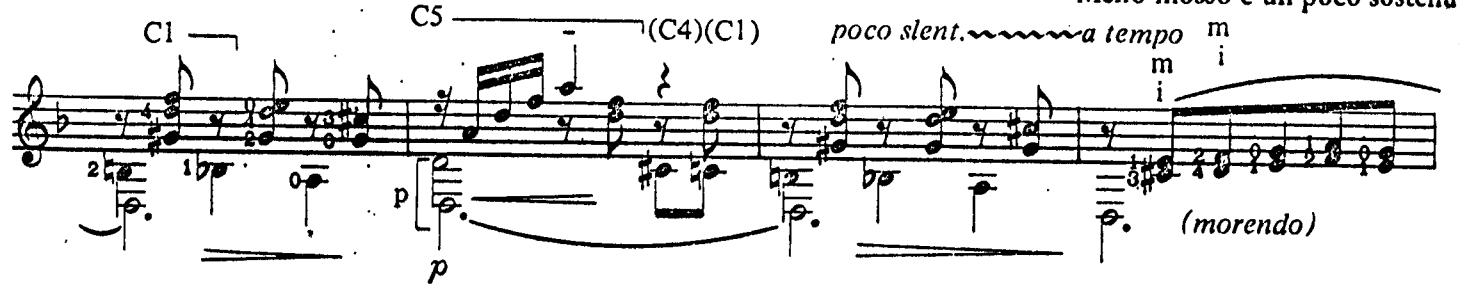

poco slent.
a tempo
poco lent
dolce
morendo
harm. 8do il canto
pp
a tempo
p cantabile
cresc.
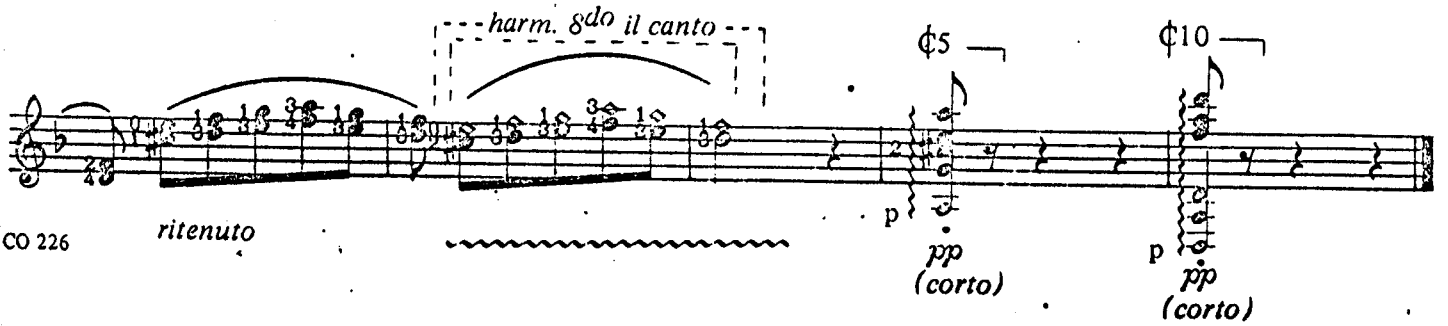






Meno mosso e un poco sostenu





CÓRDOBA
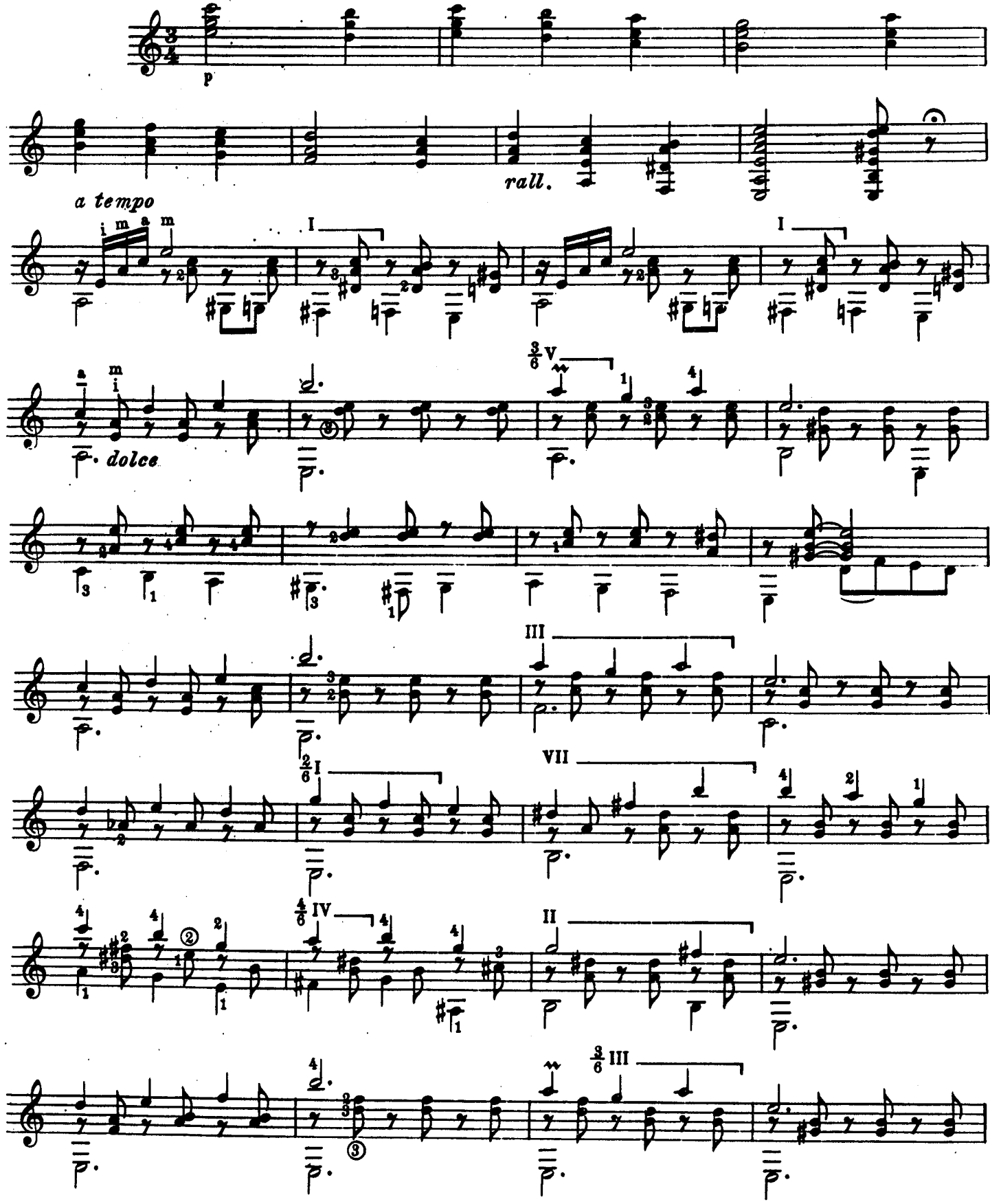
CANTOS DE ESPAÑA

(op. 232, n. 4)
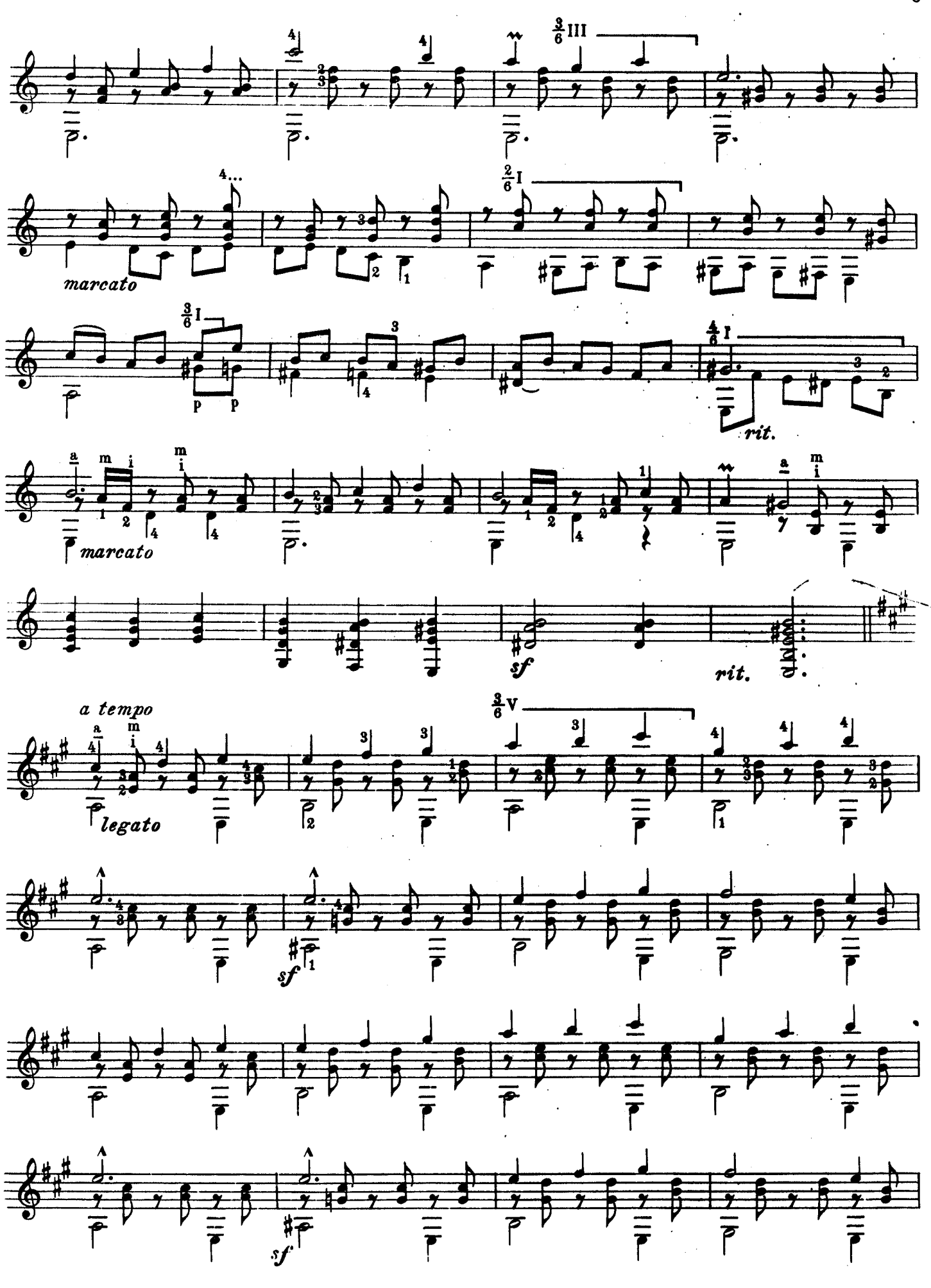
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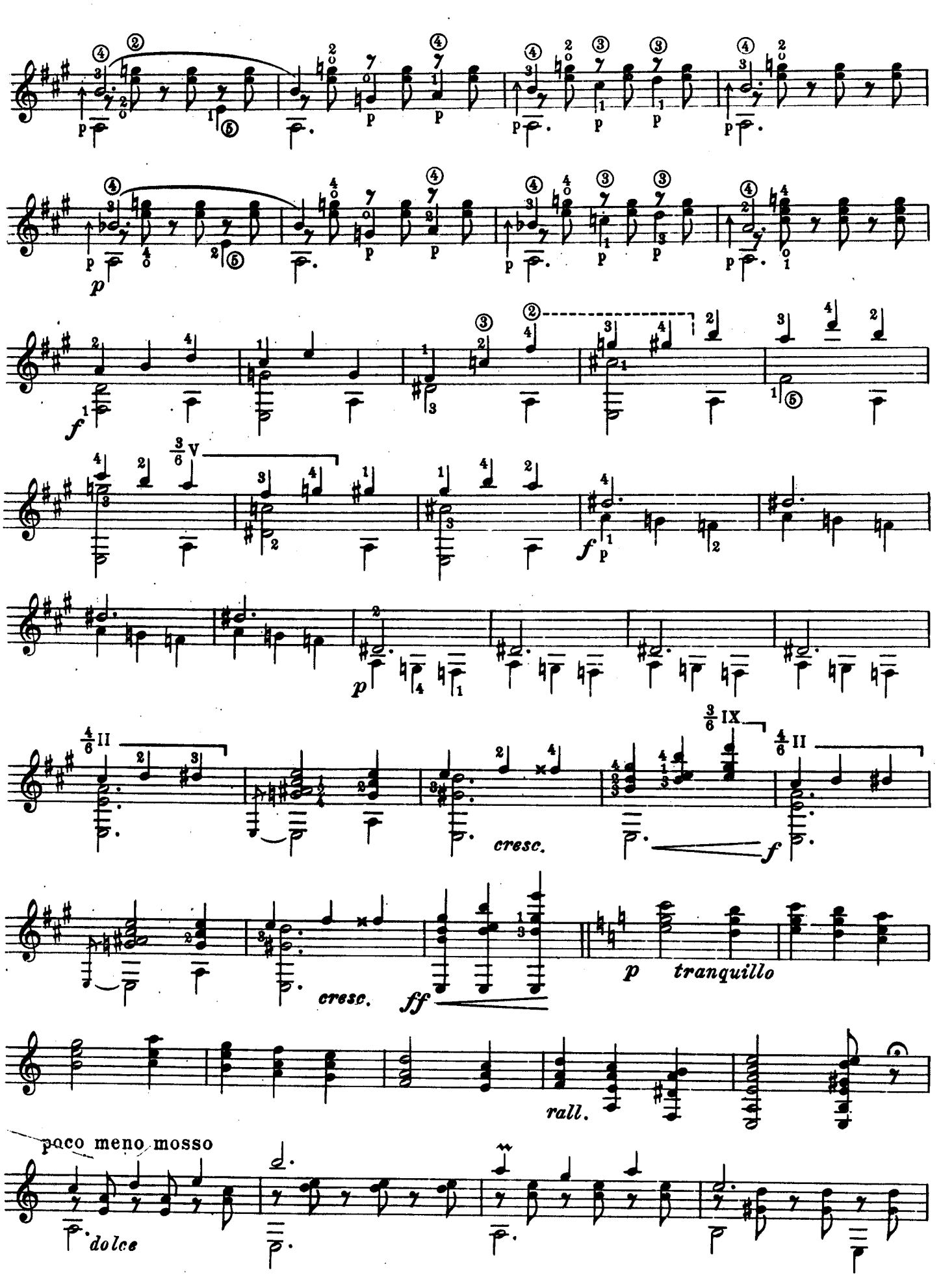
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(1860-1909)
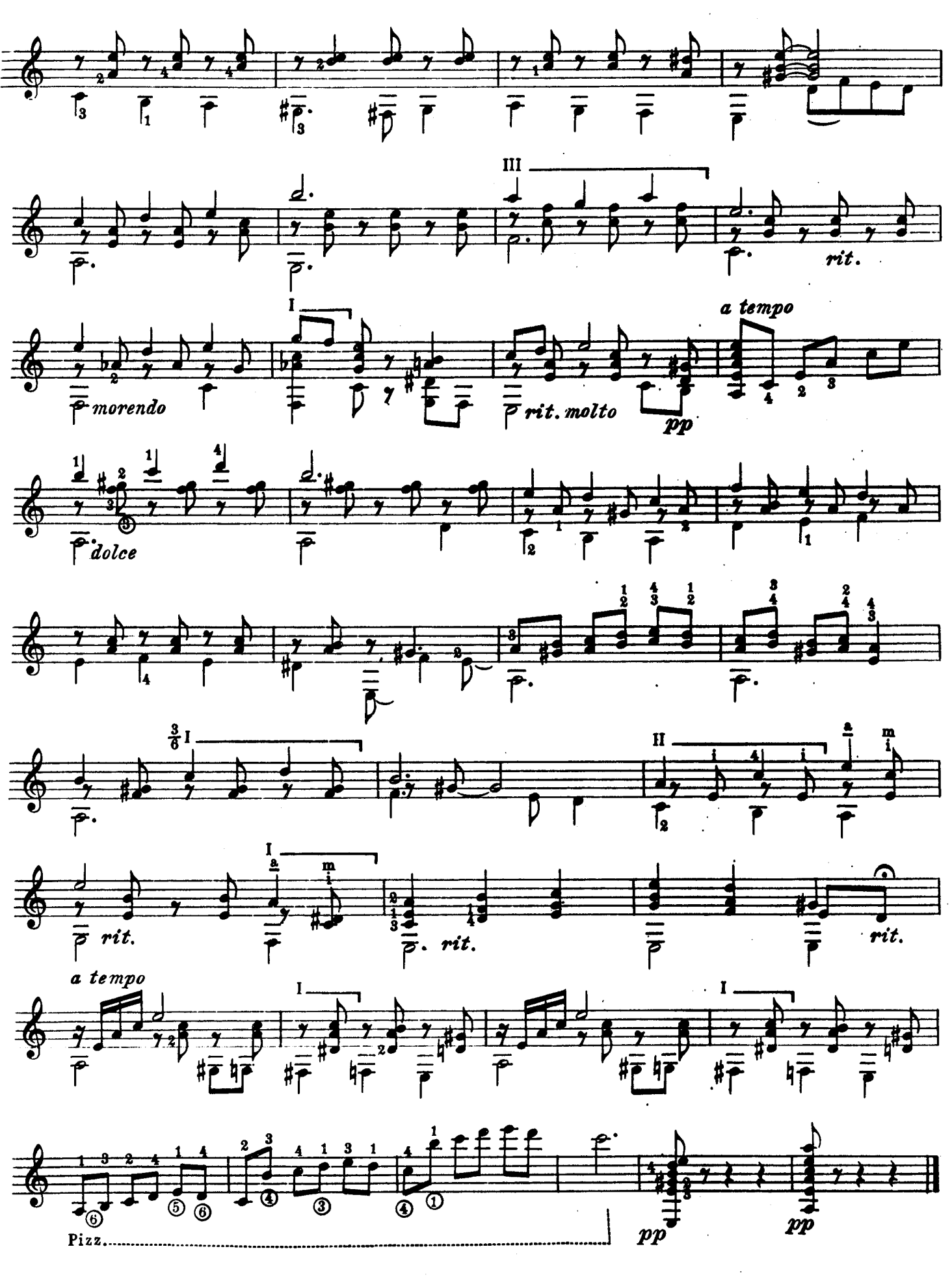
Andantino



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marcato
p p
rit.
marcato
sf
rit.
a tempo
legato
sf
sf


p
p
f
f
p
cresc.
f
cresc.
ff
p
tranquillo
rall.
poco meno mosso
dolce
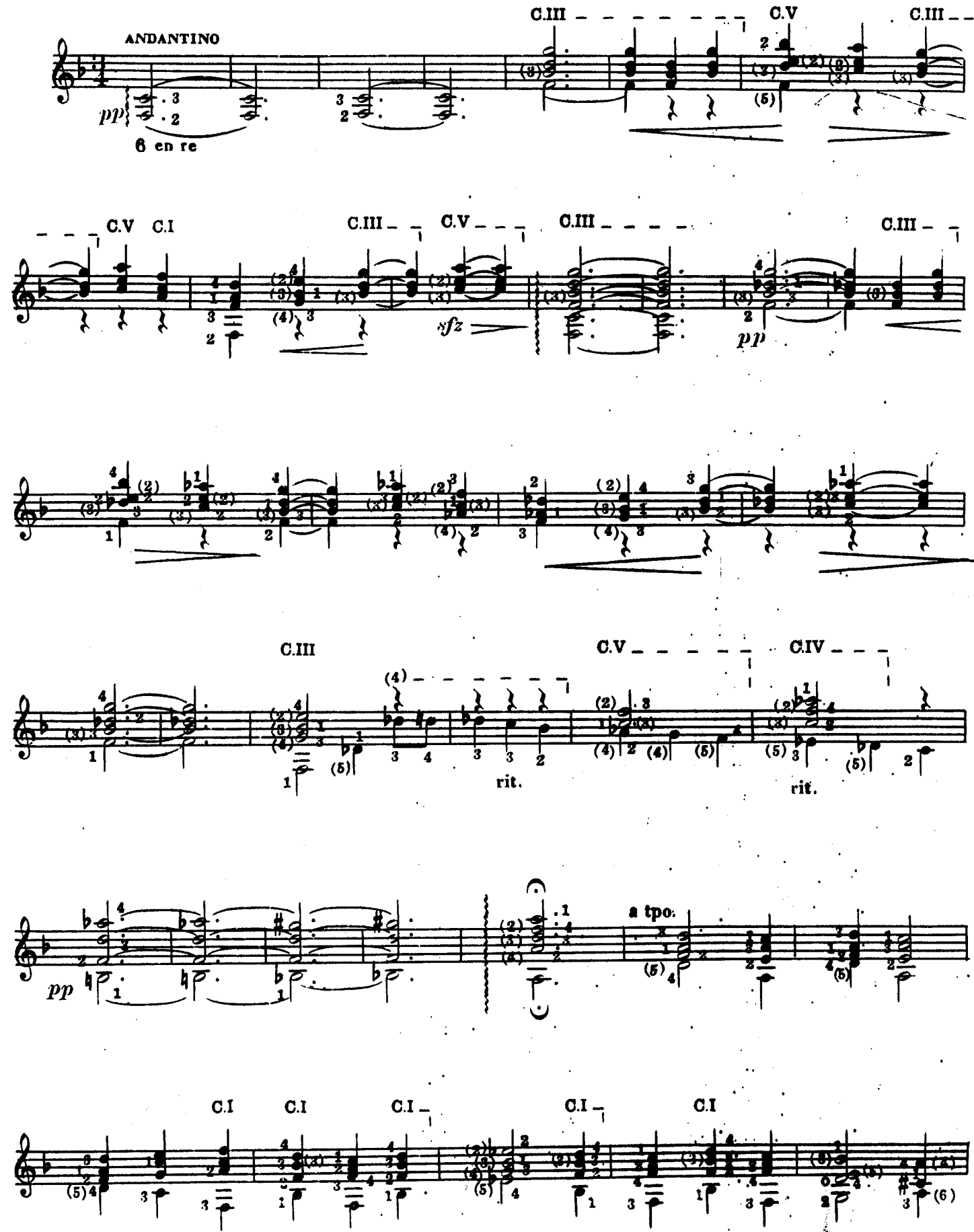

III
rit.
I
morendo
rit. molto
pp
a tempo
dolce
3/6 I
II
rit.
rit.
rit.
a tempo
Pizz.
pp
pp

CORDOBA

CANTOS DE ESPAÑA

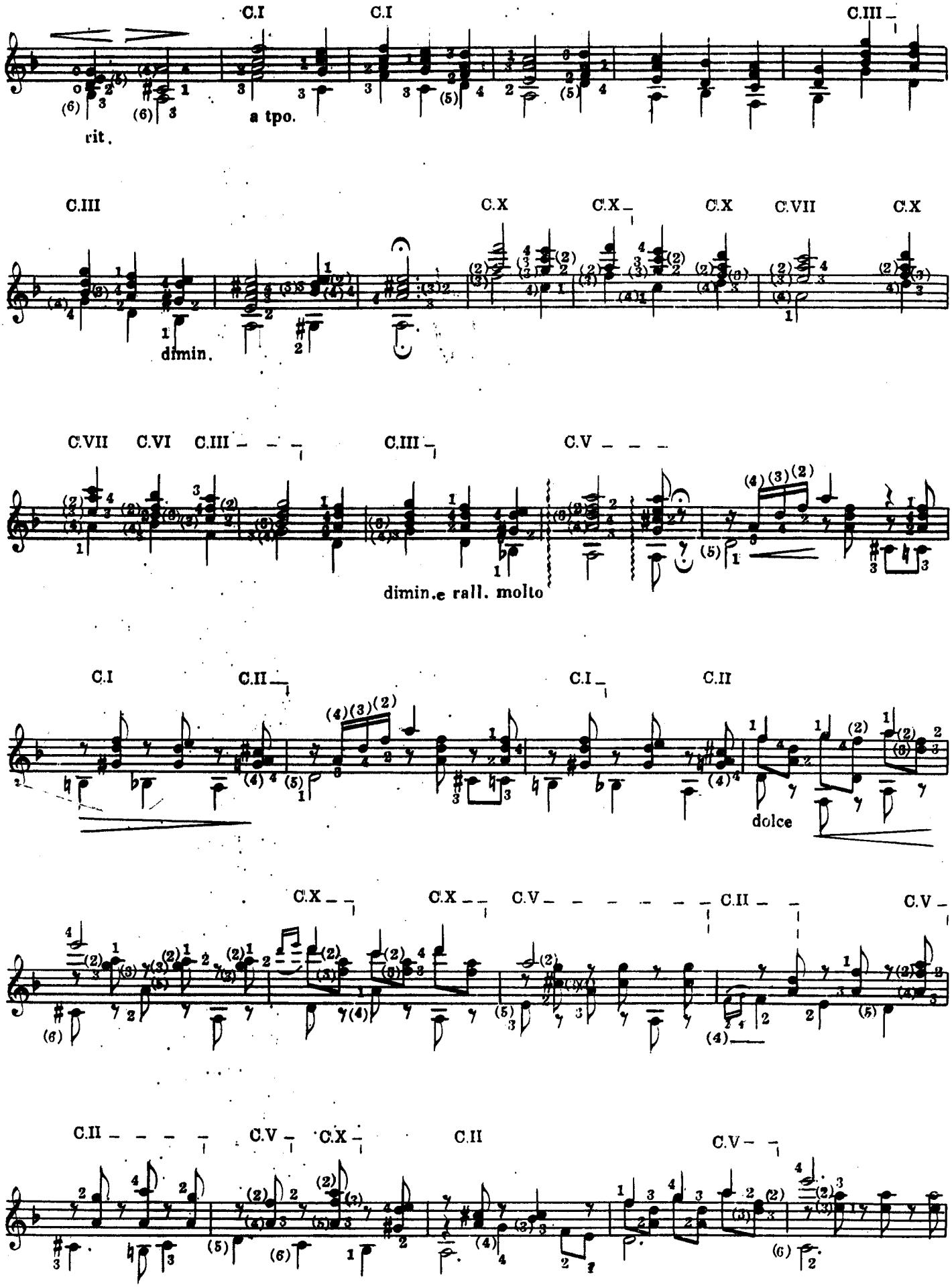
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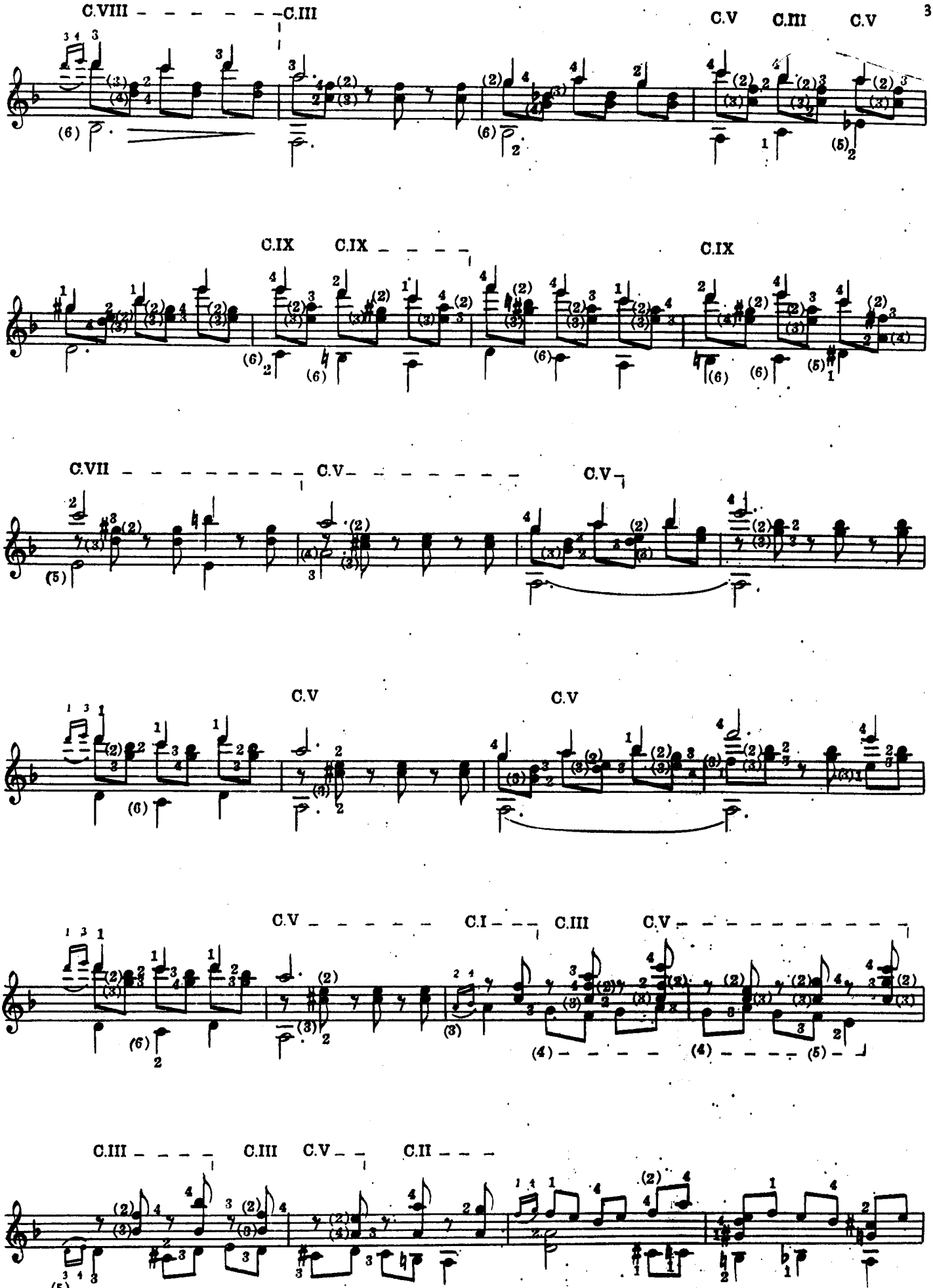
I. ALBÉNIZ
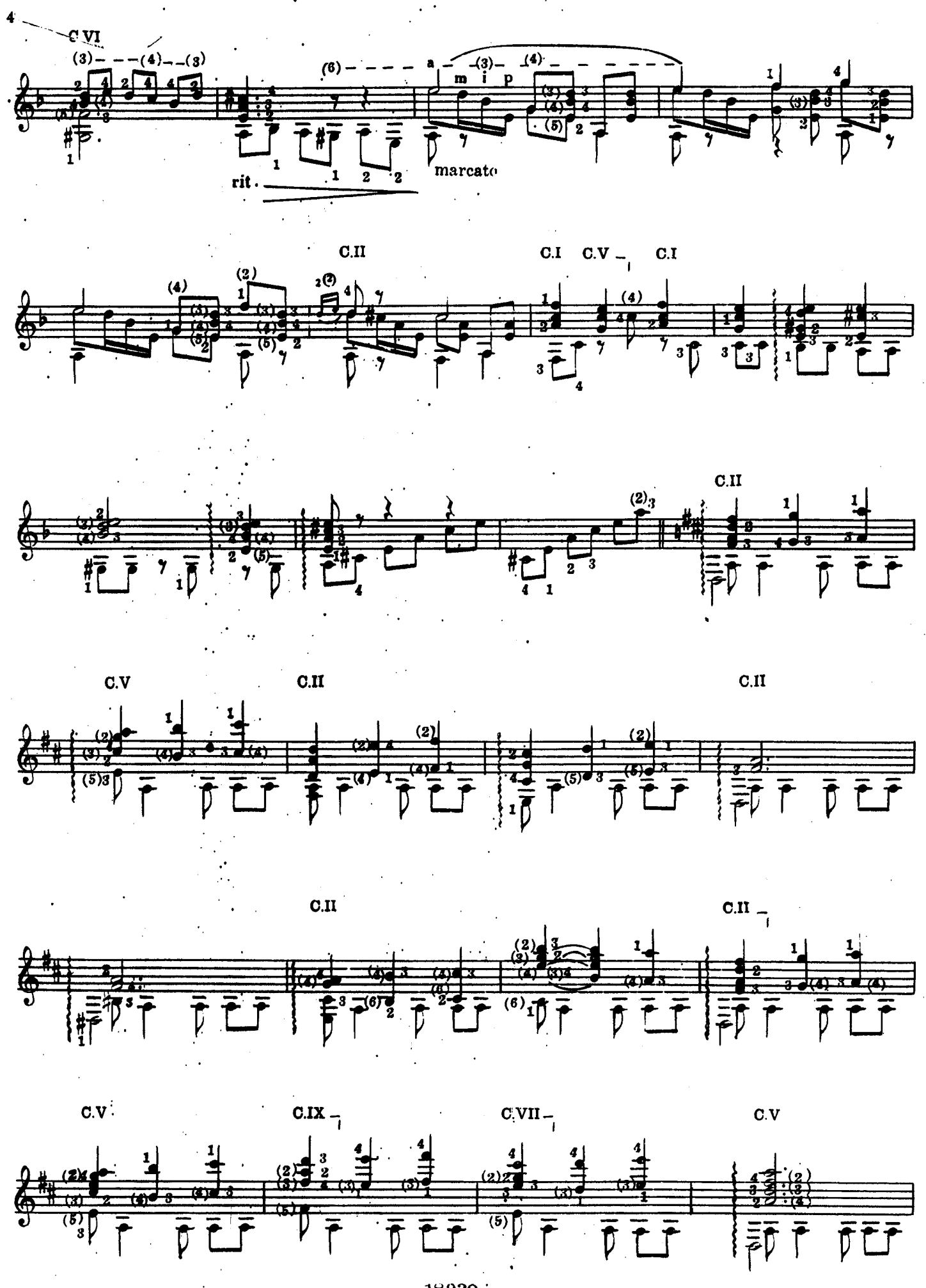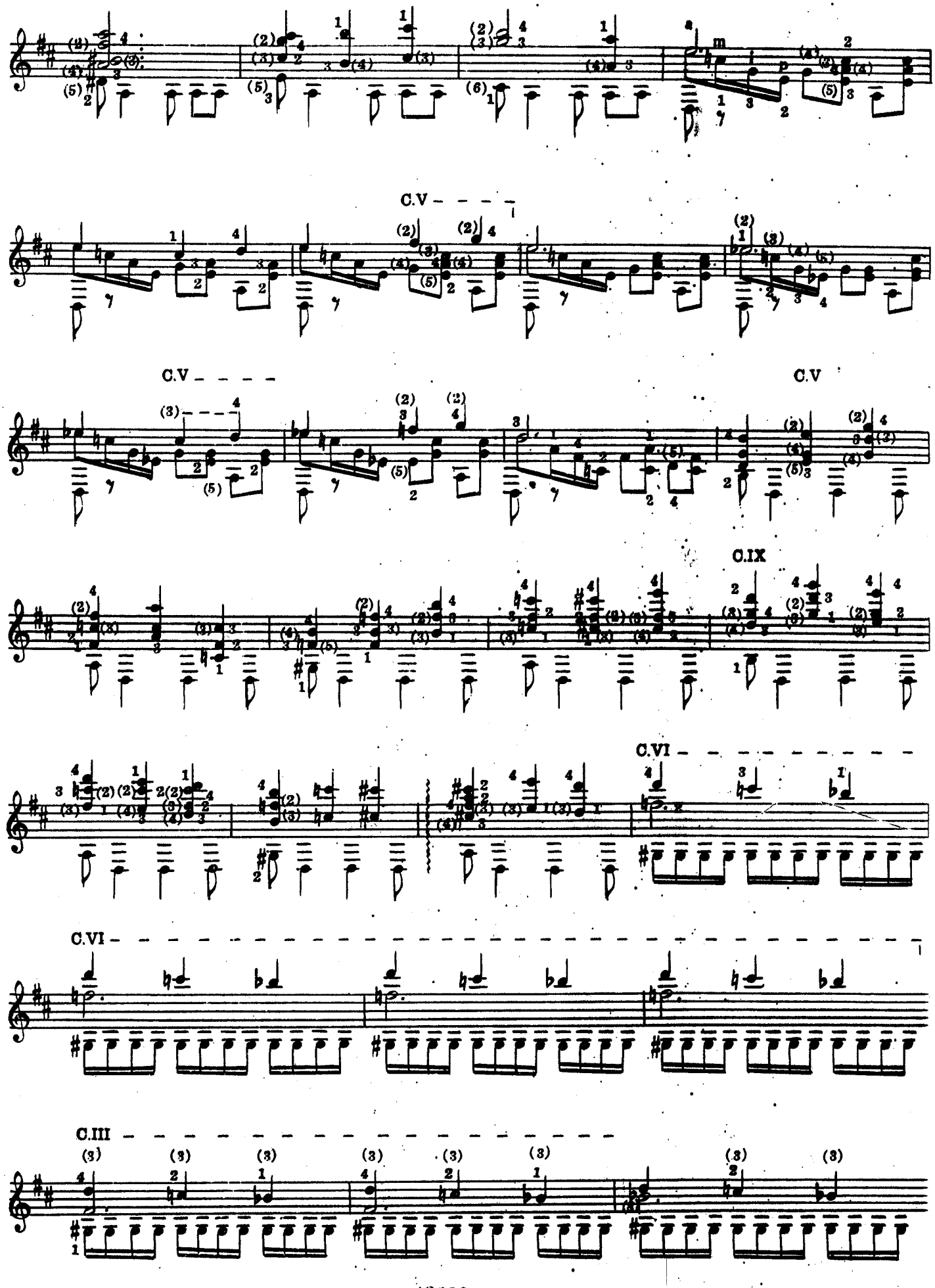


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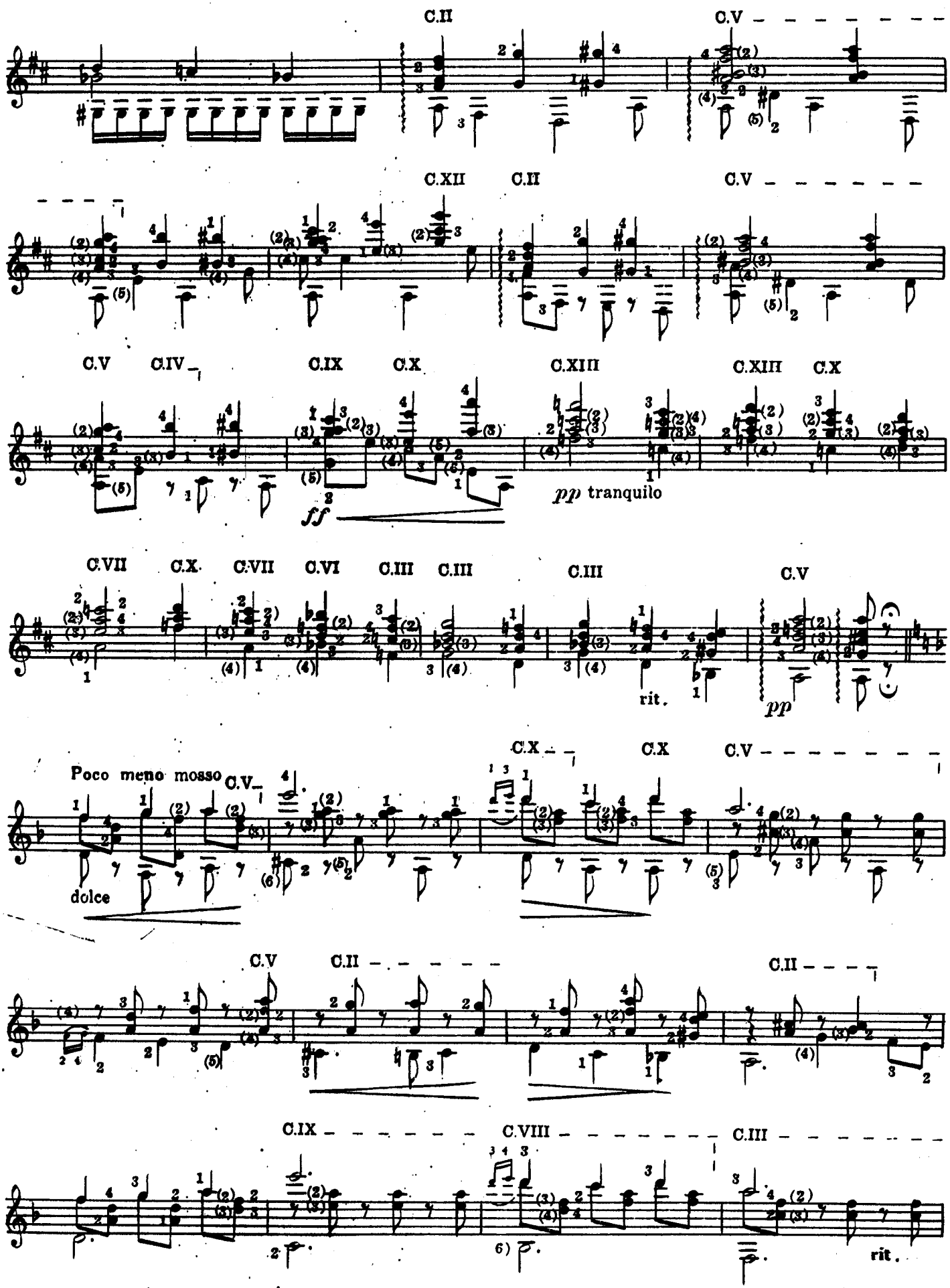
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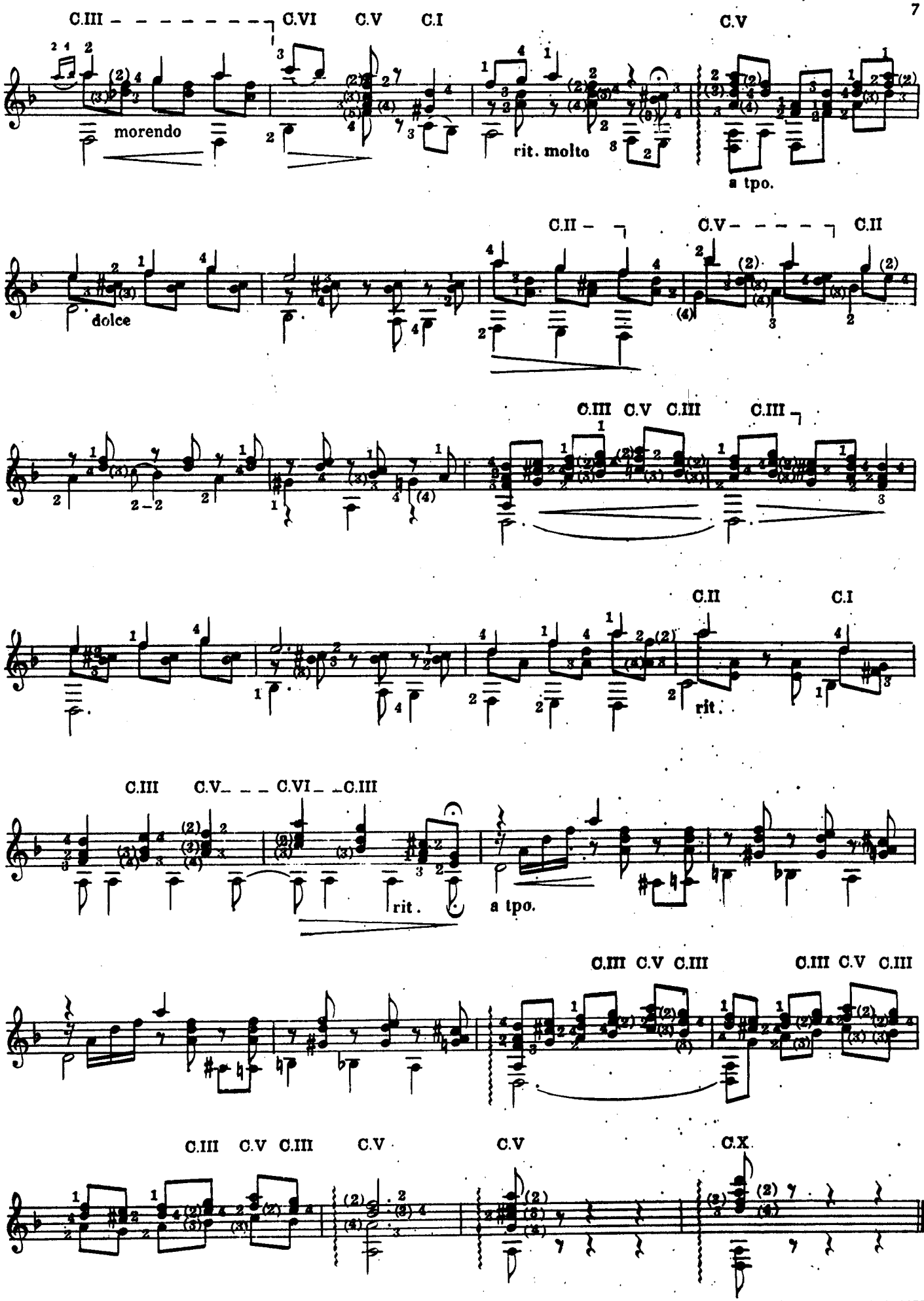

C.I
C.I
C.III
a tpo.
rit.
C.III
C.X
C.X
C.X
C.VII
C.X
dimin.
C.VII
C.VI
C.III
C.III
C.V
dimin.e rall. molto
C.I
C.II
C.I
C.II
dolce
C.X
C.X
C.V
C.II
C.V
C.II
C.V
C.X
C.II
C.V


C.VIII
C.III
C.V
C.III
C.V
C.IX
C.IX
C.IX
C.VII
C.V
C.V
C.V
C.V
C.V
C.I
C.III
C.V
C.III
C.III
C.V
C.II


4
C.VI
m i p
marcato
rit.
C.II
C.I
C.V
C.I
C.II
C.V
C.II
C.II
C.II
C.II
C.V
C.IX
C.VII
C.V


C.V
C.V
C.V
C.IX
C.VI
C.VI
C.III


C.II
C.V
C.XII
C.II
C.V
C.V
C.IV
C.IX
C.X
C.XIII
C.XIII
C.X
ff
pp tranquilo
C.VII
C.X
C.VII
C.VI
C.III
C.III
C.III
C.V
rit.
pp
Poco meno mosso
C.V
C.X
C.X
C.V
dolce
C.V
C.II
C.II
C.IX
C.VIII
C.III
rit.



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КОРДОВА

Переложение М. АНХЕЛА
Редакция В. СЛАВСКОГО

Andantino

⑥ =D

pp

sf

pp

rit.

pp

a tempo

p

a tempo

rit.

dim.

rall. molto

pp

a tempo

dolce

rit.

marcato

rit. molto

a tempo

pp

cresc.

p

ff

pp tranquillo

rit.

poco meno mosso

dolce

p

rit.

rit. molto

a tempo

dolce

rit.

rit.

a tempo

CORDOBA

Transcription by J.Williams

I. ALBENIZ
(1860-1909)

⑥=RE

Perc.

pp

sf

rit.

a tempo

dim.

molto

ben cantato

dolce

arm. 12

VIII.313

marcato

espress.

a tempo

rit.

marcato

rit. molto

a tempo

legato

espress.

II. II. V. VII

VII V

VII

V

pp *sempre grandioso* III V

VI

ff

p ff p ff p ff

III pp pp pp

p cresc.

II cresc. II II V cresc.

ff pp tranquillo

VII X VII VI III rit. III V V rit. pp p

poco meno mosso VII X V dolce arm. 12

VII V II II p VIII III rit.

morendo

rit. molto

pp

a tempo

dolce

pizz.

rit.
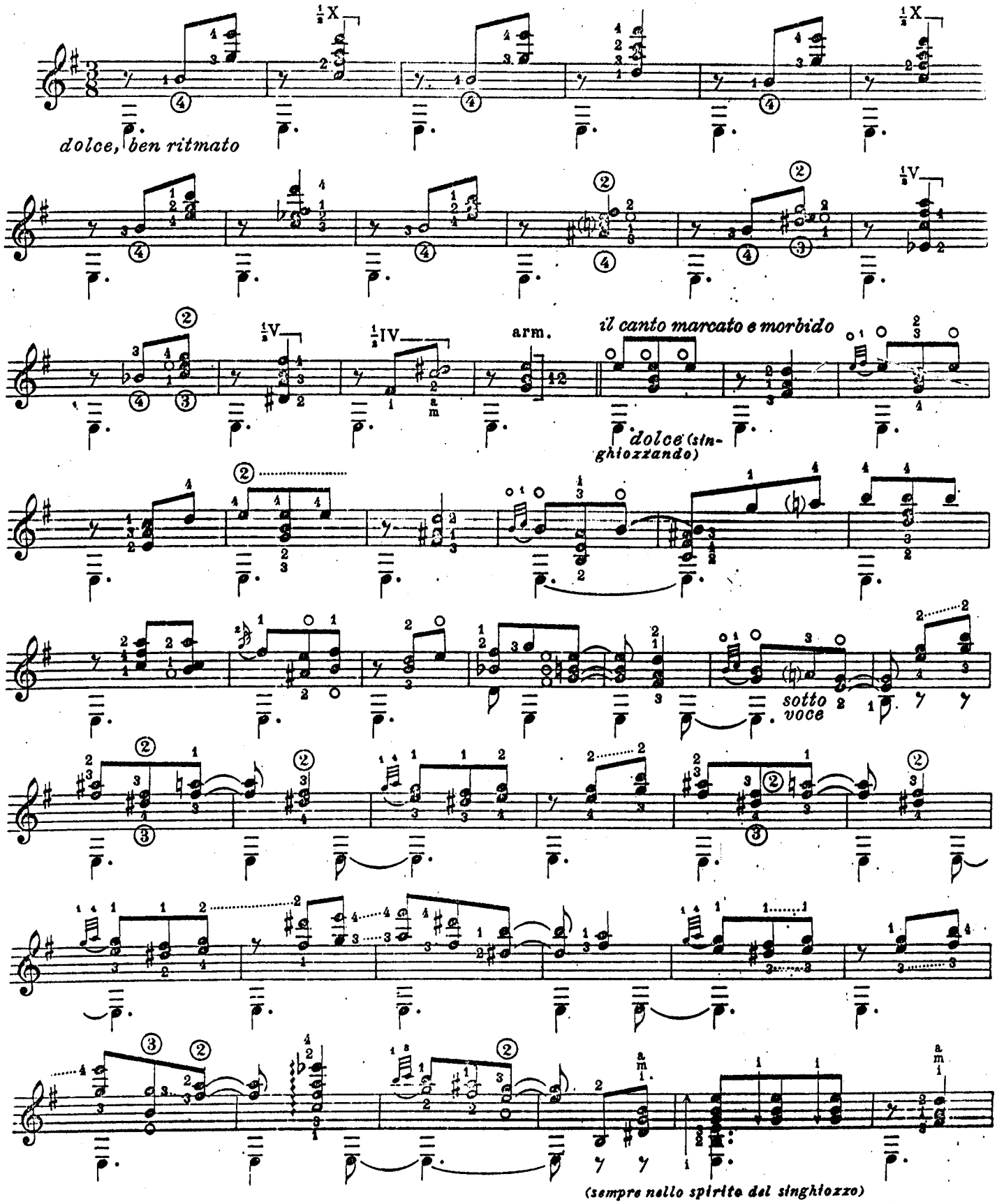
a tempo

EL POLO*

("IBERIA", impressione n. 8)
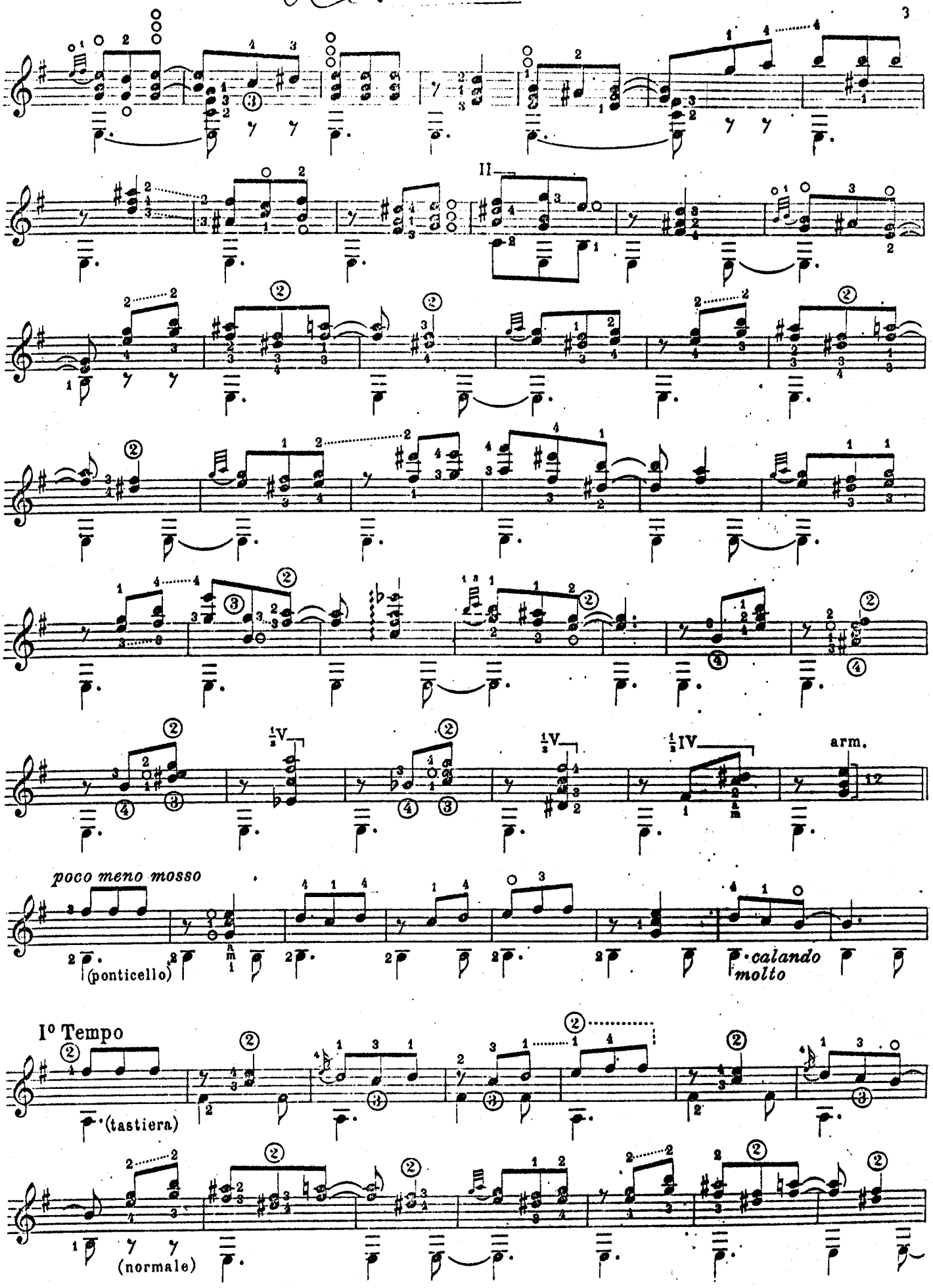
I. ALBÉNIZ
Versione per Chitarra
di M. ABLÓNIZ
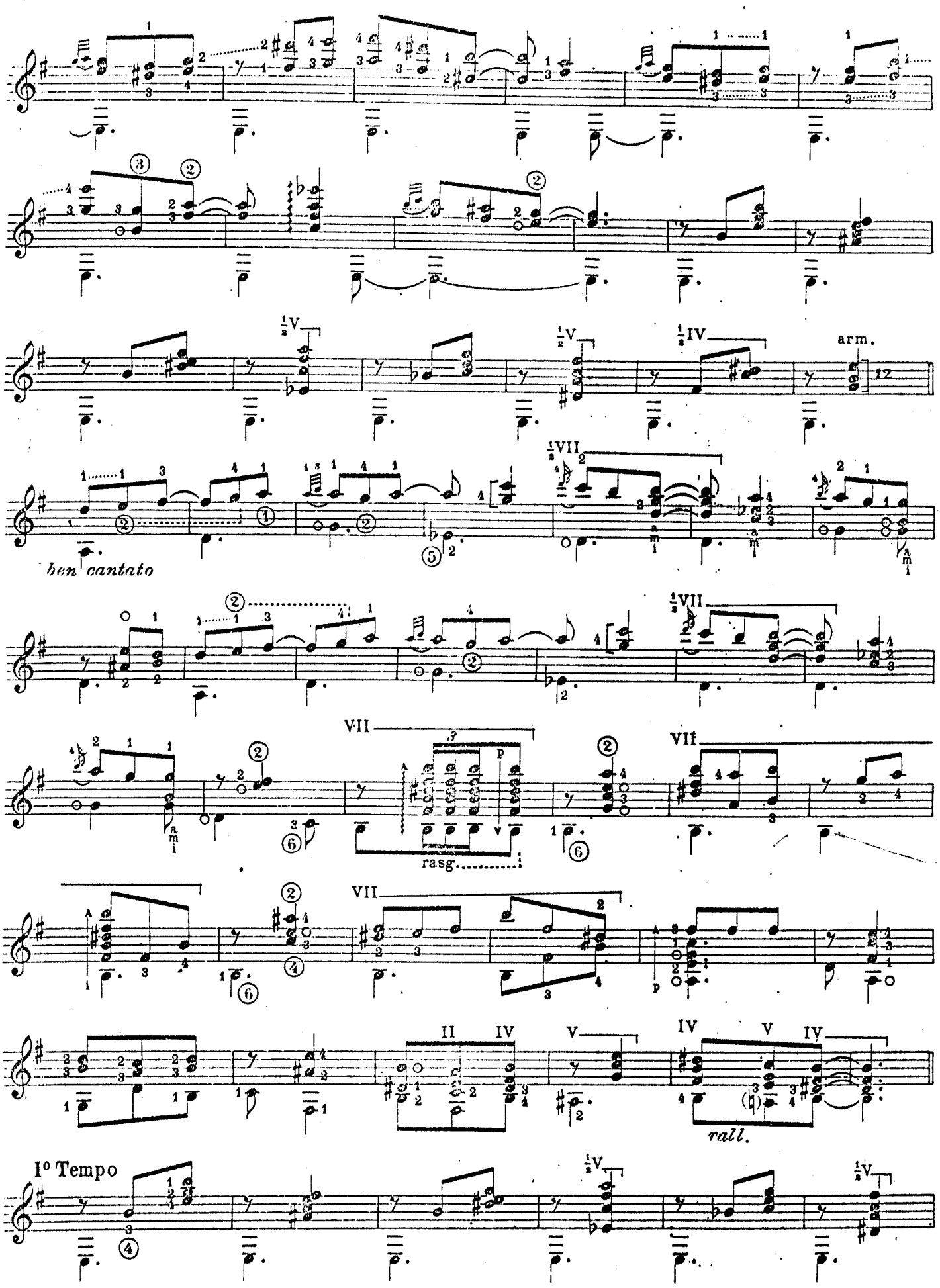
Allegro melancolico (♩.=66)
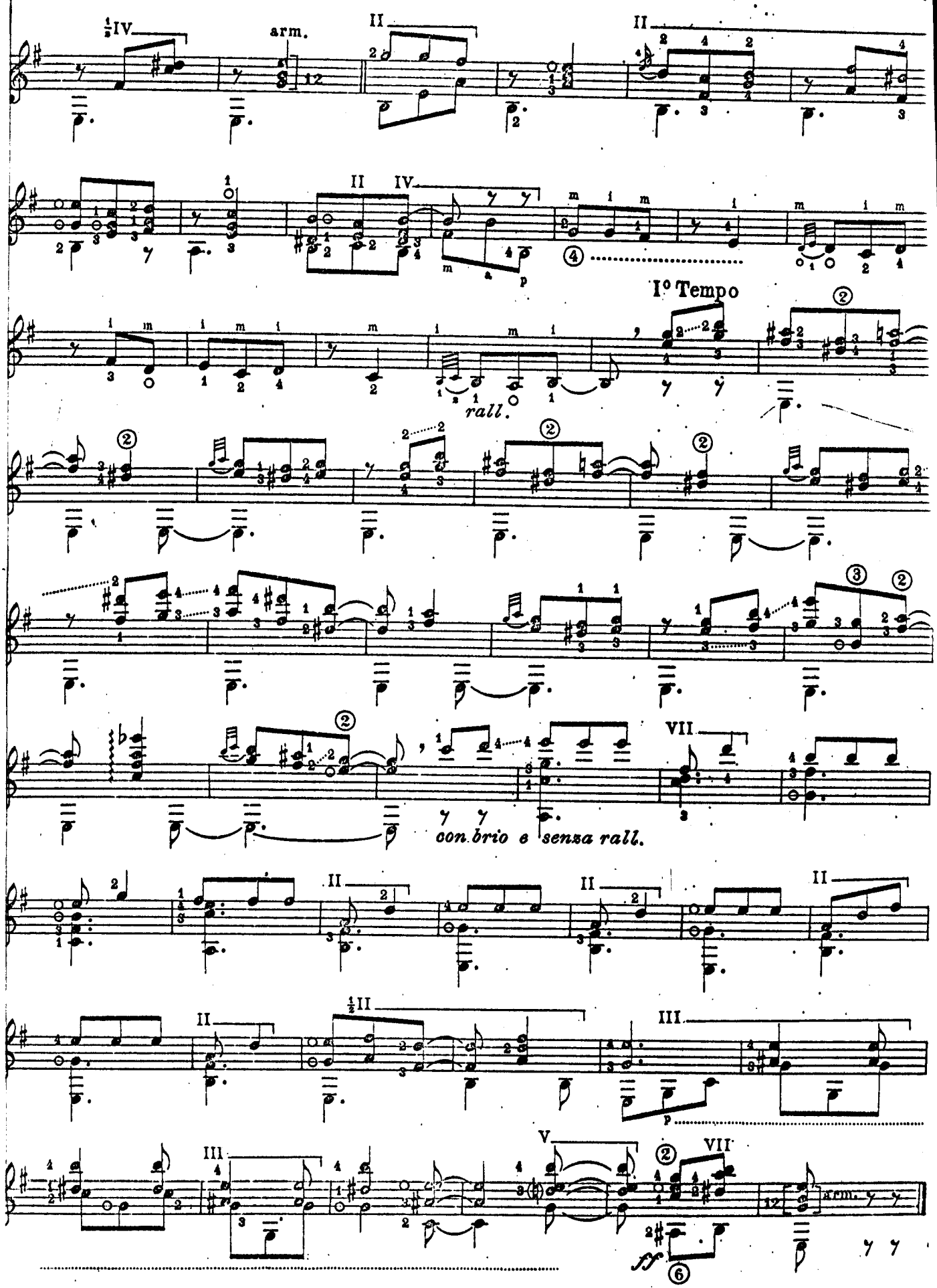


* canzone e danza andaluse

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II
arm.
poco meno mosso
(ponticello)
calando molto
I° Tempo
(tastiera)
(normale)


arm.
ben cantato
rasg.
rall.
I° Tempo
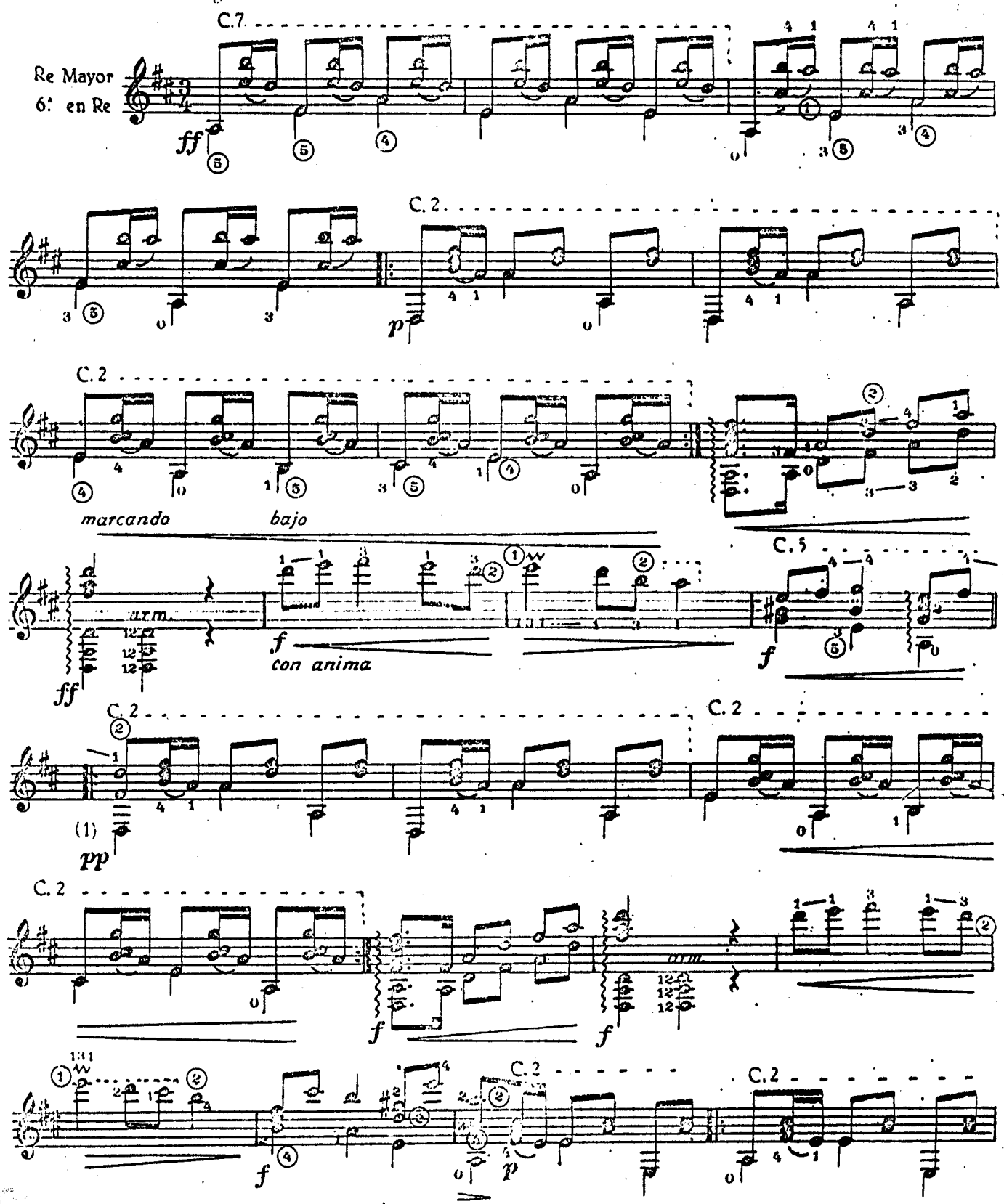


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SEGUIDILLAS

Transcripción para guitarra:
M. CHACON

I. ALBENIZ
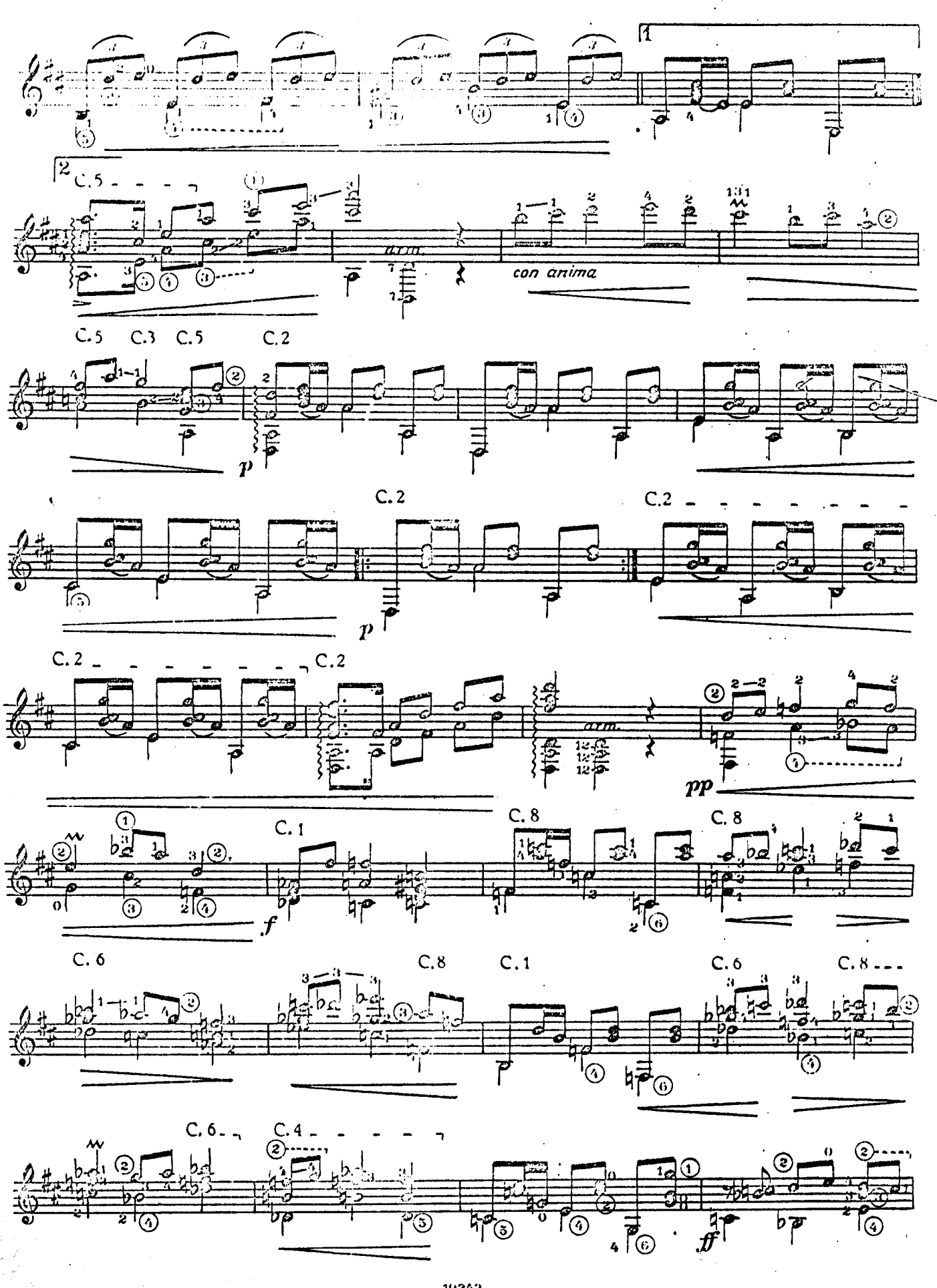
Allegro molto
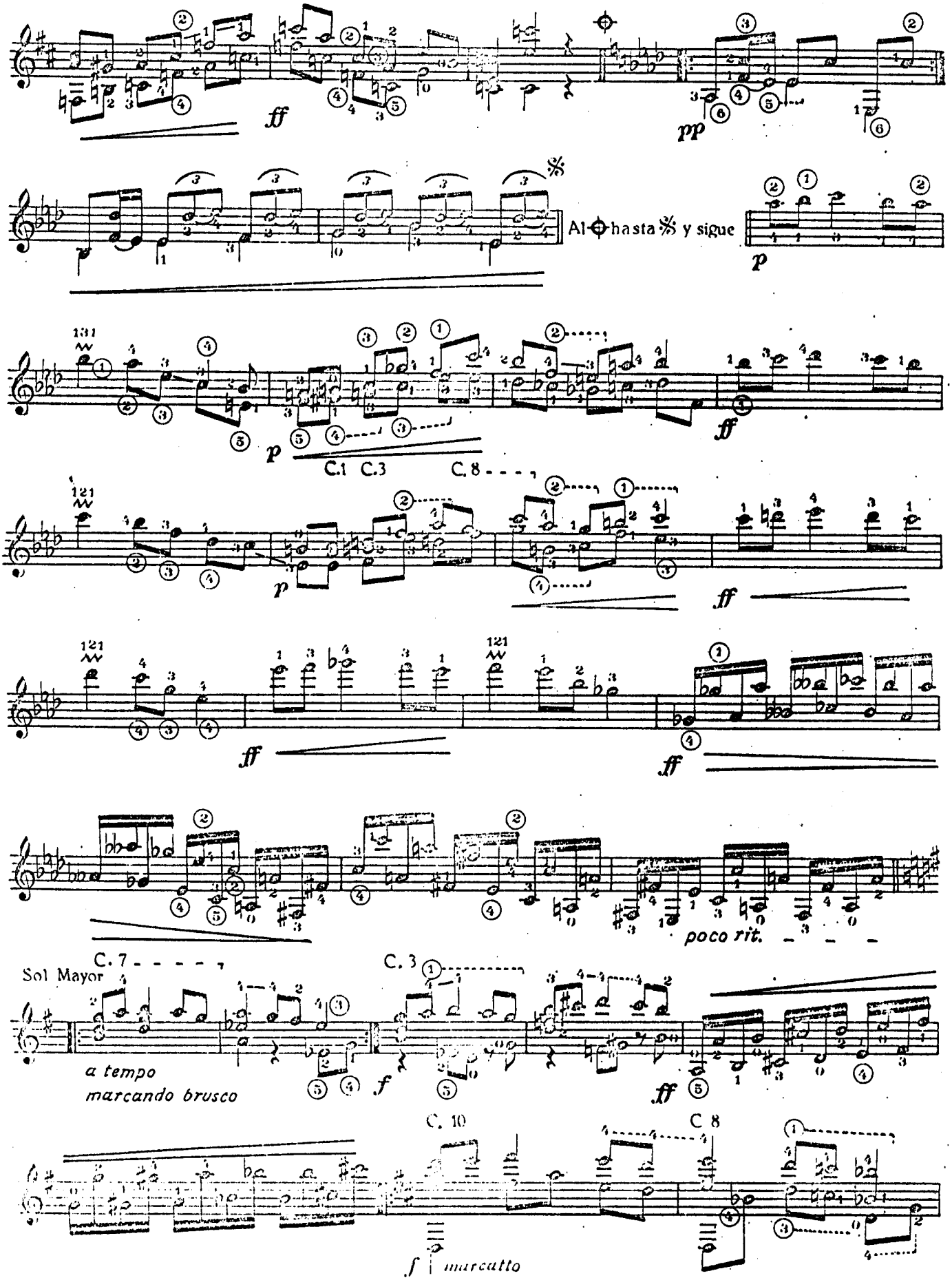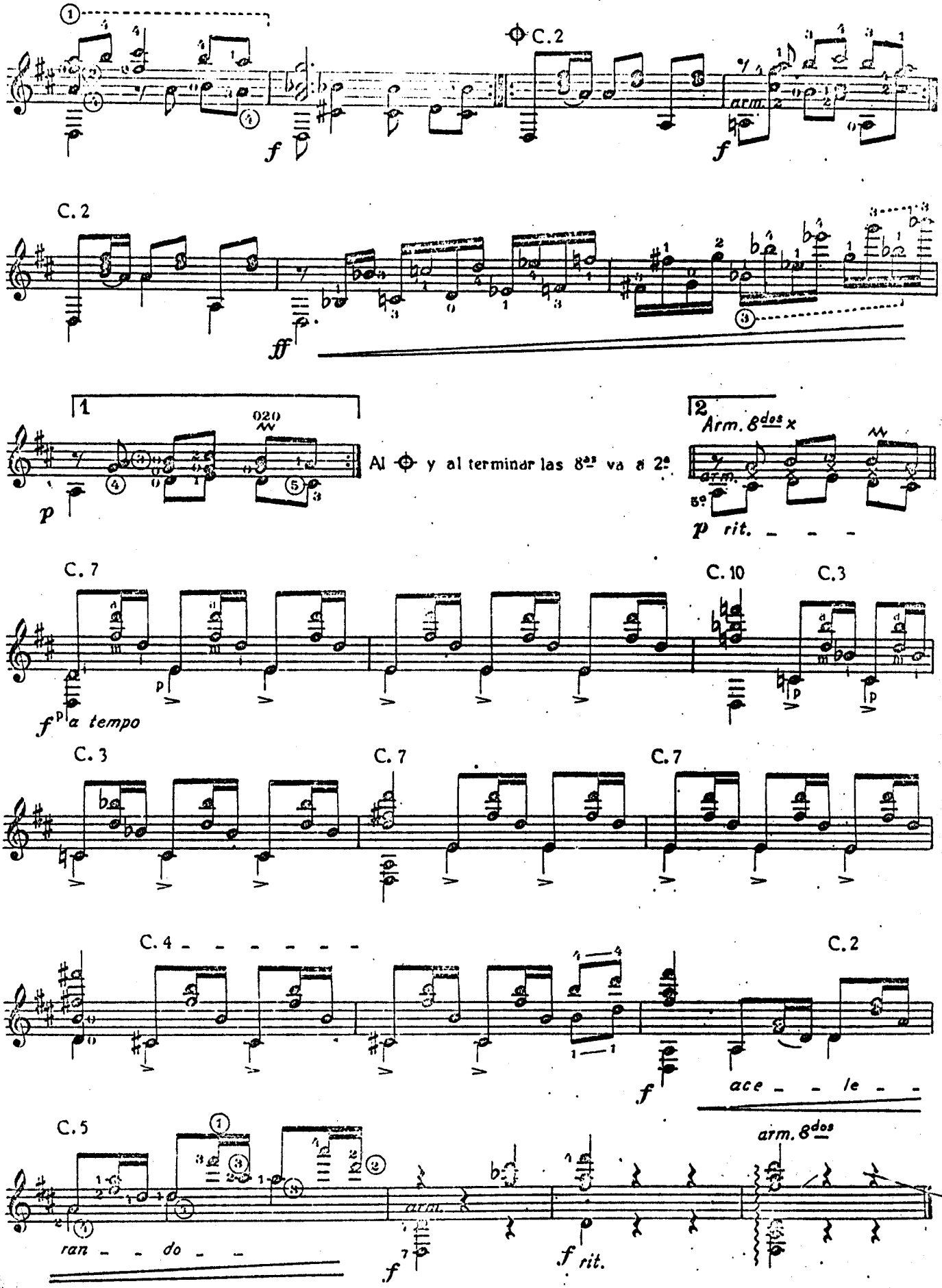


(1) Cuando se repite este trozo, el acorde no se dará, ejecutando sólo el bajo.

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1
2
C. 5
con anima
C. 5
C. 3
C. 5
C. 2
p
C. 2
C. 2
p
C. 2
C. 2
pp
C. 1
C. 8
C. 8
f
C. 6
C. 8
C. 1
C. 6
C. 8
C. 6
C. 4
ff


C. 1
C. 5
C. 8
La♭ Mayor
C. 1
ff
pp
Al ⊕ hasta 𝄋 y sigue
p
131
p
ff
C. 1
C. 3
C. 8
121
p
ff
121
121
ff
ff
poco rit.
C. 7
Sol Mayor
C. 3
a tempo
marcando brusco
f
ff
C. 10
C. 8
f
marcatto



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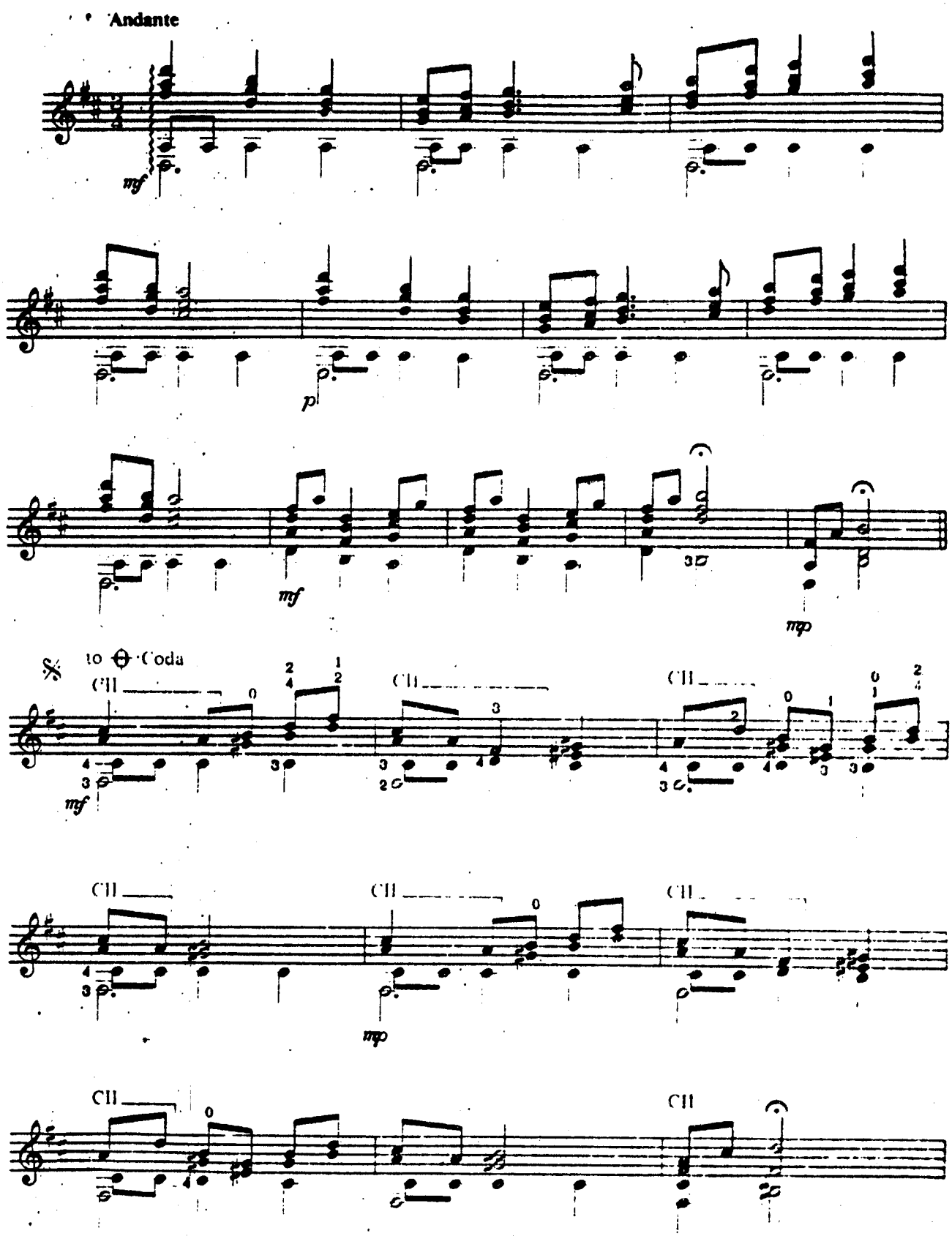
Gráficas Agenjo, S. A. · C/ De las Adelfas, 4 · Madrid 1975

'BERCEUSE'
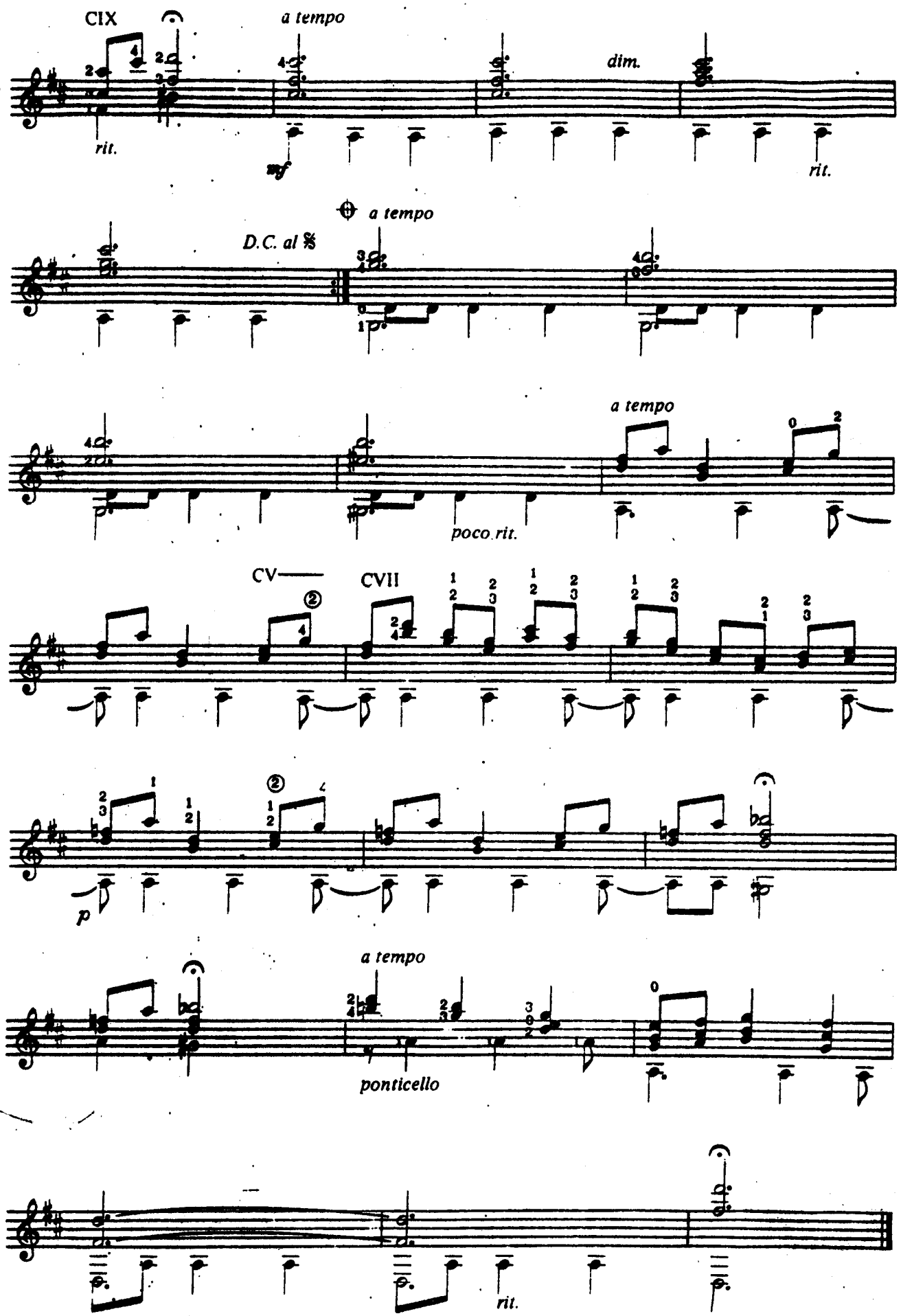
I. ALBENIZ
ARRANGED
JORGE MOREL

6th to D

(Com ubr de regrao)



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CIX
a tempo
dim.
rit.
mf
rit.
a tempo
D.C. al 𝄋
a tempo
poco rit.
CV
CVII
p
a tempo
ponticello
rit.

АДАЖИО

Т.АЛЬБИНОНИ–Р.ДЖИАЗОТТО

Обработка Х.де Аспиазу

Adagio

Гитара шести-струнная

ben ritmico

ben cantato

cresc.

dim.

marcato

Фл.12

mf

p

II

II

II

II

II

Poco più mosso

VII

Tempo I

V

VIII

V

mf

V

VII

V

X

ben cantato

VII

f

IX VII III

mf

VII

VIII VII II

dim.

p

VIII

espressivo

dolce

VII II

Poco più mosso

II III

morendo

pp

VI V

Фл. 12
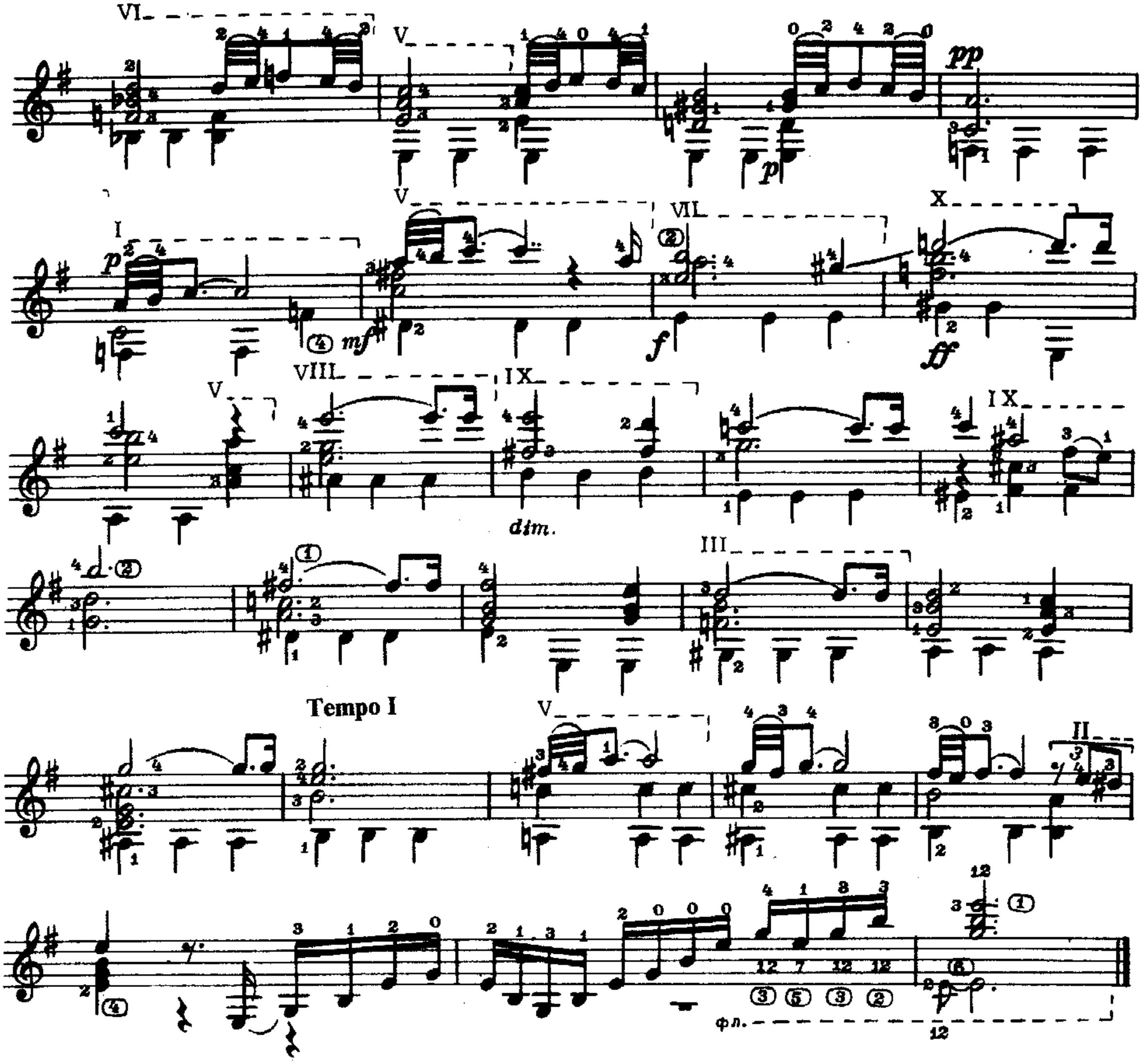
marcato

III V V

ff
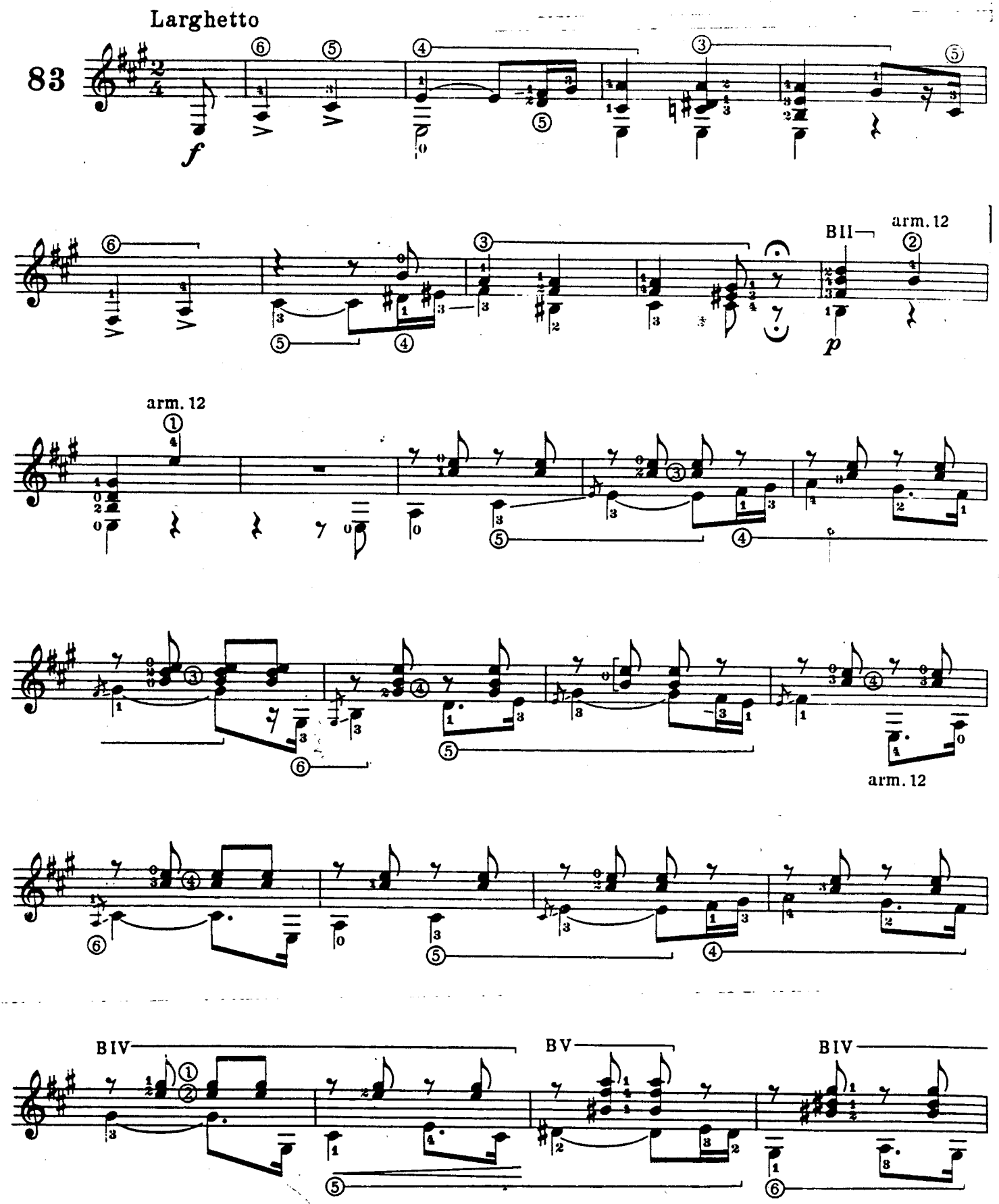
mf

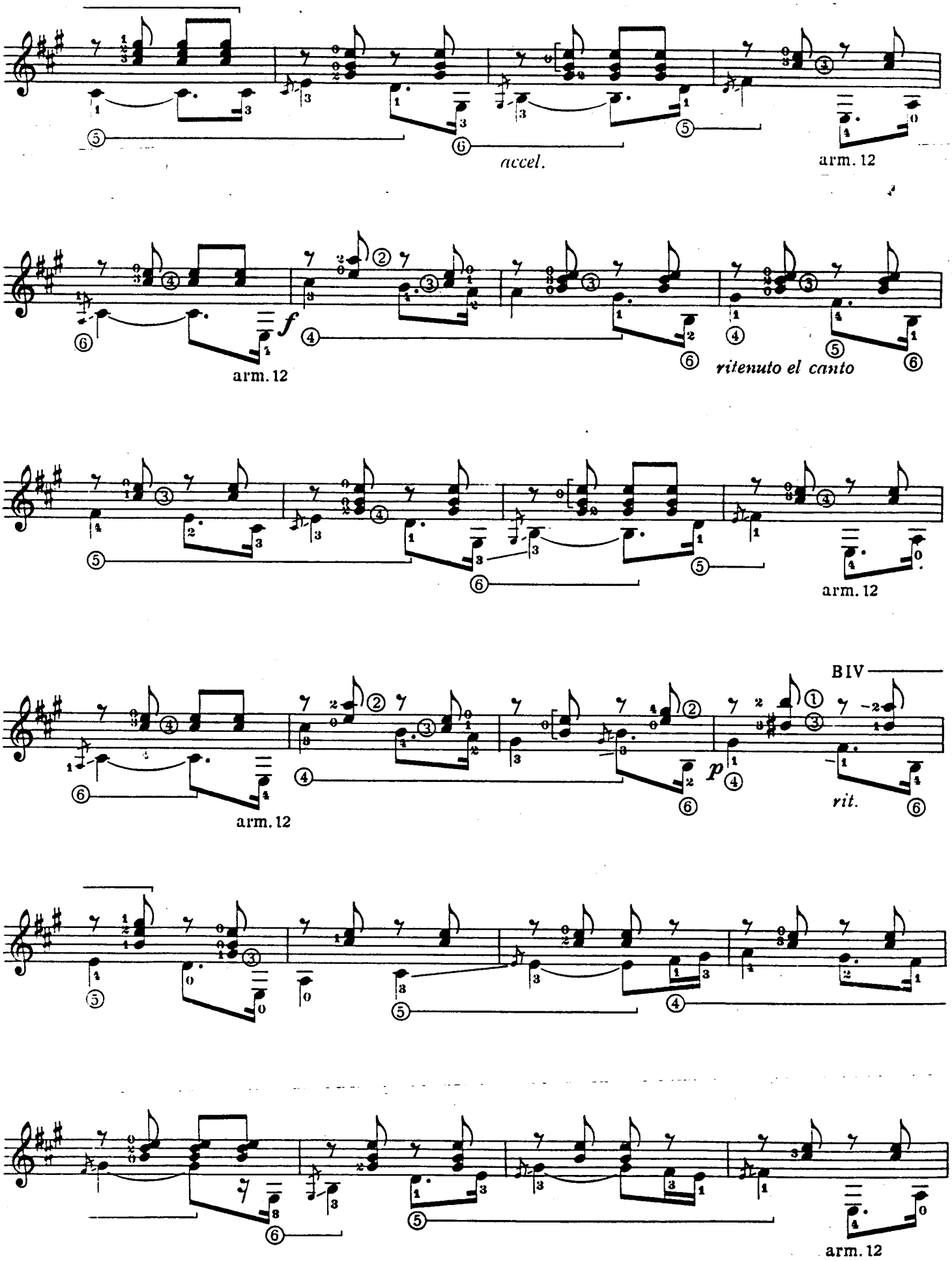
mf

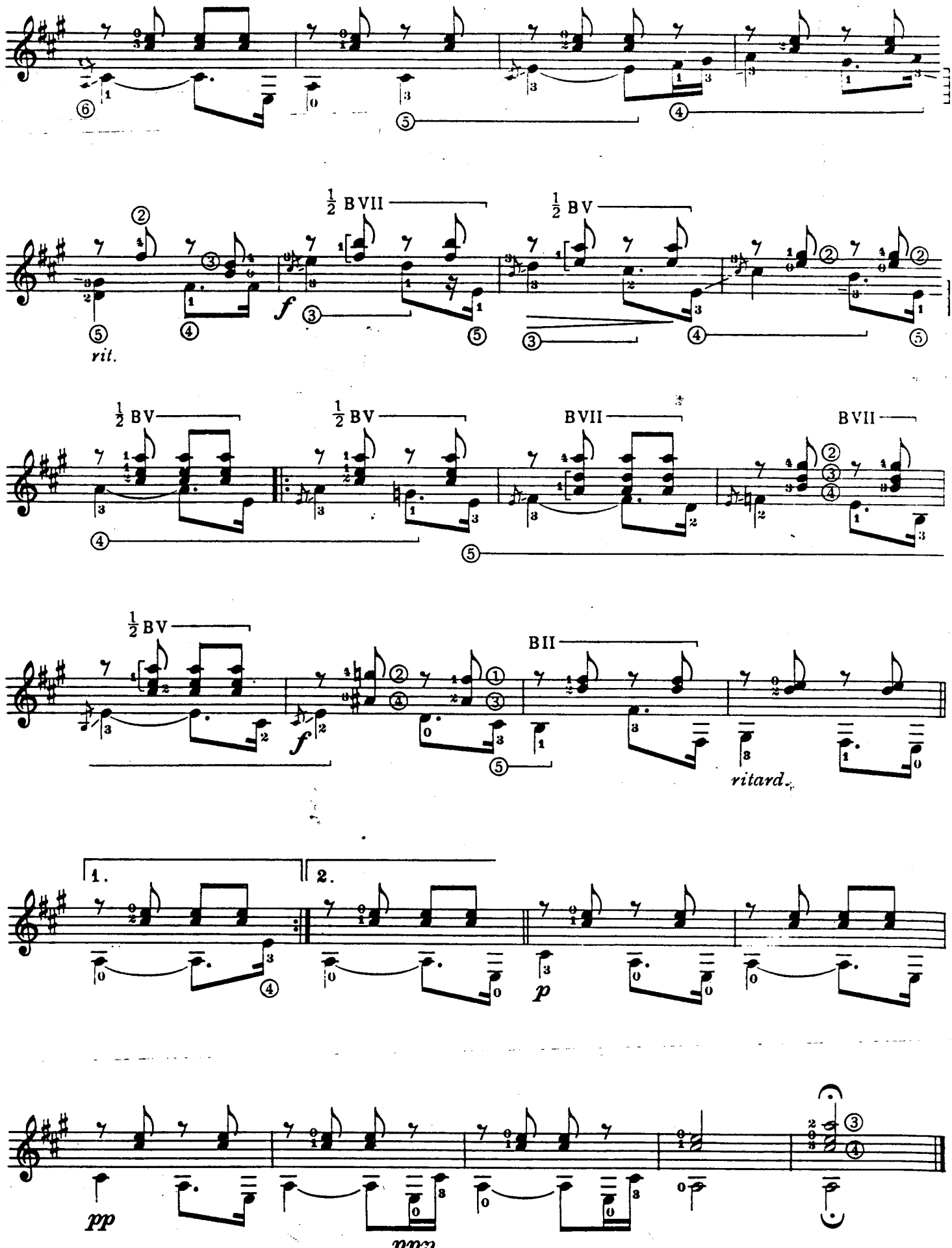

VI
V
pp
p
V
I
VII
X
p
mf
f
ff
VIII
IX
V
IX
dim.
III
Tempo I
V
II
фл.

Almagro

CANTO DE AMOR




accel.
arm. 12
f
arm. 12
ritenuto el canto
arm. 12
BIV
p
rit.
arm. 12
arm. 12


½ BVII
½ BV
rit.
f
½ BV
½ BV
BVII
BVII
½ BV
f
BII
ritard.
1.
2.
p
pp
ppp

ГОЛУБАЯ ЛУНА
BLUE MOON

Л. ХАРТ, Р. РОДЖЕРС
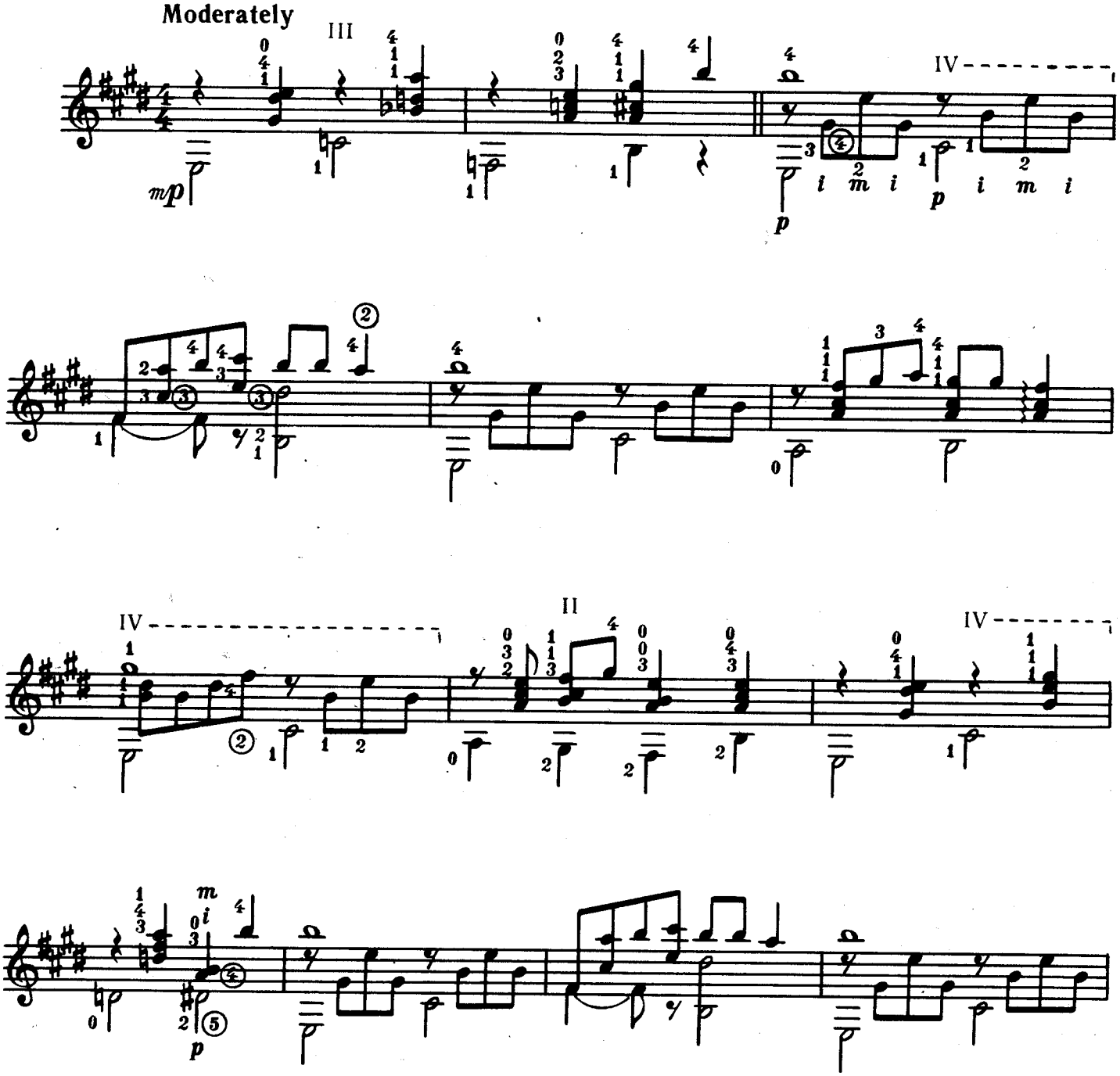
Исполнение этой очень красивой и в то же время простой аранжировки не должно представлять особых трудностей. Тем не менее здесь есть несколько моментов, которым следует уделить повышенное внимание.

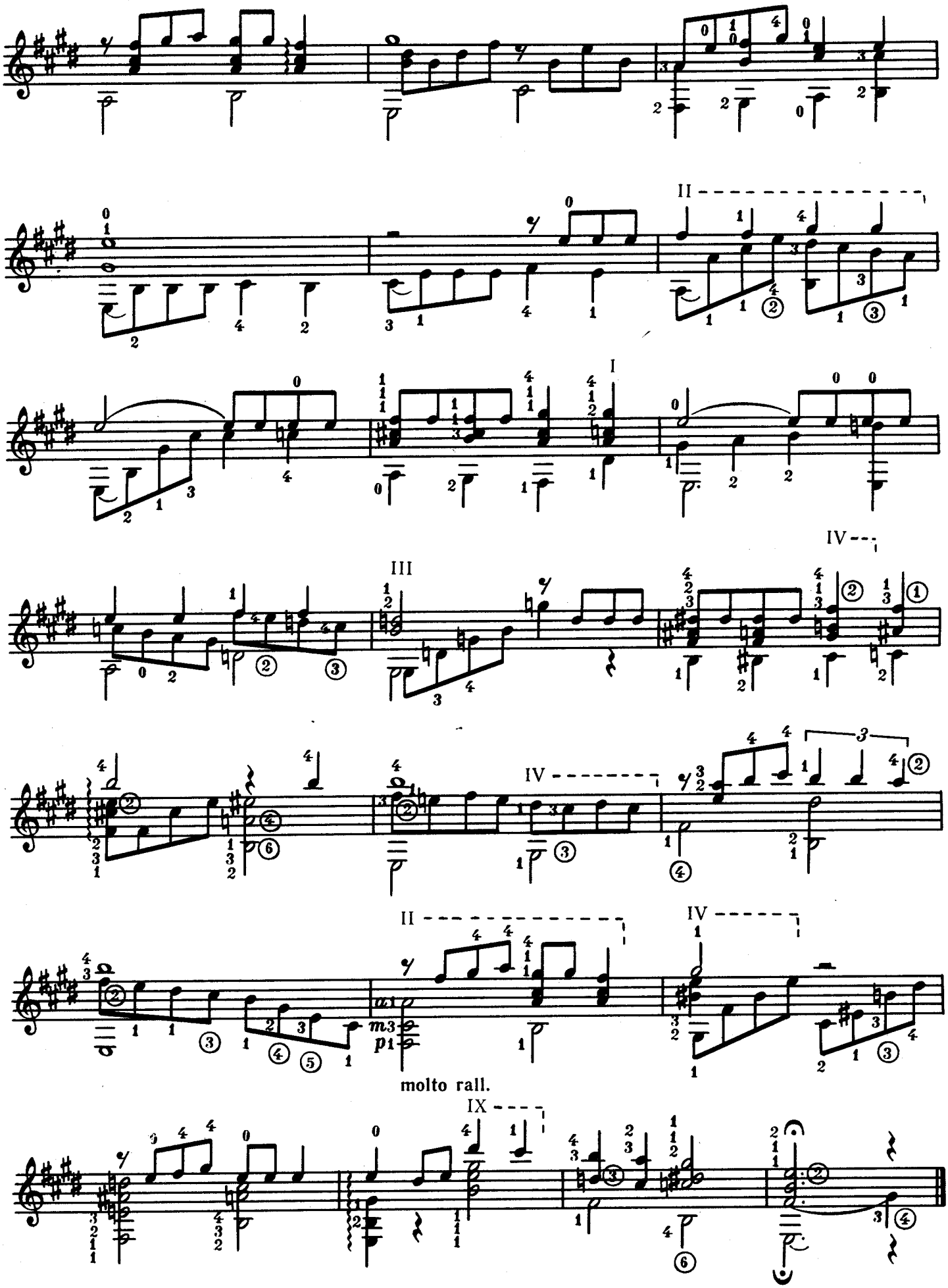
Прежде всего возьмите баррэ на VII ладу на третьей доле 4-го такта.

В такте 6 на четвертой доле волнистая линия перед аккордом означает, что этот аккорд следует играть арпеджио (перебором). В дальнейшем аккорды необходимо играть с учетом знака арпеджио.

Лучше всего играть третью долю такта 21, продолжая держать мизинец на звуке *соль-диез*, в то время как левая рука перемещается с баррэ на II ладу на баррэ на I ладу. Подобный прием используется и в такте 25. В этом случае все пальцы не меняют своего положения на первой и второй долях, лишь средний палец перемещается со звука *ля-диез* на *си-диез*.

Наконец, на первой доле такта 32 не забудьте взять баррэ на II ладу.




II
I
IV
III
IV
II
IV
molto rall.
IX

ТЕМА ИЗ КИНОФИЛЬМА «ГРЕК ЗОРБА»
THEME FROM «ZORDA THE GREEK
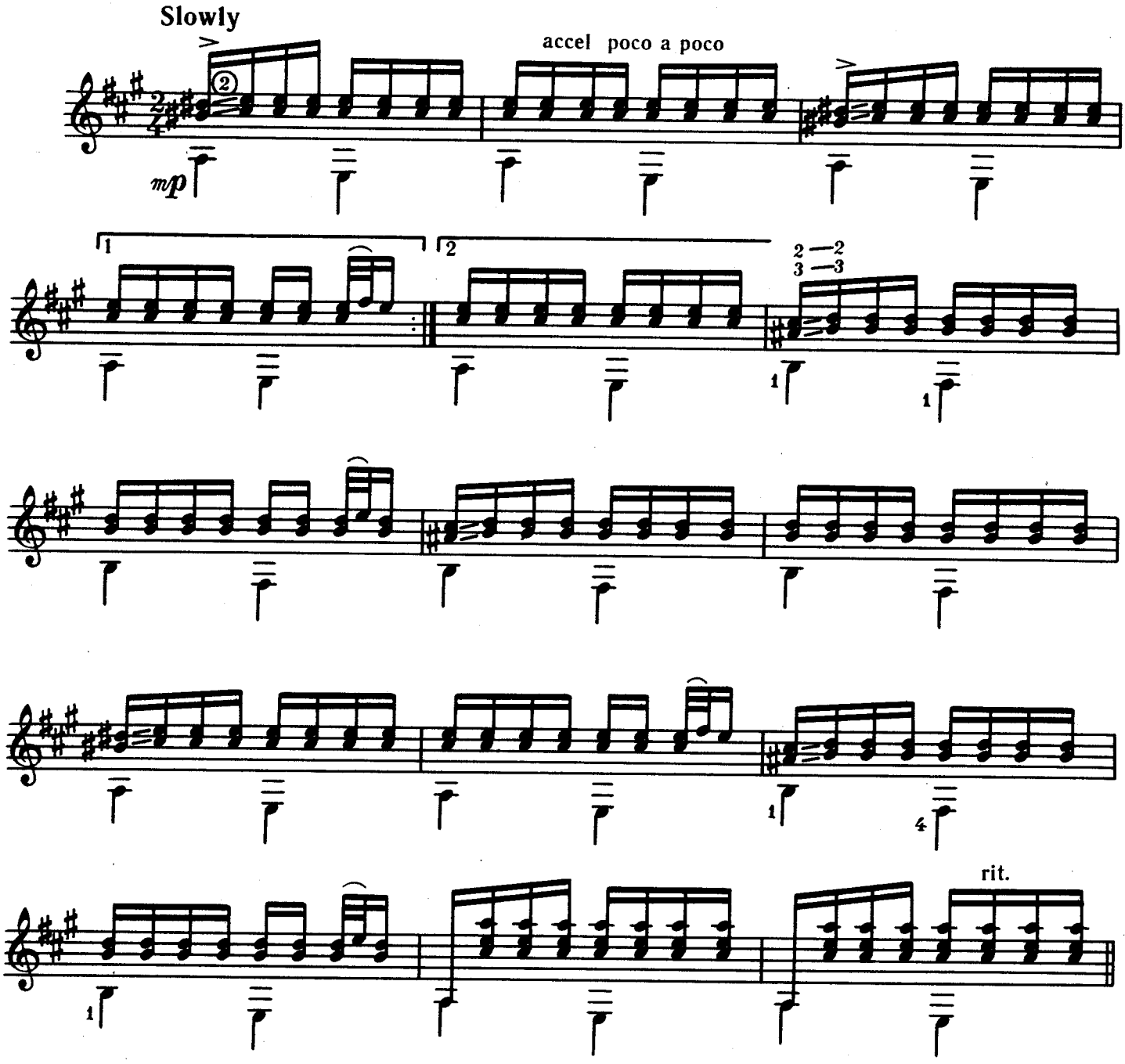
М. ТЕОДОРАКИС
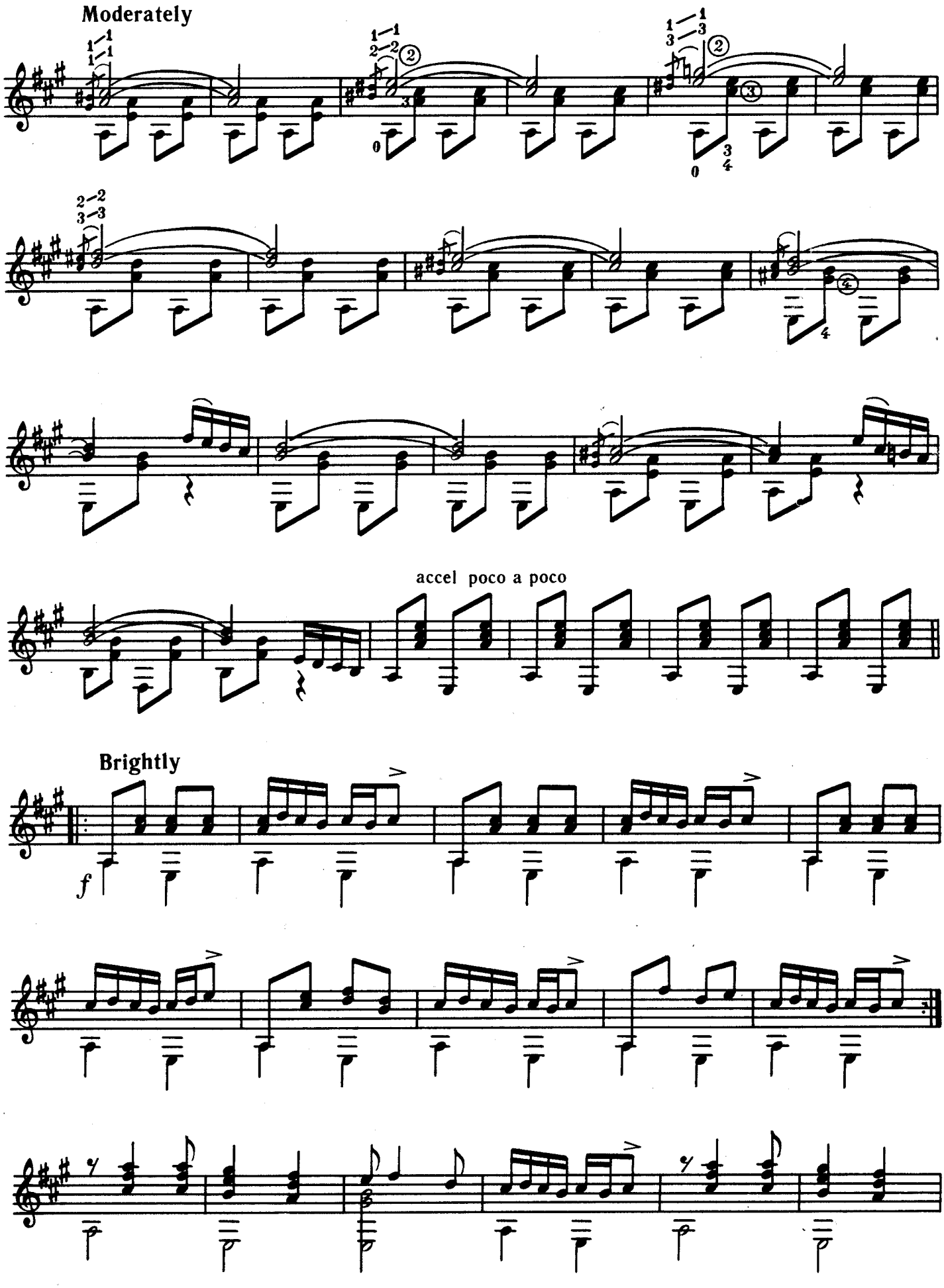
Цифра в кружке обозначает струну, на которой следует играть тот или иной звук. В данной аранжировке показано, что первый звук *ре-диез* нужно брать на второй струне. Поскольку и *ре-диез*, и *си-диез* находятся на одной струне, приходится играть более низкий звук *(си-диез)* на соседней третьей струне. Затем эти два звука повышаются на полтона, соответственно *ми* и *фа-диез*, причем звук *ми* играется на второй струне. Значительная часть темы «Зорба» состоит из таких скользящих (глиссандирующих) терций.
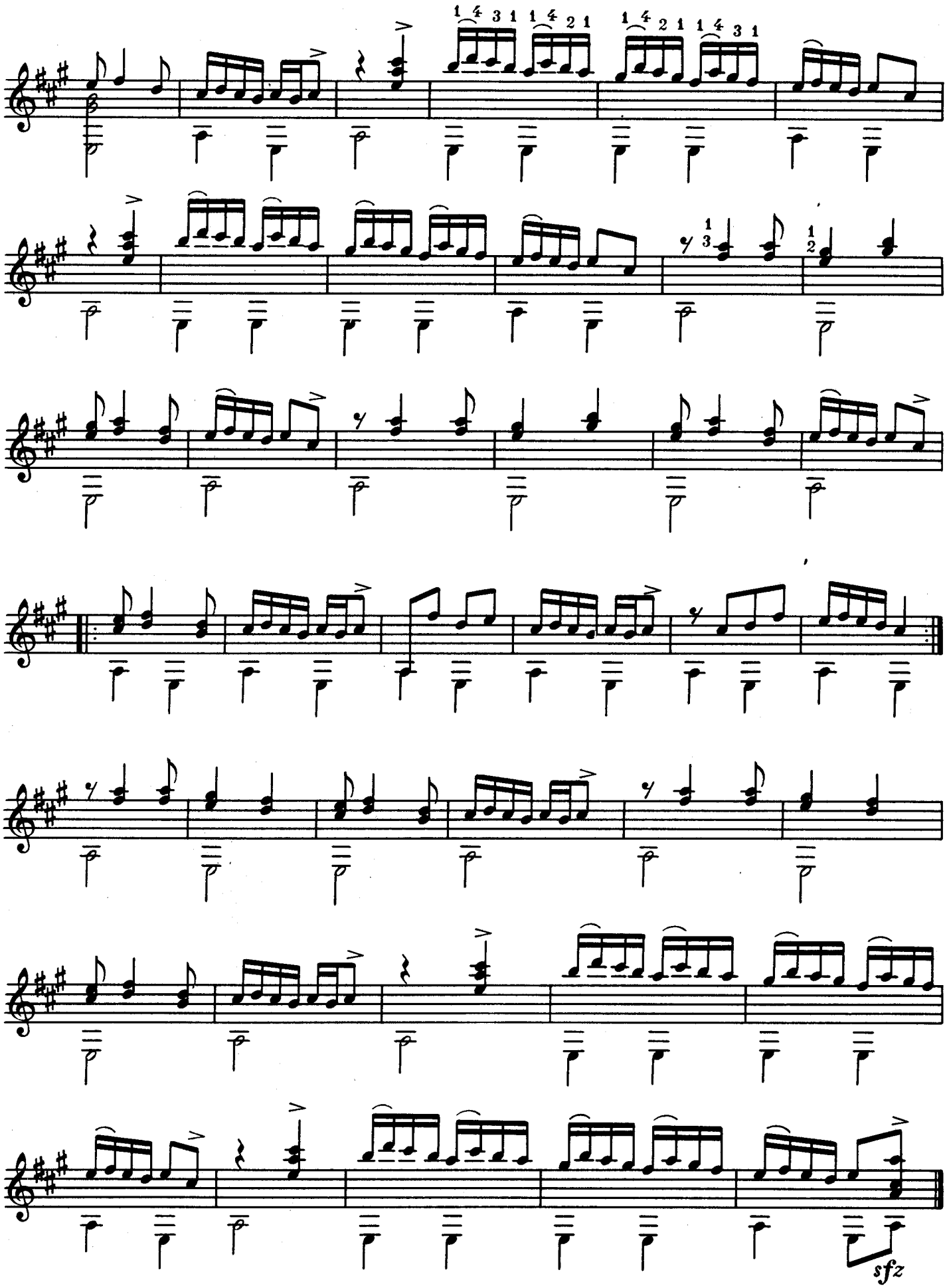
Начиная с такта 16, терции следует играть как форшлаги. Чтобы добиться этого эффекта, басовый звук *ля* нужно брать одновременно с форшлагами *си-диез* и *соль-диез*. Помните, что форшлаги исполняются не за счет доли, перед которой они стоят, а как бы заимствуют время у предыдущих звуков.

Аппликатура левой руки в такте 16 позволяет использовать малое баррэ на I ладу, которое затем перемещается для взятия двух последующих звуков.

Как только будут усвоены эти два принципа, исполнение данной аранжировки не будет представлять для вас никаких трудностей.




Moderately
accel poco a poco
Brightly
f


sfz

ИНТЕРМЕЦЦО
(ИСТОРИЯ ЛЮБВИ)

INTERMEZZO
(A LOYE STORU)

Р. ХЕННИНГ, Х. ПРОВОСТ

Прежде чем приступить к исполнению данной аранжировки, настройте шестую струну *(ми)* на *ре* октавой ниже, чем *ре* четвертой струны. Первый аккорд 2-го такта следует играть, взяв малое баррэ на II ладу.

В такте 13 возьмите баррэ на VI ладу на третьей ноте. Это позволит вам подготовиться и сыграть оставшуюся часть такта.

При исполнении такта 19 все время держите малое баррэ на V ладу. То же самое относится к такту 25, где такое баррэ надо держать на VII ладу.

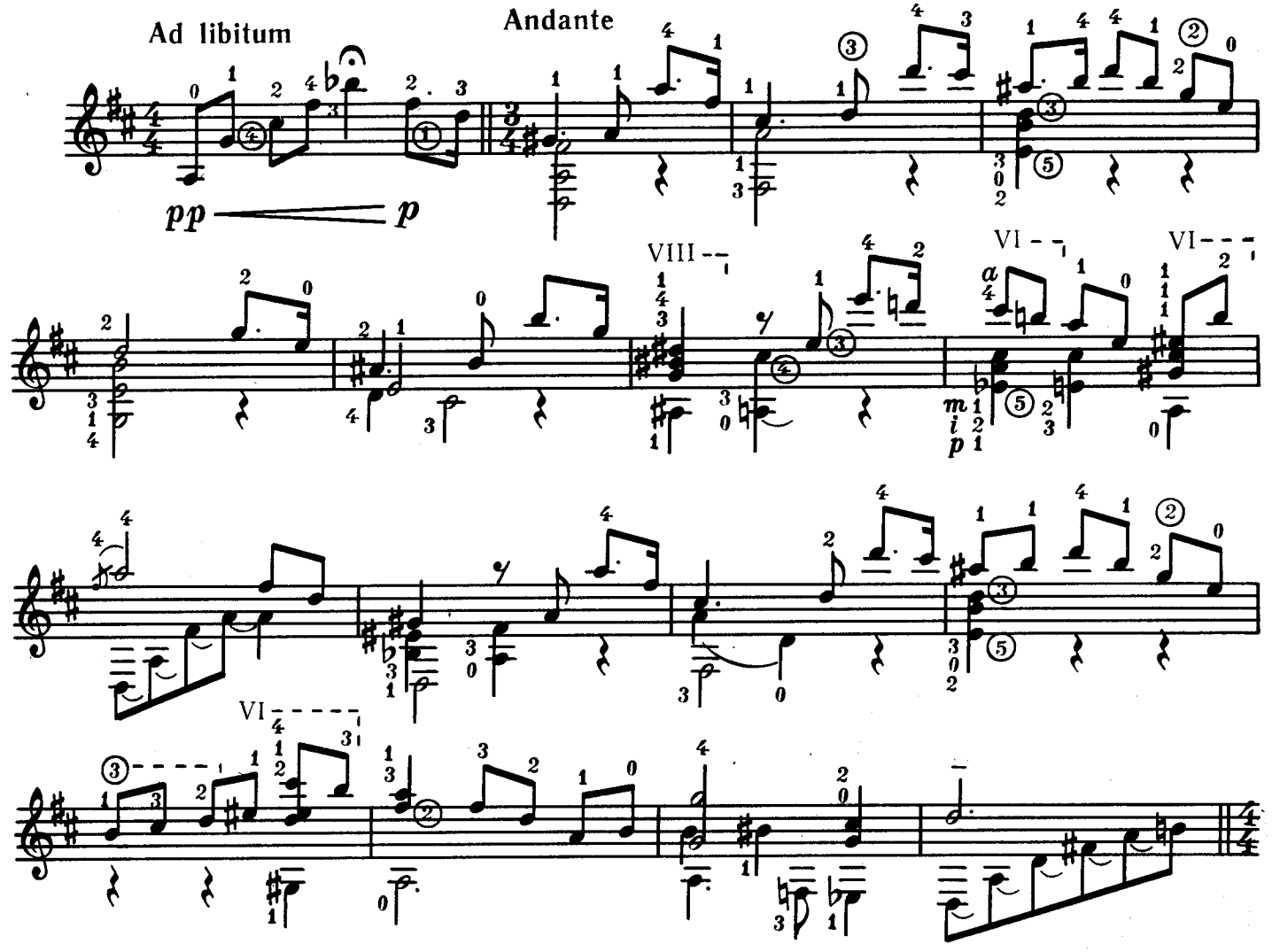
В такте 31 звук *ми* надо исполнить легато с *ре* на пятой струне. В данном случае такой прием представляет определенные трудности и потребует дополнительной практики.

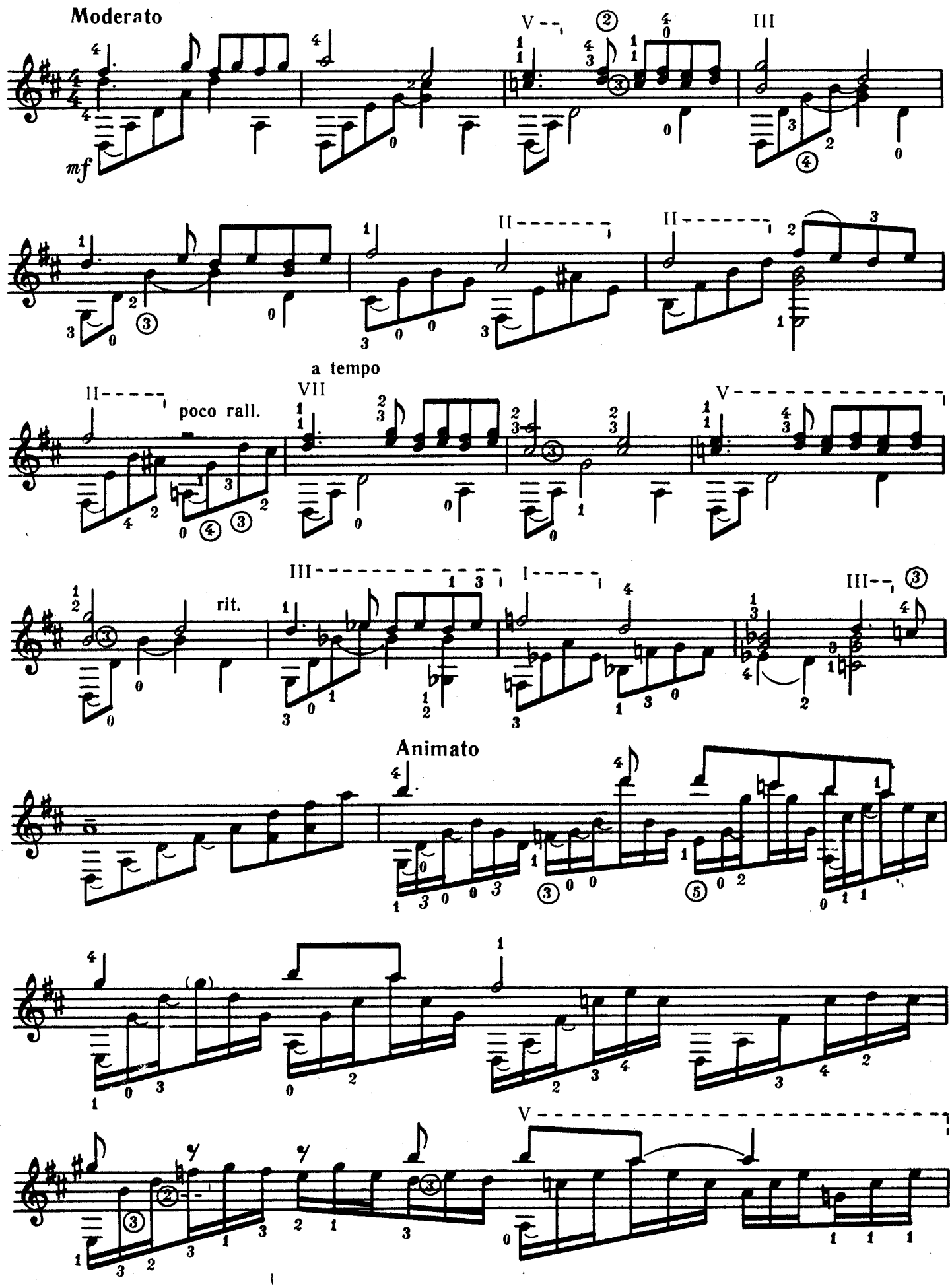
Очень важна правильная аппликатура правой руки в разделе Animato (начиная с такта 33). В этом такте безымянный палец *(a)* берет верхний звук *си*, в то время как большой палец *(p)* берет нижнее *соль* и двигается к *ре* на открытой четвертой струне. Указательный *(i)* и средний *(m)* пальцы вступают на следующих звуках. Чтобы добиться хорошей, ясно произнесенной мелодии в этой части, при игре безымянным *(a)* пальцем следует использовать прием apoyando — удар почти прямым пальцем правой руки, движущихся до упора к следующей струне.
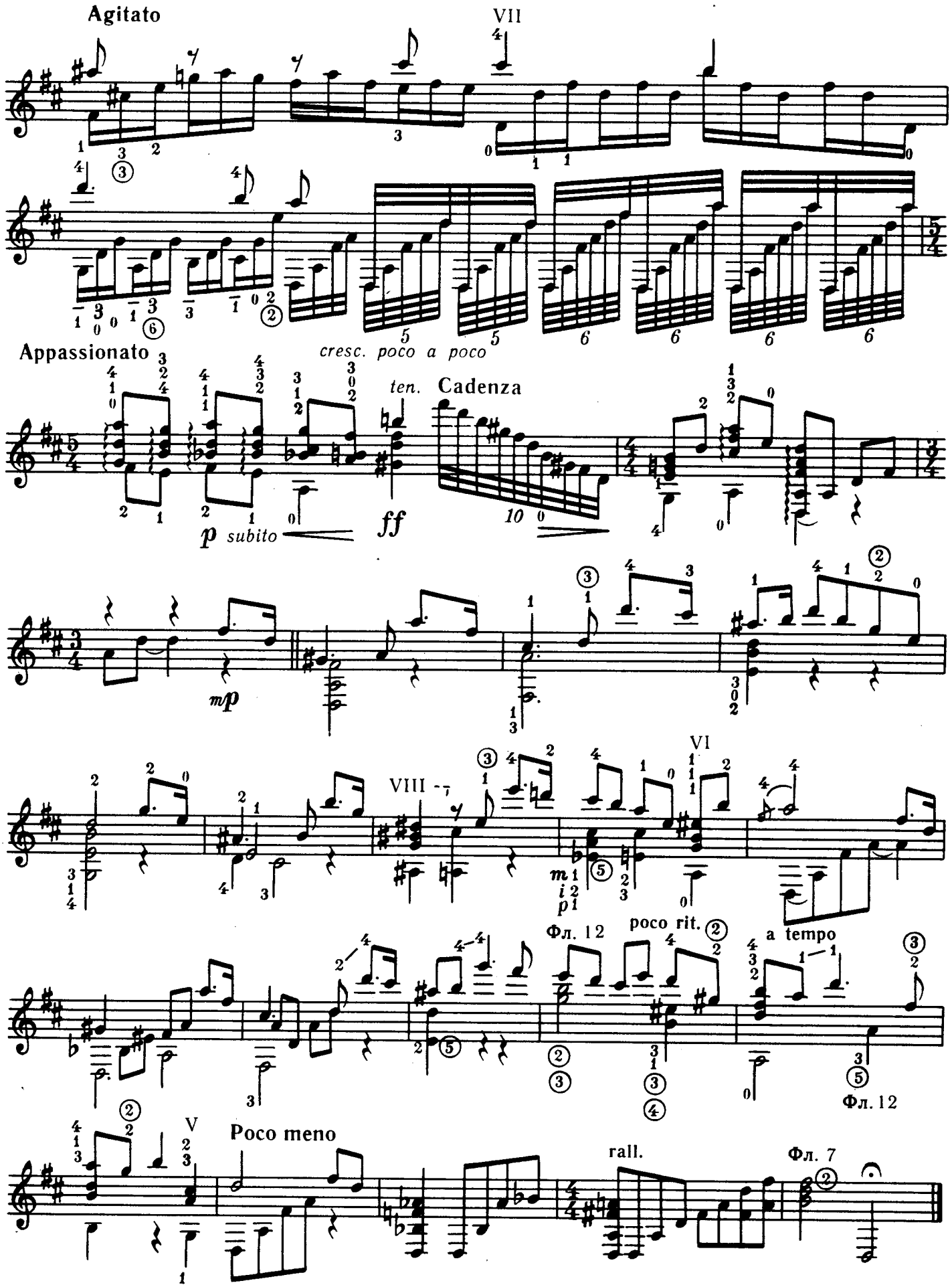
Волнистая линия перед аккордами в такте 38 показывает, что аккорд нужно играть движением большого пальца вниз.

В такте 52 необходимо использовать флажолеты. Поставьте мизинец левой руки на первую, вторую и третью струны непосредственно над порожком XII лада. Не прижимайте струны. Извлеките эти три звука, касаясь струн большим *(p)*, указательным *(i)* и средним *(m)* пальцами. В результате получите аккорд флажолетами.

Тот же прием используется в такте 53. Касаясь безымянным пальцем левой руки пятой струны непосредственно над порожком XII лада, извлеките звук большим пальцем правой руки.




Moderato
mf
a tempo
poco rall.
rit.
Animato

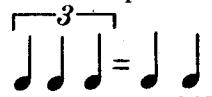

Agitato
VII
Appassionato
cresc. poco a poco
ten.
Cadenza
p subito
ff
mp
VIII
VI
m i p
Фл. 12
poco rit.
a tempo
Фл. 12
V
Poco meno
rall.
Фл. 7

УЛИЦА ЗЕЛЕНОГО ДЕЛЬФИНА
ON GREEN DOLPHIN STREET

Н. ВАШИНГТОН, Б. КЕЙПЕР

Начинайте играть эту аранжировку с баррэ на V ладу. Эта позиция остается неизменной на протяжении всего следующего такта. Чтобы связанная знаком легато нота *ми* во втором такте продолжала звучать, возьмите ее на первой открытой струне, а следующую ноту *ми* играйте на второй струне.
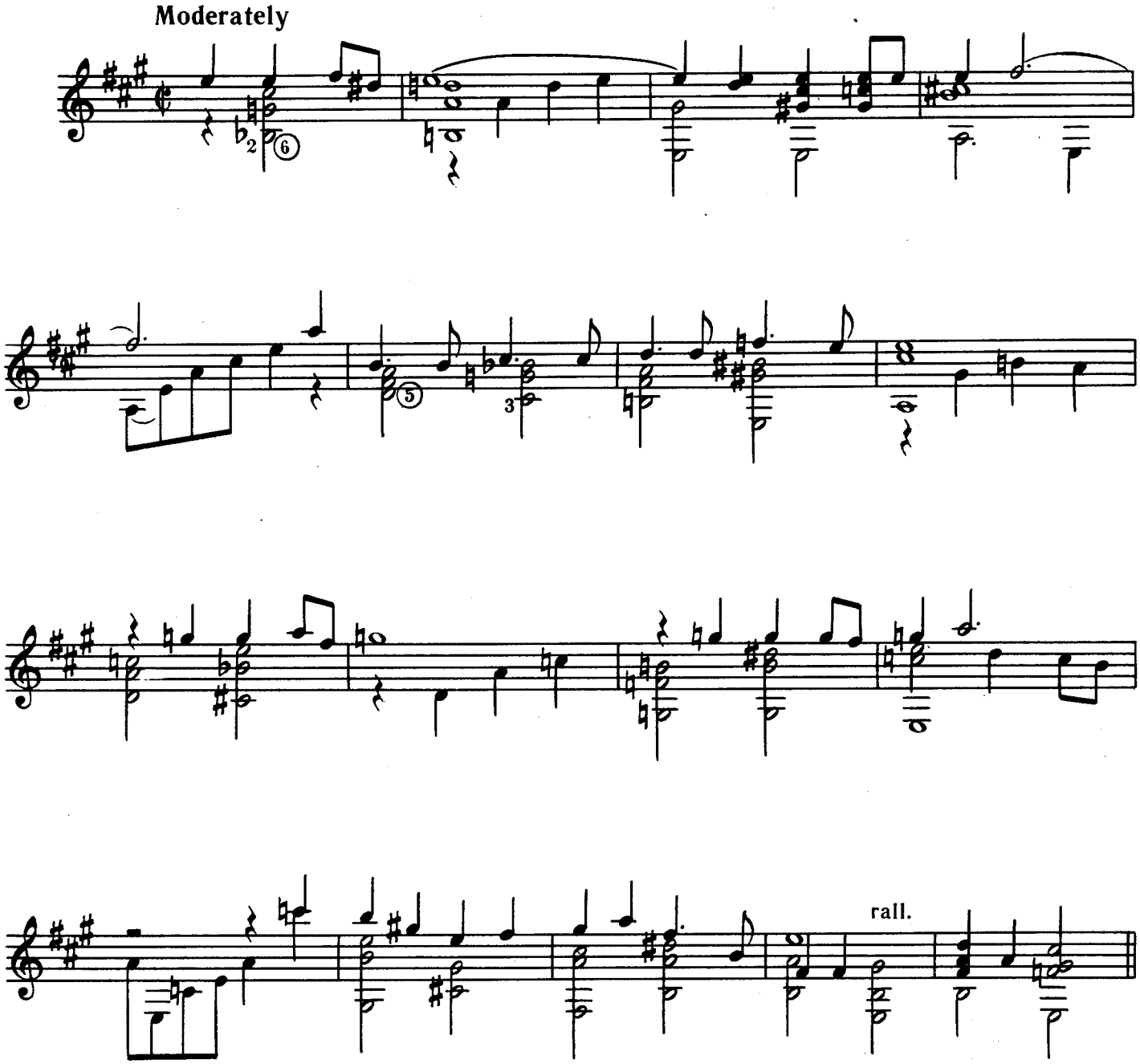
В такте 18 нужно взять малое баррэ на II ладу, оставляя пятую струну открытой с тем, чтобы прозвучал звук *ля*.

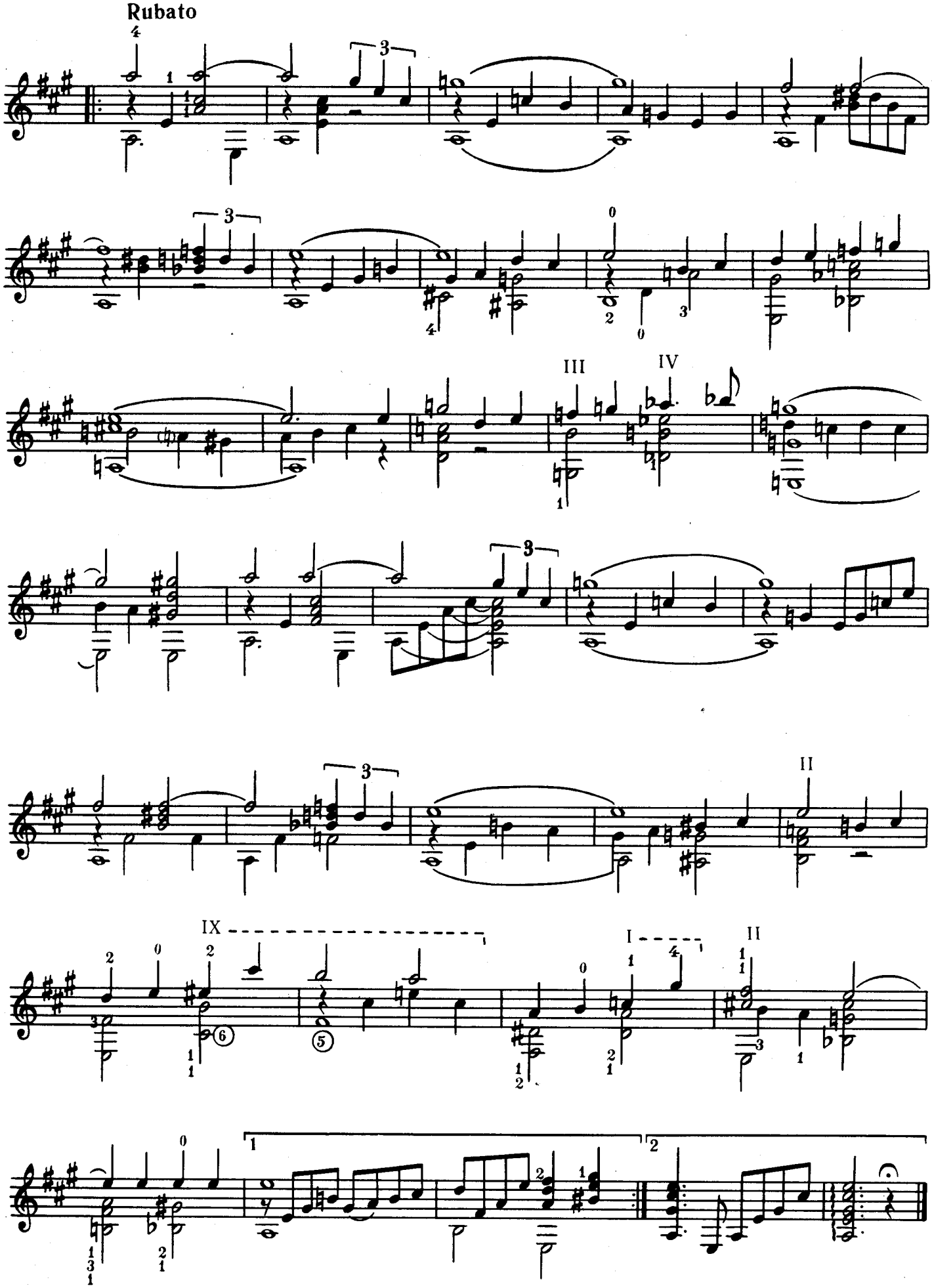
В такте 19 появляются триоли, которые затем встречаются на протяжении всей аранжировки. Триоль представляет собой группу из трех нот, длительность звучания которых не превышает звучания двух нот 

Этот ритмический прием крайне важен в данной аранжировке.

Чтобы было легче играть такт 42, возьмите последний звук *(go-gues)* такта 41 мизинцем, а затем двигайтесь до звука *ми* на второй струне, переходя непосредственно в баррэ.

Наконец, при исполнении второй половины такта 44 и всего такта 45 не забудьте взять баррэ на XI ладу.




Rubato
III
IV
II
IX
I
II

МАДЕМУАЗЕЛЬ
MAM'SELLE

М. ГОРДОН, Э. ГОЛДИНГ
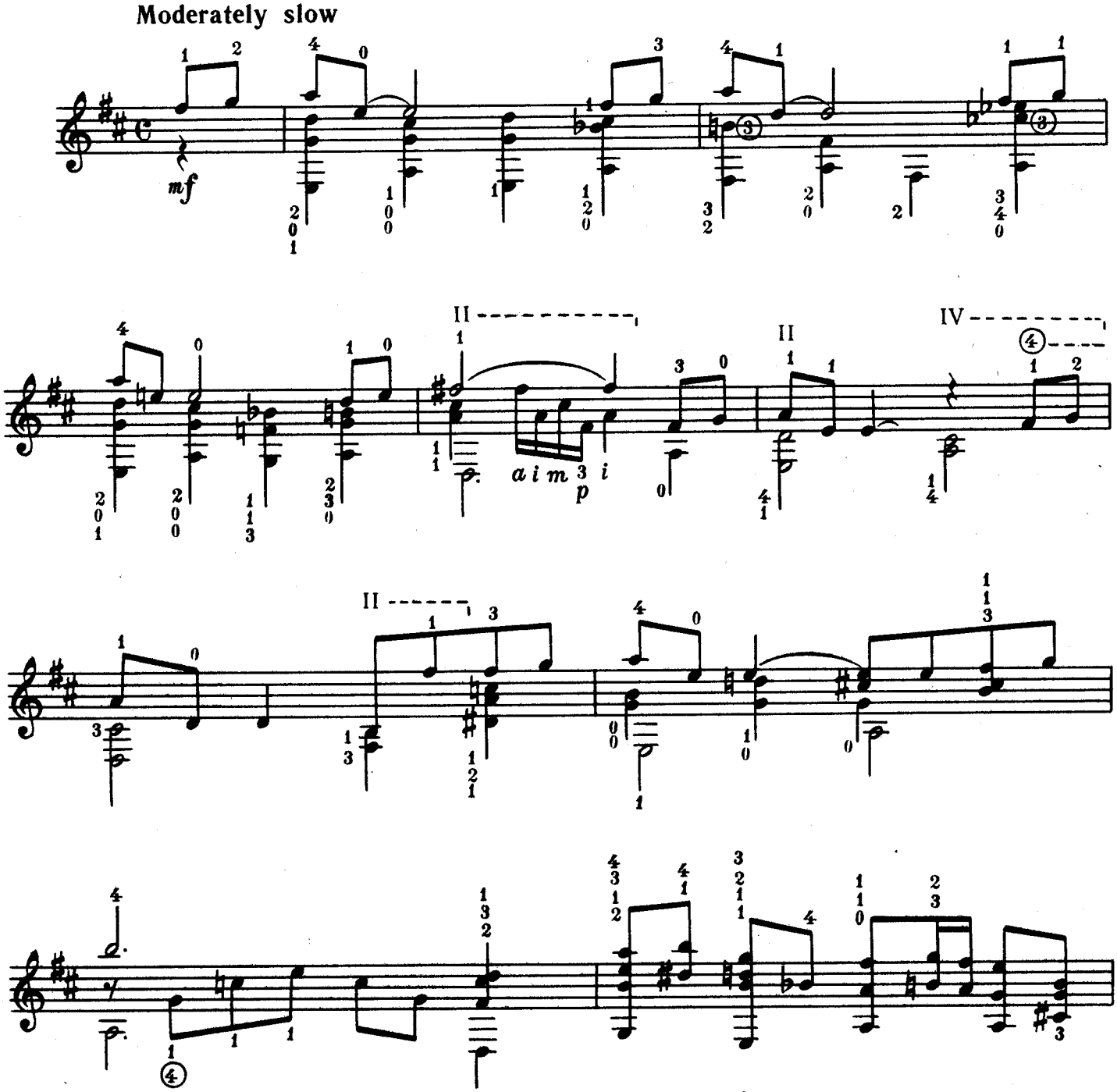
Прежде чем приступить к исполнению этой аранжировки, настройте шестую струну на тон ниже (с *ми* на *ре*).
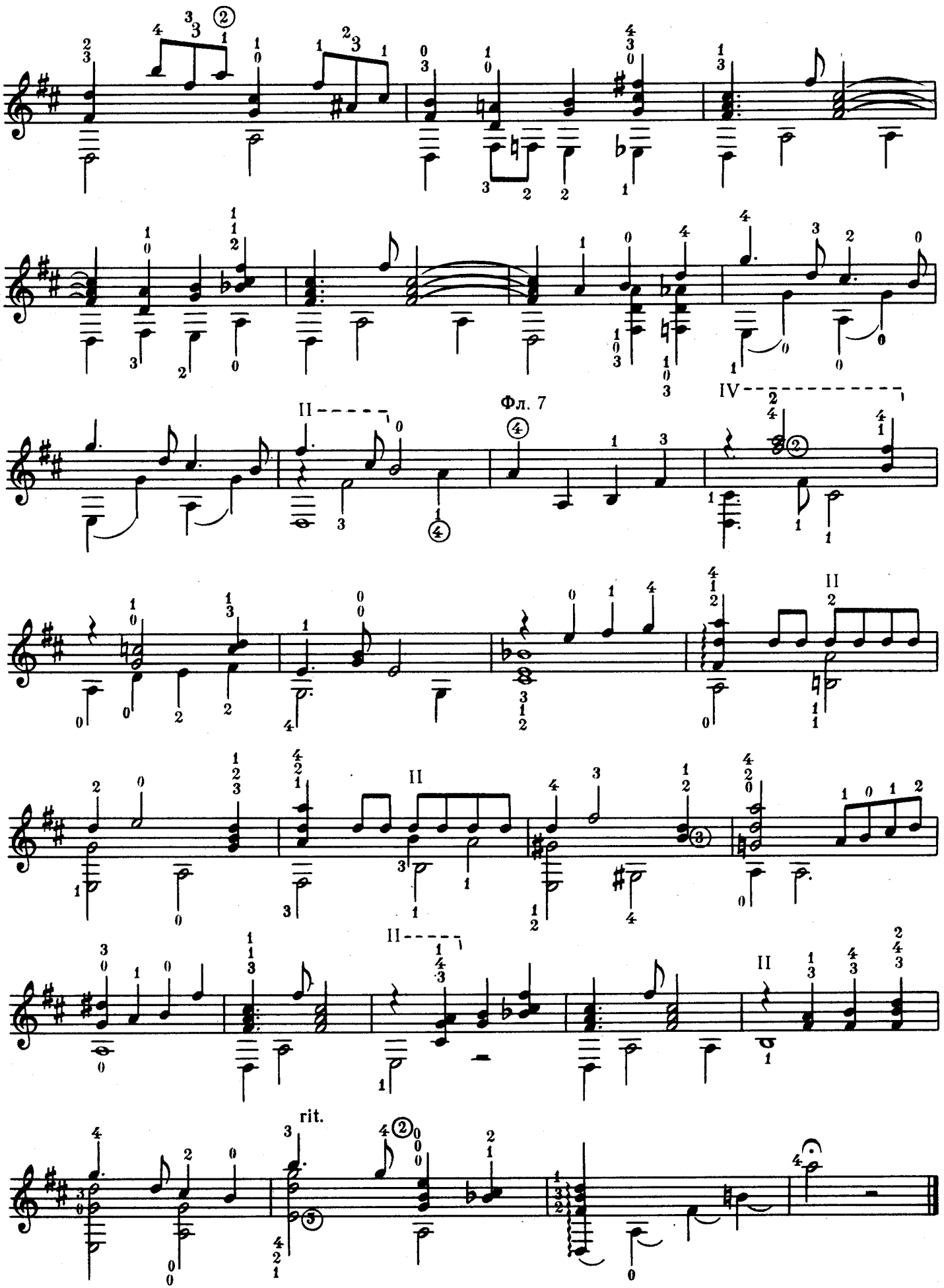
Возьмите малое баррэ на II ладу на четвертой доле 1-го такта. Кроме того, малое баррэ берется на V ладу в такте 8.

Рекомендуется играть такт 12, взяв малое баррэ на II ладу и не снимая его до конца такта. То же самое относится к исполнению такта 14.

Чтобы сыграть флажолет в такте 19, поставьте безымянный палец на четвертую струну непосредственно над порожком VII лада. Не прижимайте струну. Просто слегка коснитесь струны пальцем для достижения нужного результата.

Первая доля такта 26 таит трудности для игры безымянным пальцем и мизинцем. Поупражняйтесь несколько раз во взятии этого аккорда перед тем, как играть оставшуюся часть аранжировки.




II
Фл. 7
IV
II
II
II
II
rit.

ОТЛИВ
EBB TIDE
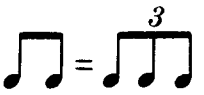
Р. МАКСВЭЛЛ

Взяв аккорд в 1-м такте, зафиксируйте его. 2-й и 3-й такты в точности повторяют 1-й, но здесь указательный палец переходит от звука *go* к *pe* и обратно к *go*. Внимательно следите за правильным перебором пальцами правой руки.
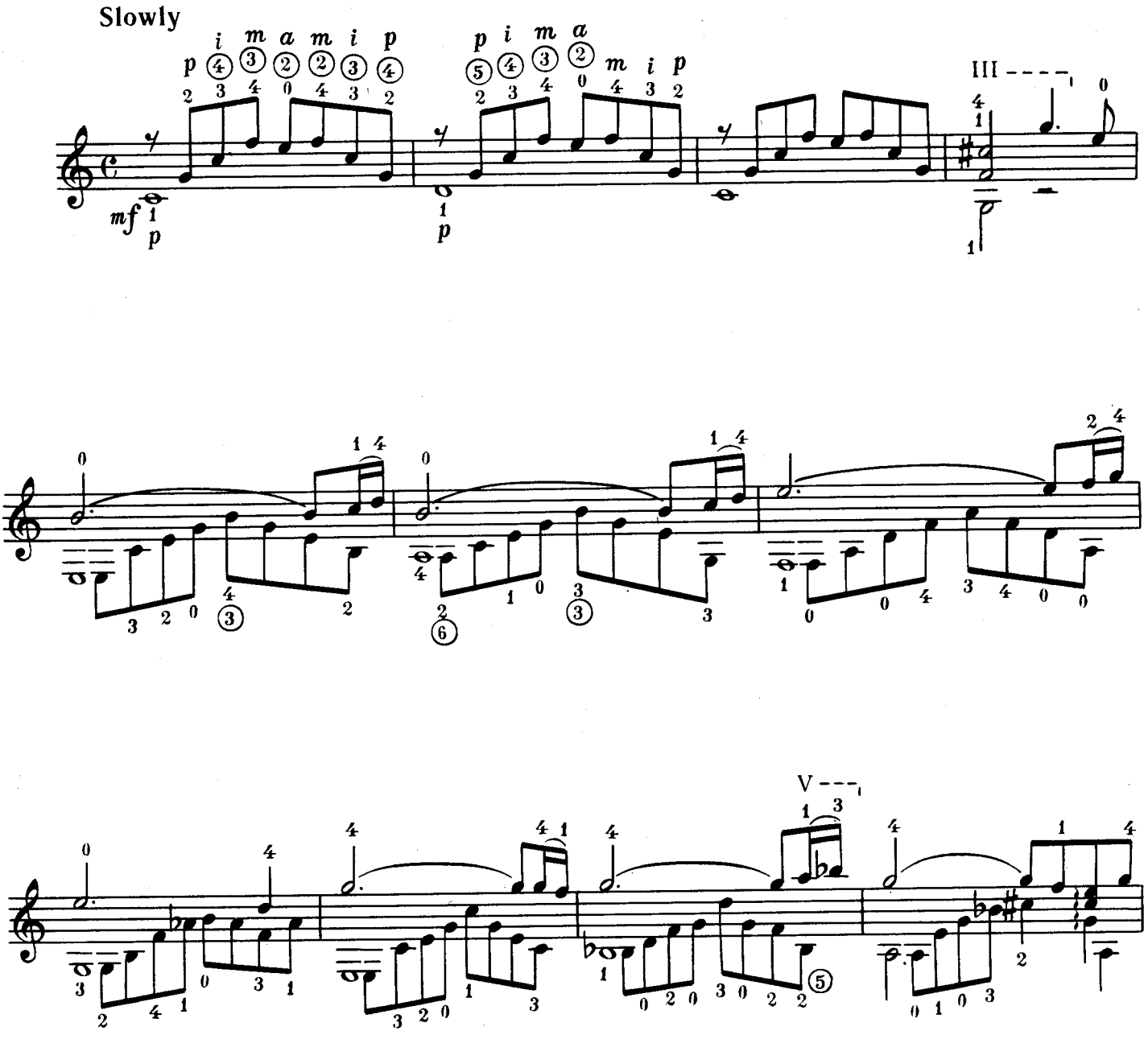
Чтобы звук *си* продолжал звучать в такте 5, вначале возьмите его на второй открытой струне. Второй раз этот звук появляется как часть арпеджио и должен исполняться на прижатой третьей струне. Тот же прием используется на протяжении всей аранжировки и иногда приводит к сложной аппликатуре левой руки. Здесь следует поупражняться дополнительно.

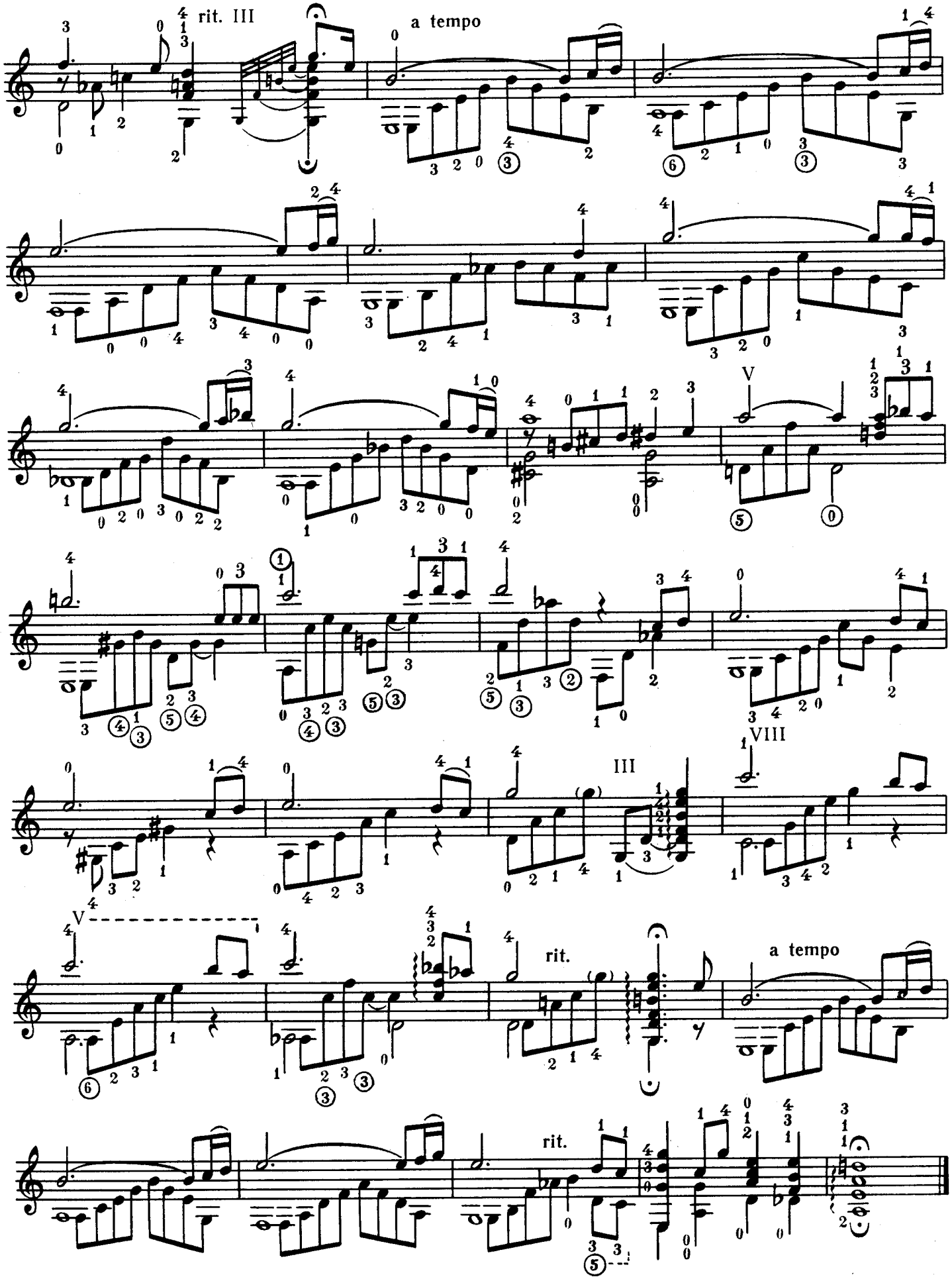
Не забудьте взять баррэ на V ладу на последней доле тактов 10 и 18.

В такте 21 триоль играется путем перемещения указательного пальца от звука *ля* к *си* и обратно к *ля*. Помните, что триоль звучит столько же времени, что и две восьмые длительности:
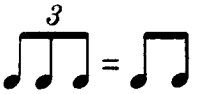


Некоторую трудность может представлять большое растяжение между пальцами в такте 31. Поэтому внимательно следите за аппликатурой. Нижнее *ля* играется на шестой струне, а верхнее *go* — на первой.




rit. III
a tempo
V
III
VIII
V
rit.
a tempo
rit.

ГДЕ-НИБУДЬ, ЛЮБИМАЯ
SOMEWHERE, MU LOVE
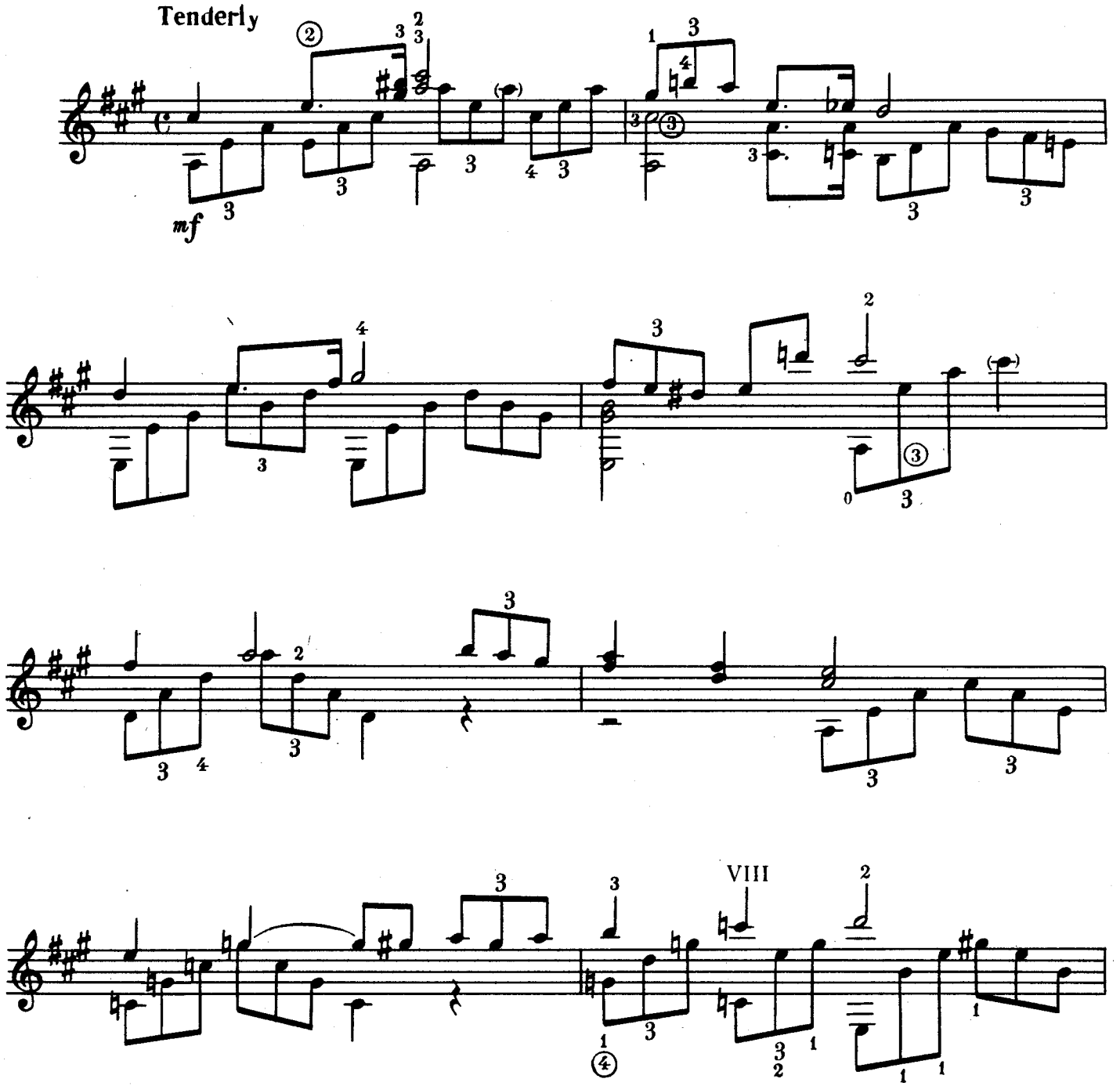
П. УЭБСТЕР, М. ЖАРР
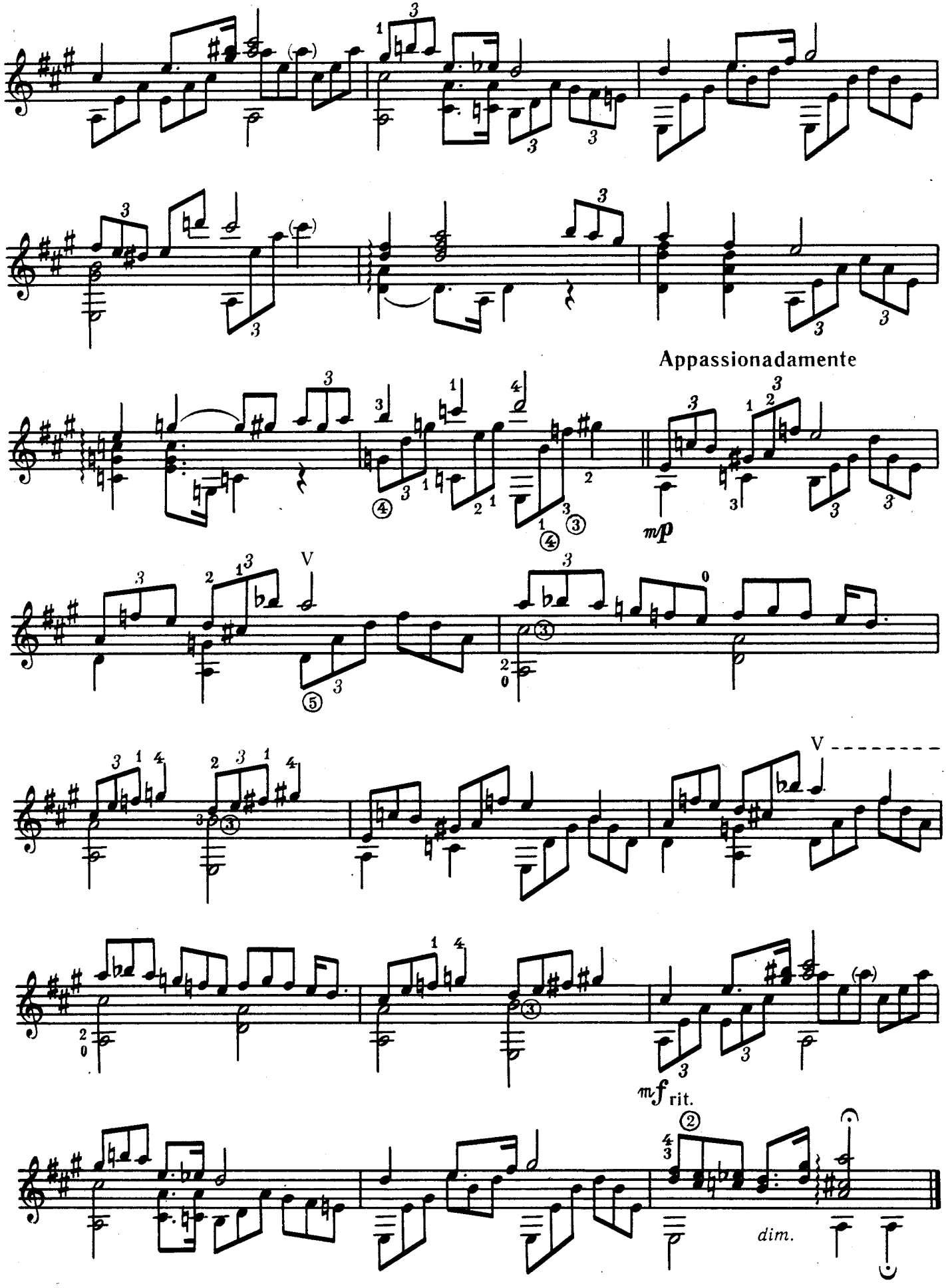
Значительная часть данной аранжировки построена на триолях восьмыми длительностями  Если начать с баррэ на V ладу, то можно играть терциями в восьмой и девятой позициях.

Такт 5 лучше играть, взяв малое баррэ на II ладу.

Обратите особое внимание на соблюдение указанной аппликатуры левой руки в такте 8. Верхнее *си* нужно играть безымянным пальцем, чтобы мизинец остался свободным для исполнения звука *соль* на второй струне. Затем рука движется к баррэ в восьмой позиции, и музыкальная фраза заканчивается малым баррэ на XI ладу.

Волнистая линия перед аккордами в тактах 13 и 15 означает, что аккорд нужно играть движением большого пальца вниз. То же обозначение используется, чтобы показать, что звуки следует слегка арпеджировать, а не играть их одновременно.




Appassionadamente
mp
V
V
mf
rit.
dim.

ЛОРА
LAURA
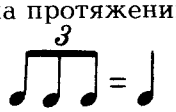
ДЖ. МЕРСЕР, Д. РАКСИН

Прежде чем приступить к исполнению данной аранжировки, перестройте шестую струну с *ми* на *ре*. Она должна звучать на октаву ниже, чем *ре* на открытой четвертой струне.

В такте 6 играйте все средние ноты, применяя баррэ на III ладу. После этого баррэ можно переместить на II лад для исполнения следующего такта.

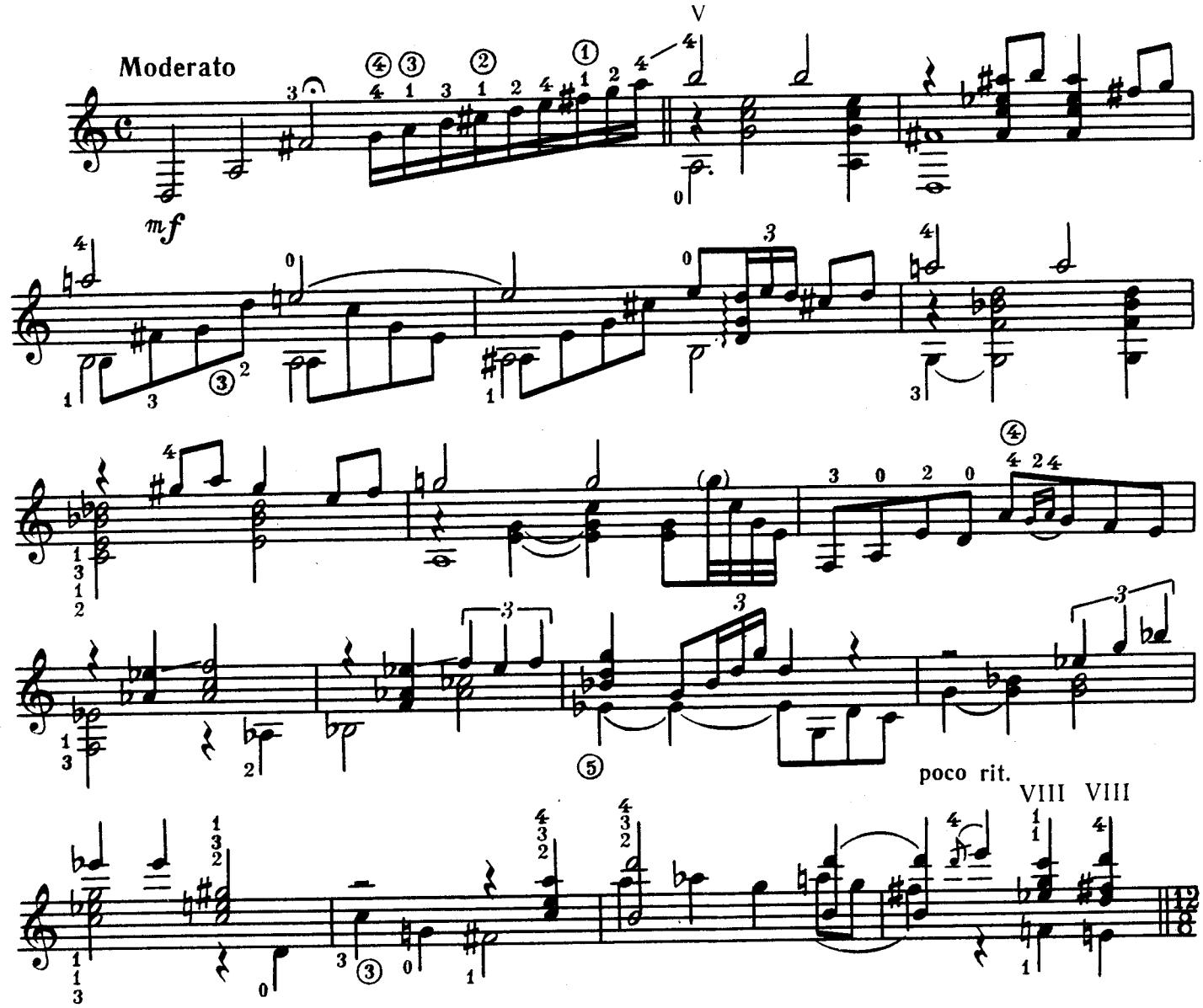
Чтобы добиться эффекта тремоло в такте 18, держите пальцы правой руки близко к первой струне. Вначале возьмите ноту *си* безымянным пальцем (*a*), затем сразу же средним (*m*) и указательным (*i*). Большой палец берет басовый звук (в данном случае *ля*) одновременно с извлечением первой ноты тремоло безымянным пальцем. Повторяя эту схему $\binom{ami}{p}$, старайтесь, чтобы рука не двигалась больше, чем это необходимо.
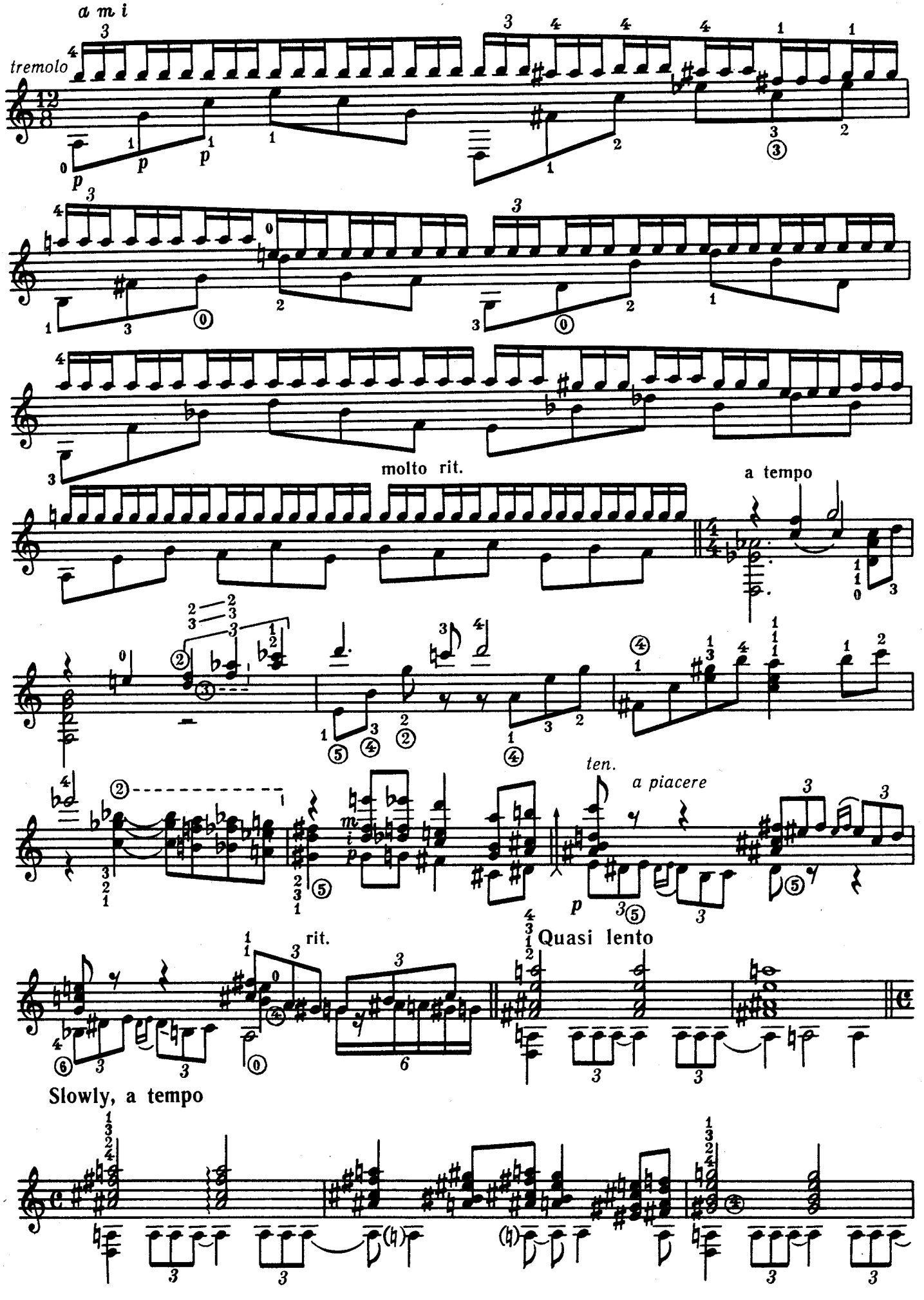
После фрагмента, в котором используется эффект тремоло, внимательно следите за соблюдением правильных позиций звуков. Например, терции в такте 23 играются на второй и третьей струнах.
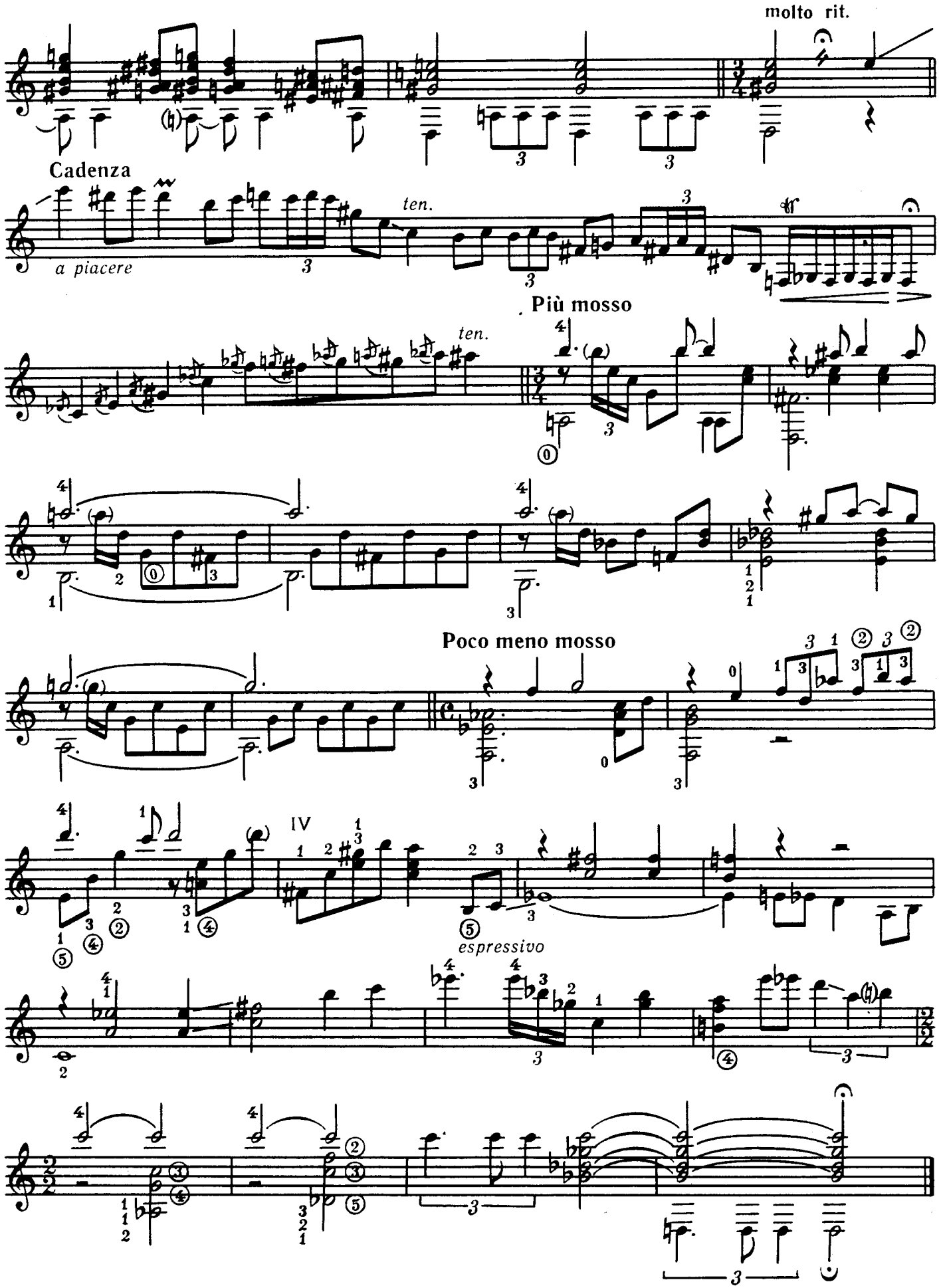
Следите за ритмом при появлении триолей, начиная с такта 30. Триоли звучат на протяжении второй и четвертой долей такта 

Трель, указанная в каденции (такт 37), играется путем очень быстрого исполнения легато от *фа* к соль-бемолю на шестой струне. Лучше делать это с помощью указательного и среднего пальцев.

Форшлаги в следующем такте играются путем быстрого исполнения нисходящего легато от форшлага к основной ноте. При исполнении этой последовательности звук постепенно усиливается вплоть до последнего *ля-диеза*.




a m i
tremolo
molto rit.
a tempo
ten.
a piacere
rit.
Quasi lento
Slowly, a tempo


molto rit.
Cadenza
a piacere
ten.
Più mosso
ten.
Poco meno mosso
IV
espressivo

ЛЕСТНИЦА К ЗВЕЗДАМ
STAIRWAY TO THE STARS
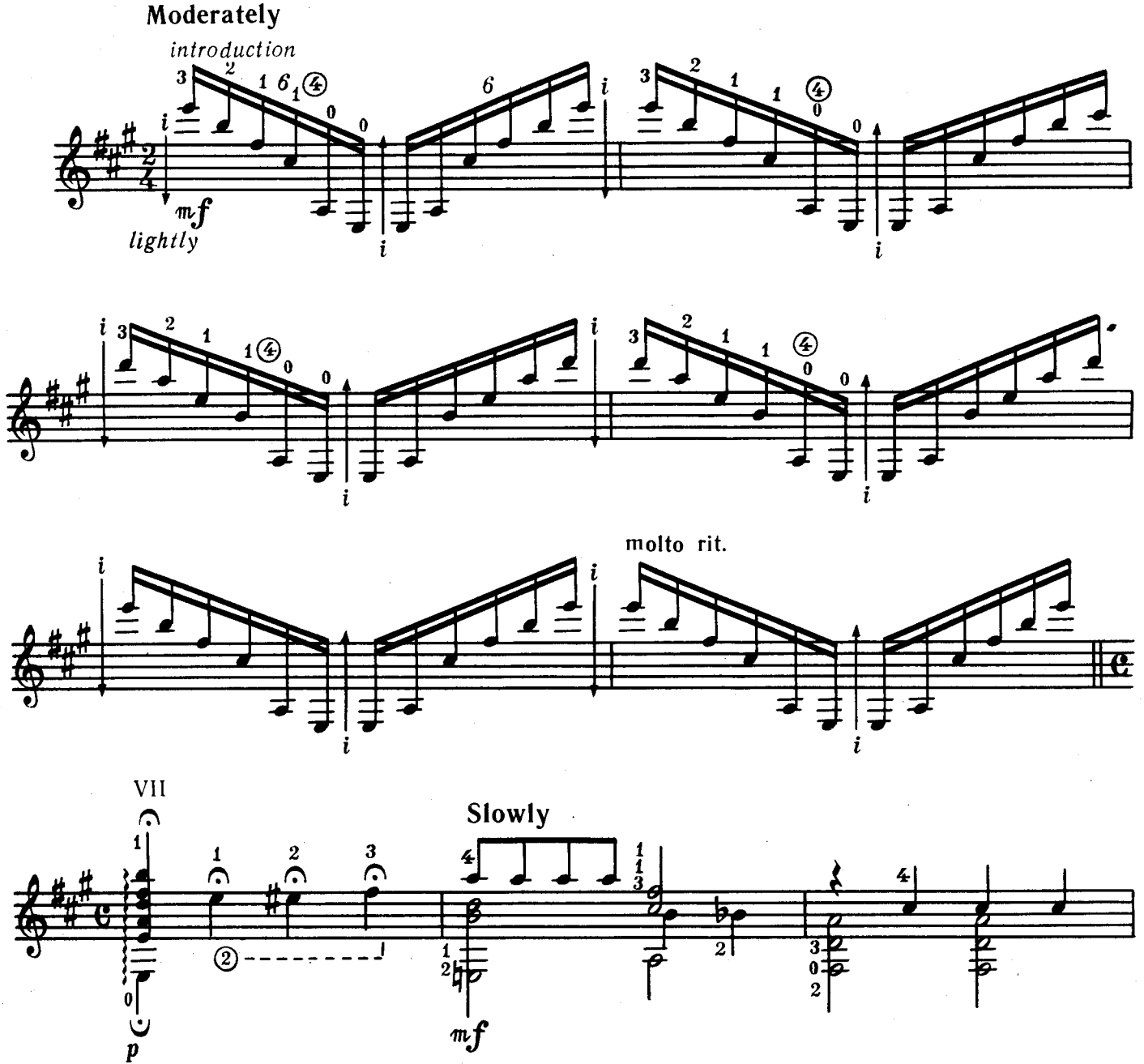
М. ПЭРИШ, М. МАЛНЕК, Ф. СИНЬОРЕЛЛИ
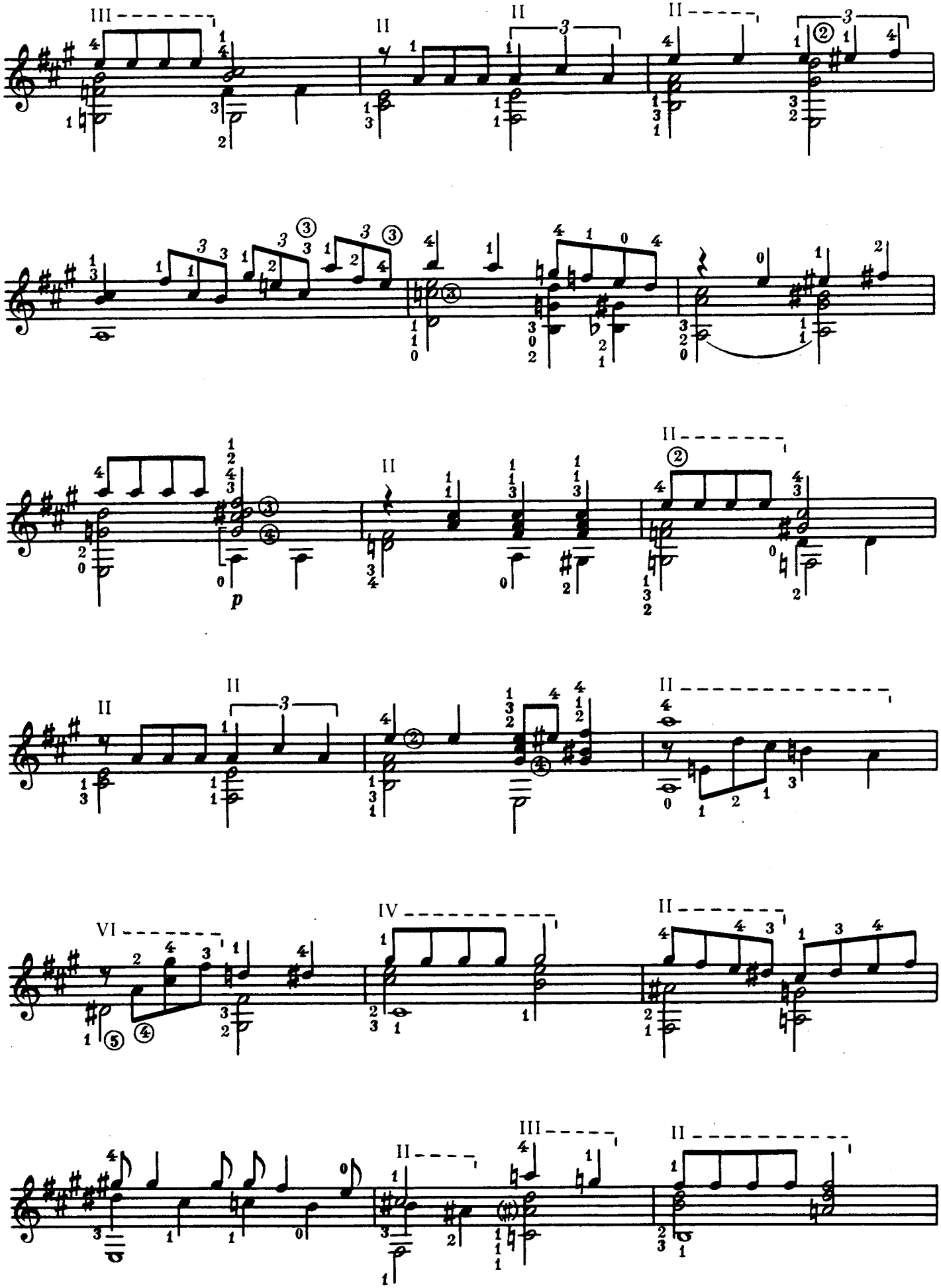
Вступление к этой аранжировке довольно интересное, и исполнение не вызовет затруднений, если взять аккорд, как указано, с помощью малого баррэ на XI ладу. Легко касаясь струн, проведите по ним указательным *(i)* пальцем от верхнего звука к нижнему, а затем обратно. В 3-м такте аккорд переходит в малое баррэ на IX ладу, где повторяется тот же прием.
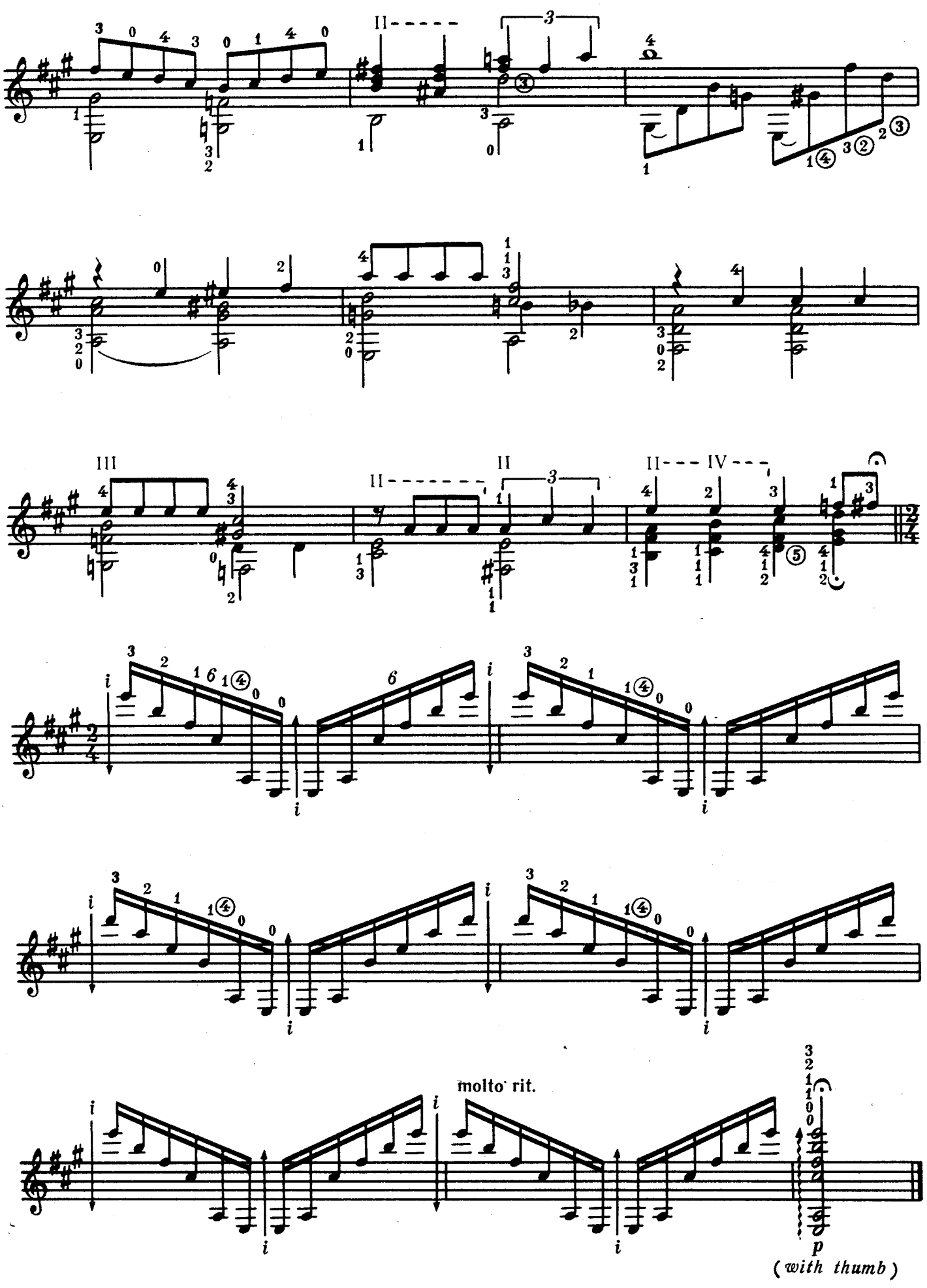
Вторую половину такта 8 следует играть с помощью малого баррэ на II ладу. В такте 15 малое баррэ на VI ладу берется также на третьей доле.

В такте 16 придется столкнуться с трудным для исполнения аккордом, требующим растяжения пальцев на пять ладов. Поэтому необходимо поупражняться во взятии этого аккорда несколько раз, чтобы добиться нормального звучания всех требующихся звуков.

Ритм в такте 25 может показаться сложным, но ноты расположены таким образом, что играть нужно на каждую восьмую долю. Другими словами, играть нужно так, как если бы все ноты были представлены восьмыми длительностями (раз-и, два-и, три-и, четыре-и).






molto rit.
p
(with thumb)
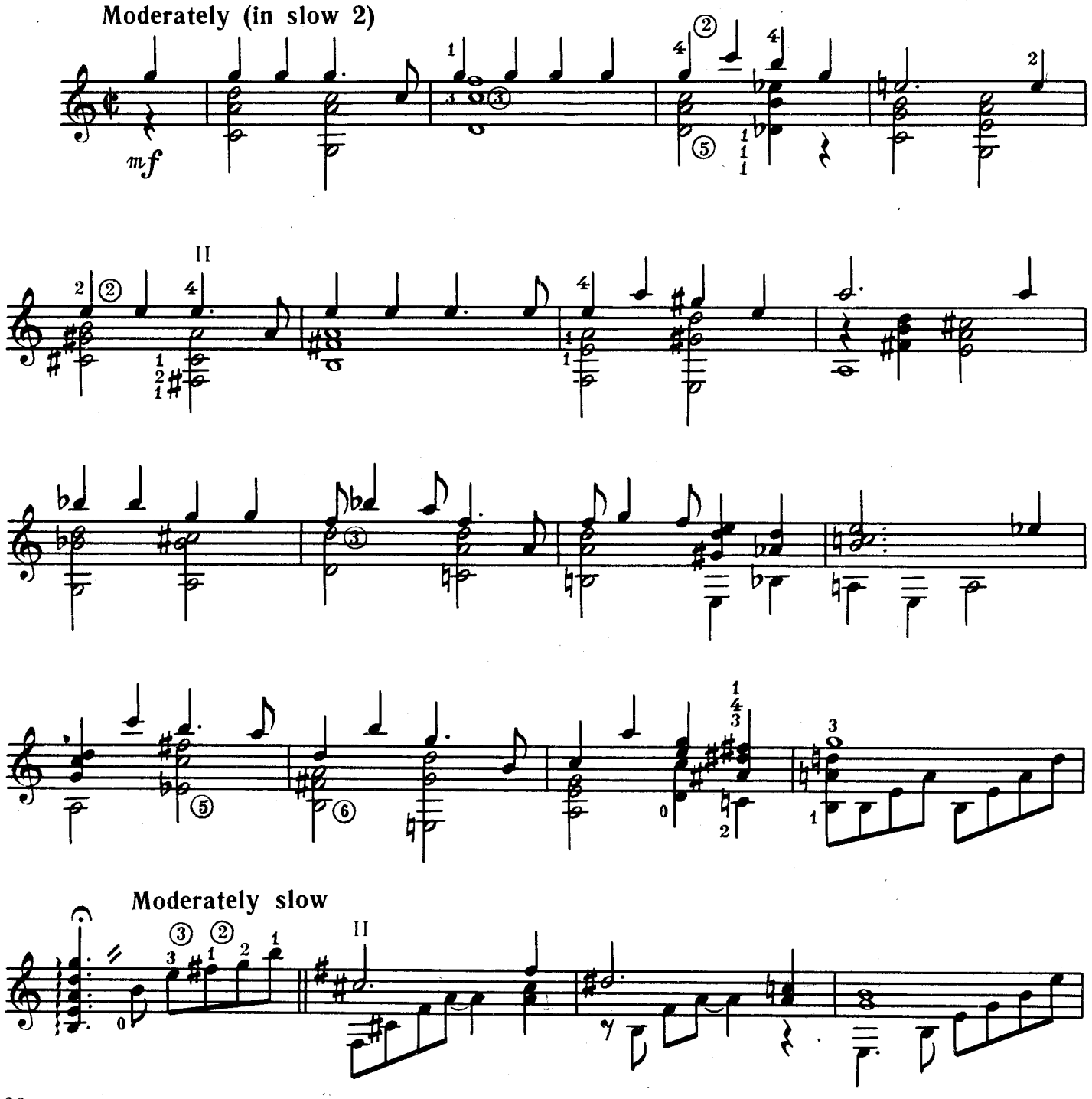
ТЕНЬ ТВОЕЙ УЛЫБКИ
THE SHADOW OF YOUR SMILE
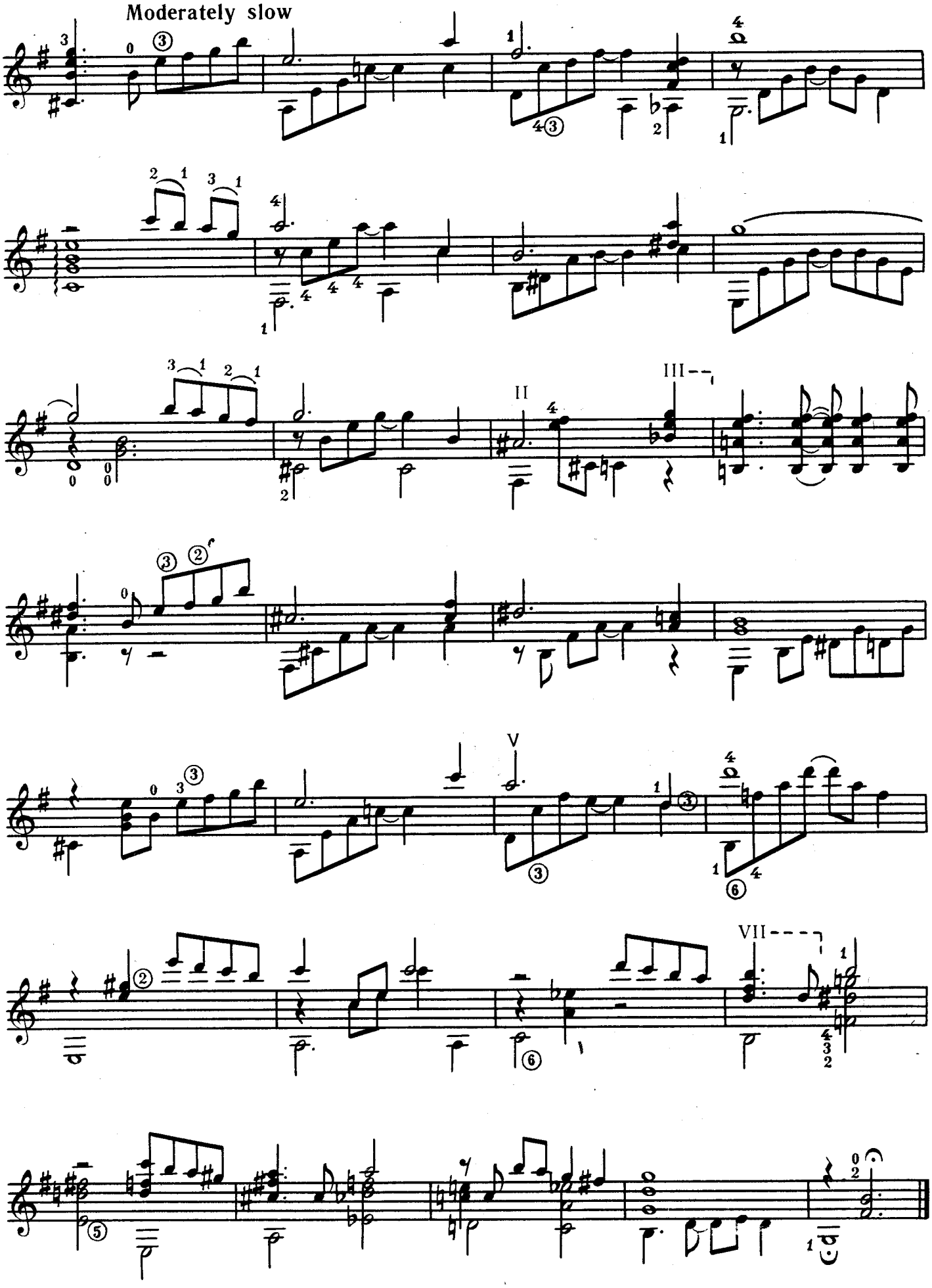
П. УЭБСТЕР, ДЖ. МЭНДЕЛ

Начало аранжировки во многом повторяется, как бы вращаясь вокруг одной и той же позиции. Поэтому при взятии аккордов внимательно следите за их построением: на указанных струнах и в указанных позициях. Например, 1-й такт играется в первой позиции, 2-й — в третьей позиции, а в 3-м такте берется баррэ в пятой позиции.

Такт 17 играется в седьмой позиции, причем звук *ми* берется на третьей струне, *фа-диез* и *соль* — на второй струне, а верхнее *си* — на первой струне.

В такте 26 определенные трудности связаны с баррэ. Следует брать малое баррэ мизинцем левой руки. Вначале это может показаться нелегко, но со временем, при достаточной практике, эта проблема будет решена. С подобными неудобствами вы столкнетесь в такте 40, где малое баррэ берется не во второй, а в седьмой позиции.




Moderately slow
II
III
V
VII

ГЛАЗА, ПОЛНЫЕ ЗВЕЗД
STAR EYES

Д. РЕЙ, Ж. ДЕ ПОЛЬ

В данной аранжировке есть несколько трудных мест, но благодаря постоянным упражнениям можно добиться ровного и красивого звучания.
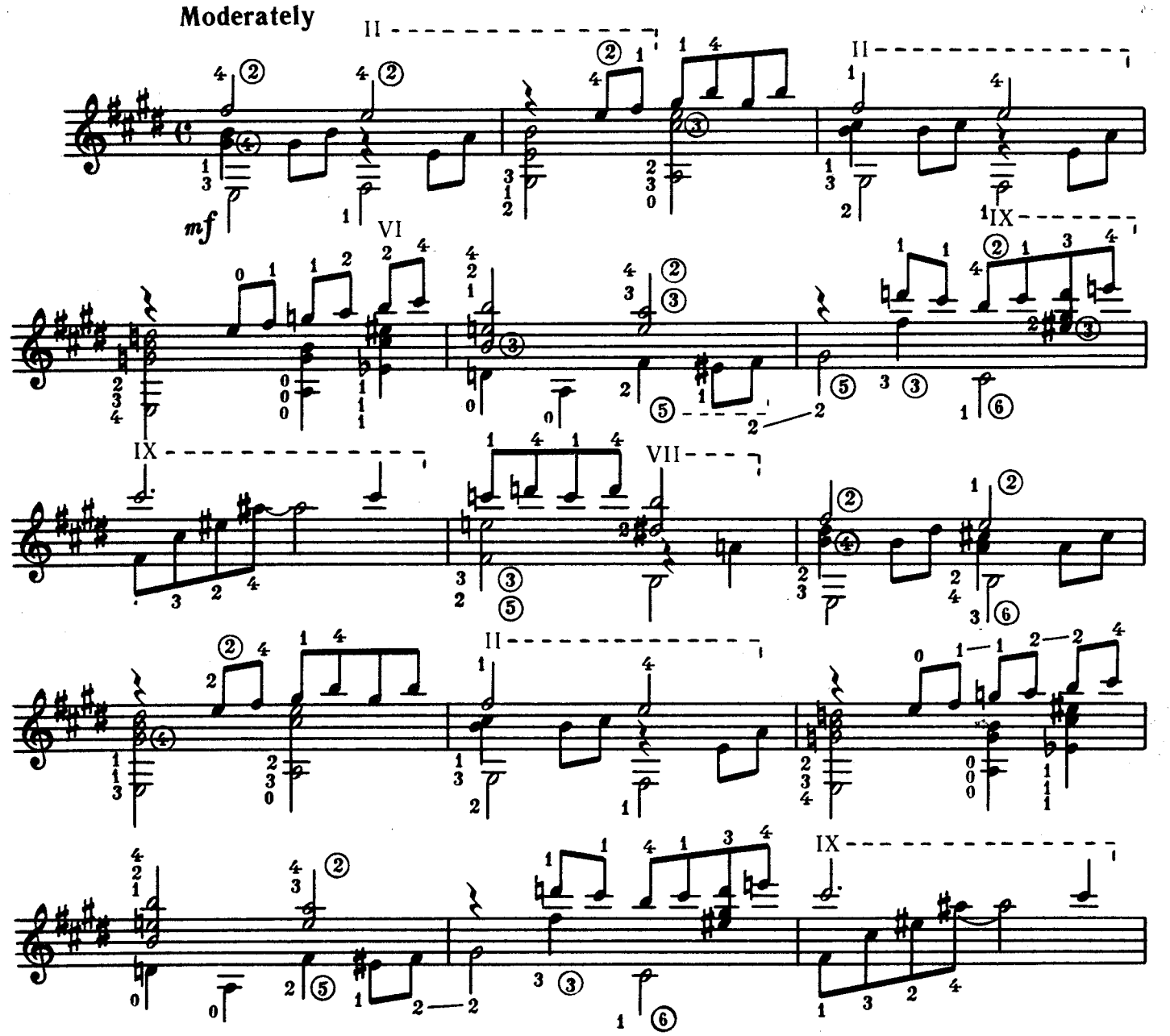
Прежде всего следуйте указаниям и держите баррэ на II ладу в 1-м и 2-м тактах. Этот пассаж повторяется несколько раз на протяжении пьесы.
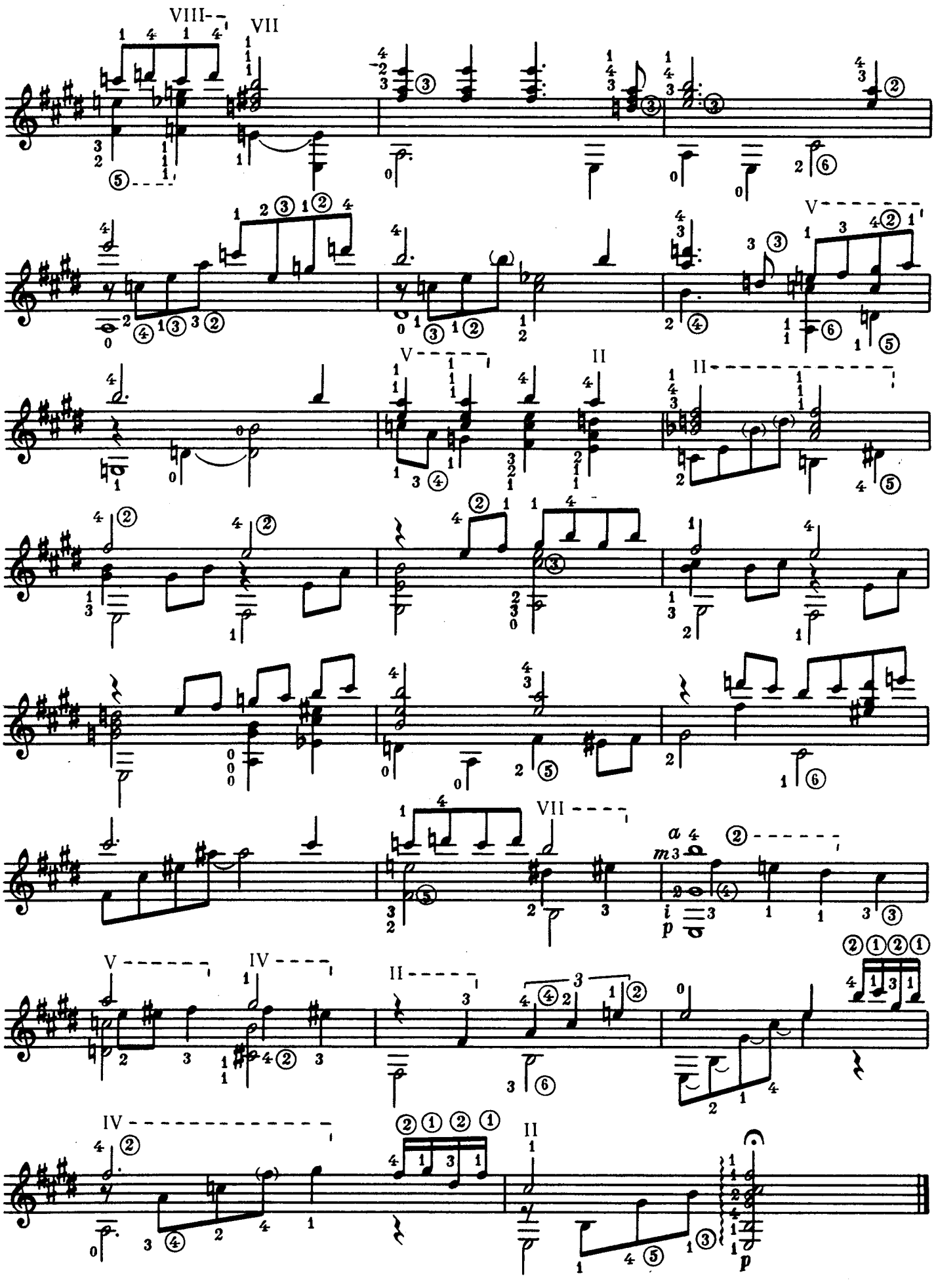
Трудный для исполнения фрагмент начинается с третьей доли такта 5. Нужно строить аккорд третьей доли на указанных струнах (второй, третьей, пятой). Затем во второй половине четвертой доли, средний палец перемещается к XI ладу. На второй доле такта 6 указательным пальцем берется сначала *ре-бекар*, а затем *go-guez*, после чего вы уже можете взять баррэ на IX ладу. Подобное повторяется в тактах 14, 15, 30, 31.

Во второй половине третьей доли такта 12 звук *ля* берется безымянным пальцем, который затем перемещается в малое баррэ на VI ладу.

Последние доли тактов 36 и 37 включают фразы, состоящие из шестнадцатых длительностей, что требует перемещения сначала из девятой позиции в седьмую, а затем из четвертой во вторую. Здесь необходимо поупражняться несколько раз.

Последний аккорд очень сложный, так как требует большого растяжения между пальцами. Самое трудное — добиться продолжения звучания верхнего *фа-guez* в то время, когда мизинец берет *соль-guez*. Как и в других подобных случаях, проблема решается путем дополнительной практики.




VIII
VII
V
V
II
II
VII
a
m
i
p
V
IV
II
IV
II
p

Я УХОЖУ ОТ ТЕБЯ В ТИШИНЕ
SOFTLY, AS I LEAVE YOU

Г. КАЛАБРЕЗ, Х. ШЕЙПЕР, А. ДЕ ВИТА
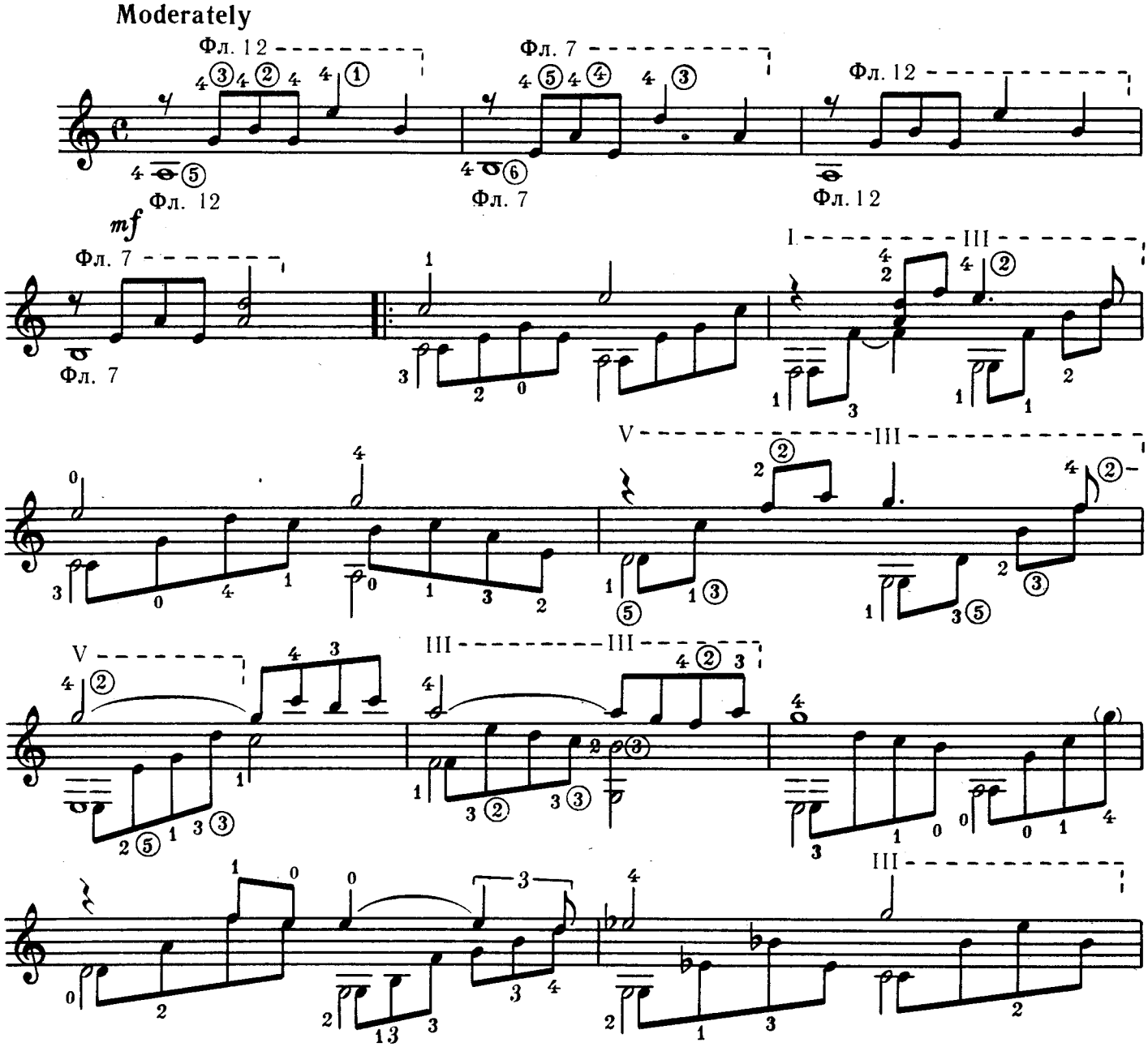
Все вступление к этой аранжировке играется флажолетами. Чтобы добиться этого, поставьте мизинец непосредственно над порожком лада, легко касаясь нужной струны. Возьмите первый звук *ля*, поставив мизинец на пятую струну на XII ладу. Затем коснитесь этой струны и получите в результате флажолет. Если эффект не получился, значит, палец не находится непосредственно над порожком лада. Перемещая палец, найдите нужное положение. Помните, что цифра в кружке показывает порядковый номер струны.
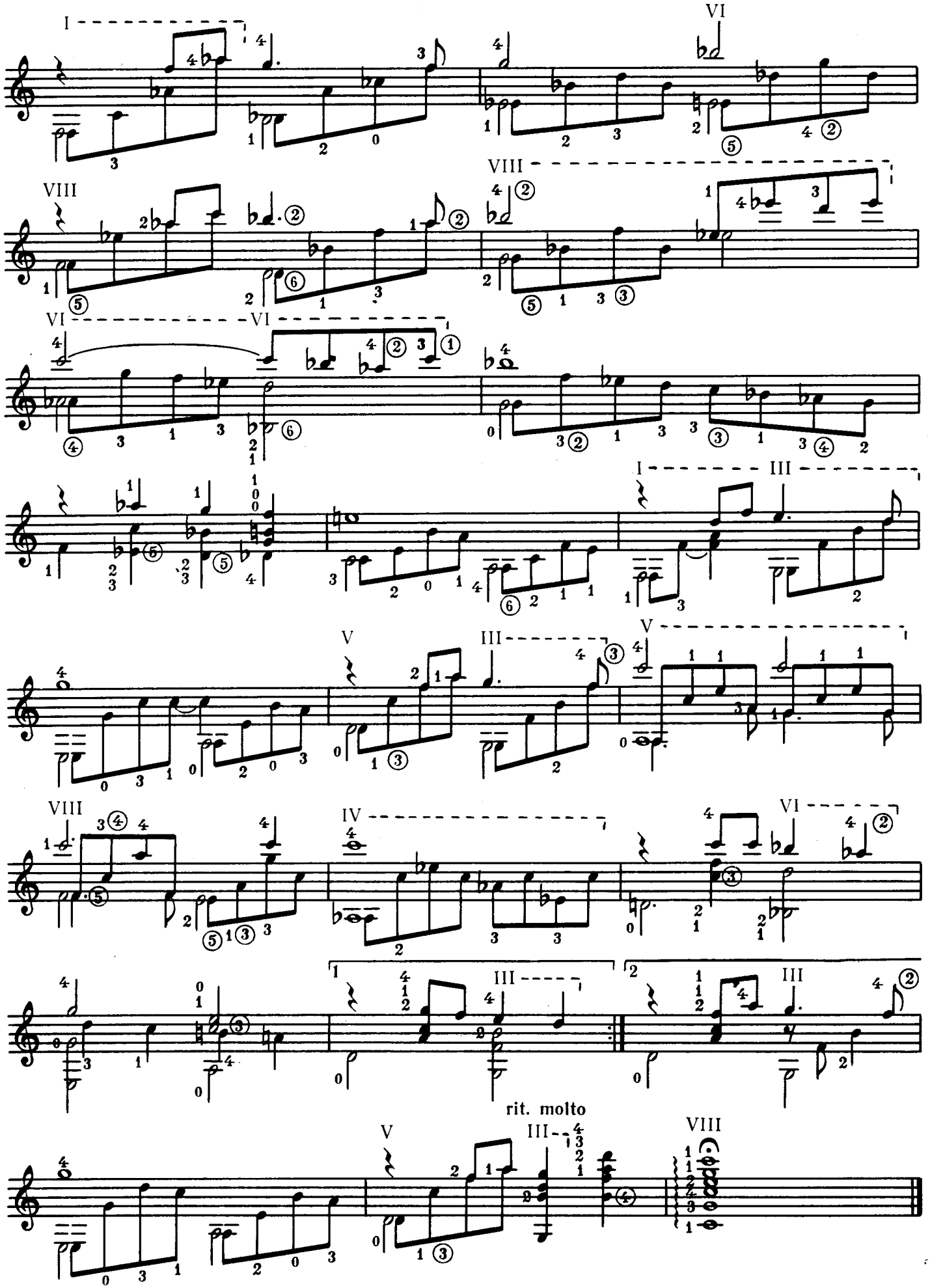
В такте 6 нота *фа* в аккорде второй доли залигована и, следовательно, не исполняется. Играйте только два верхних звука аккорда — *ля* и *ре*.

Для исполнения второй половины такта 16 необходимо переместить указательный палец с ноты *си-бемоль* на *ля-бемоль*, играя их как часть арпеджио. В этом случае баррэ указательным пальцем не берется.

Начиная с третьей доли такта 26 возникают трудности, связанные с большим растяжением между пальцами. Поэтому внимательно следите за их правильной расстановкой. Безымянный палец берет звук *ми* на пятой струне, а указательный палец — *до* на третьей струне.

С подобной проблемой вы столкнетесь в такте 27. Здесь мизинец должен оставаться на звуке *до* на VIII ладу на протяжении звучания всего такта. Затем безымянный палец двигается со звука *ля-бемоль* на *ми-бемоль* в пределах арпеджио.




I
VI
VIII
VIII
VI
VI
I
III
V
III
V
VIII
IV
VI
1
III
2
III
rit. molto
V
III
VIII
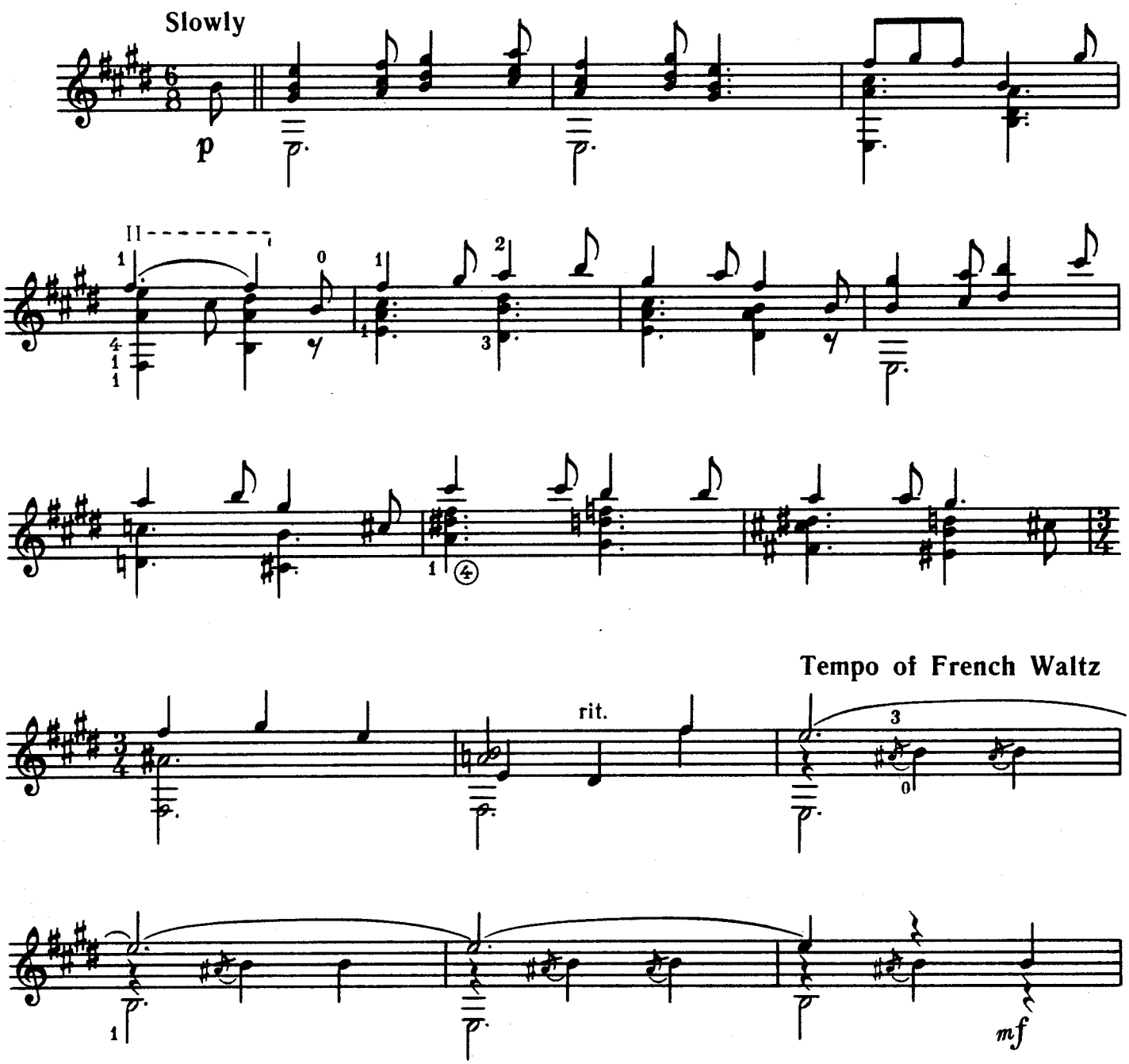
ХАЙ-ЛАЙЛИ, ХАЙ-ЛО
HI-LILI, HI-LO

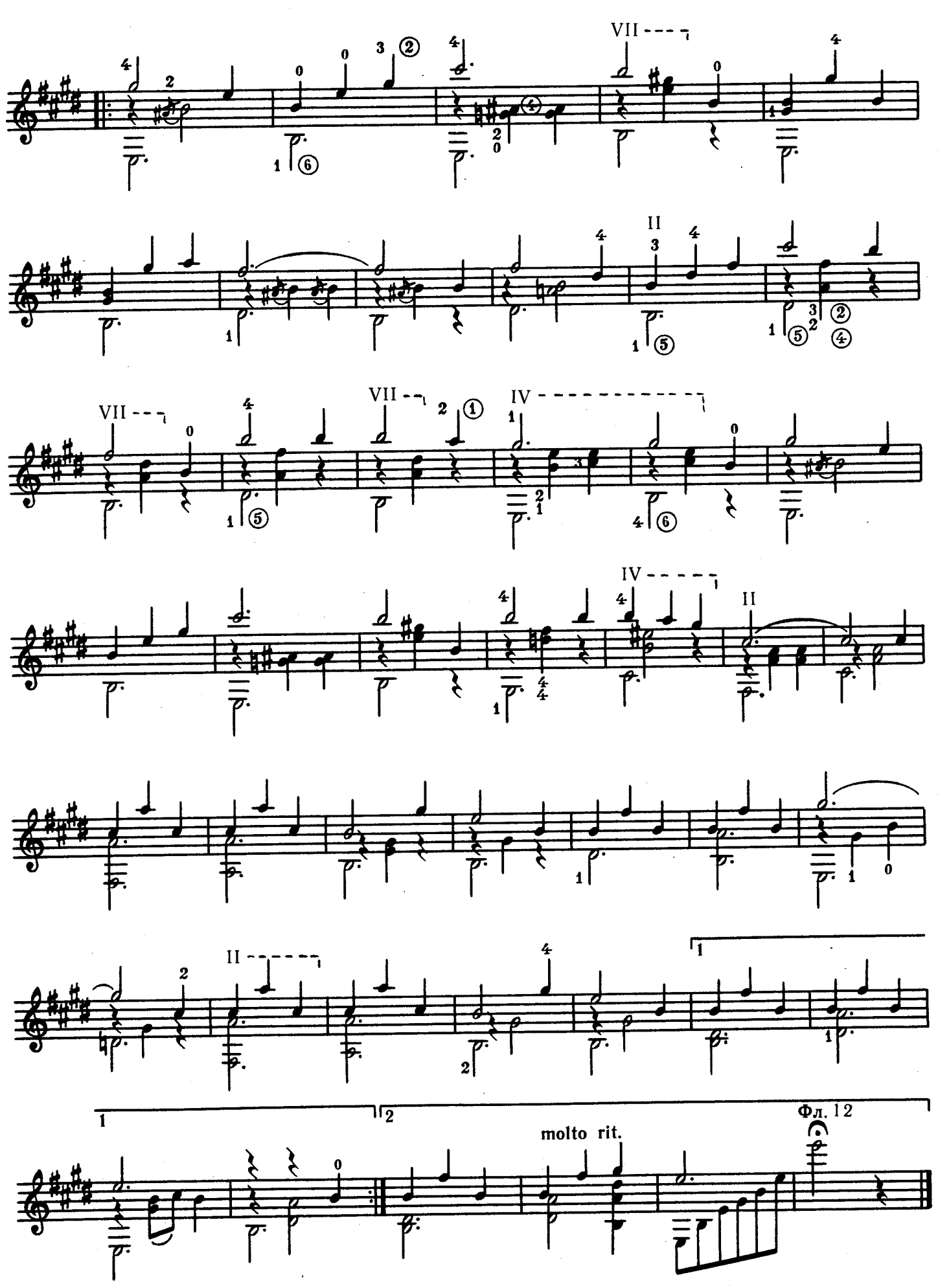
Х. ДОЙЧ, Б. КЕЙПЕР

В такте 13 и далее есть форшлаги, которые играются несколько иначе, чем в теме из кинофильма «Грек Зорба». Вместо «скольжения» с одного звука на другой по одной струне, здесь этот прием исполняется путем быстрого перехода от звука *ля-диез* на третьей струне к *си* на открытой второй. Лучший вариант аппликатуры для правой руки в такте 13 следующий: *(p)* и безымянный *(a)* пальцы одновременно играют первые два звука, а затем указательный *(i)* и средний *(m)* пальцы исполняют легато (прием с форшлагом). Та же аппликатура используется в правой руке на протяжении всей этой части аранжировки.

Несколько дополнительных указаний, касающихся аппликатуры левой руки. 4-й такт следует играть, взяв баррэ на II ладу. Помните, что цифра в кружке обозначает шестую струну, поэтому в такте 18 берите звук *си* на VII ладу шестой струны.

Чтобы сыграть флажолет на последнем звуке пьесы, поставьте мизинец на струну непосредственно над порожком XII лада. Не прижимайте струну. Чтобы получить нужный эффект, коснитесь струны указательным *(i)* пальцем.




VII
II
VII
VII
IV
IV
II
II
molto rit.
Фл. 12

ЗЛО И КРАСОТА
THE BAD AND THE BEAUTIFUL

Д. РАКСИН

Эта аранжировка является самой сложной в данном сборнике. Во время ее освоения полезно послушать запись исполнения этой пьесы. Ниже описываются некоторые трудные моменты аранжировки.

На второй доле 1-го такта возьмите баррэ на III ладу и держите его на второй и третьей долях. Трудность здесь заключается в том, что нужно далеко тянуть мизинец, которым берется сначала *ля-бемоль*, а потом *ля-бекар*.

Играйте, как указано, первый звук 2-го такта *до-бекар* на третьей струне; тем самым вы подготовитесь к взятию баррэ на IV ладу на следующей доле такта.

В такте 4 первый аккорд играется арпеджио, при этом берется баррэ на IX ладу. Не забудьте в этом случае оставить шестую струну открытой. То же самое касается первого аккорда 5-го такта.

Четвертая доля такта 5 представляет собой трудный для исполнения аккорд. Здесь нужно взять баррэ на VII ладу и дотянуться средним пальцем к звуку *си* на шестой струне, одновременно играя мизинцем верхнее *ре* на первой струне. Переход от этого аккорда к последовательности аккордов в такте 6 потребует дополнительных занятий.

Последовательность аккордов в 6-м такте начинается с аккорда, для исполнения которого пальцы растягиваются на пять ладов — с X по XIV. Затем, на второй доле, передвиньте мизинец назад на звук *ре*. На третьей доле возьмите баррэ на IX ладу, а потом просто сдвиньте это баррэ на VII лад, держа безымянный палец на месте и освободив средний палец для взятия звука *соль* во второй половине четвертой доли такта.

В такте 10 размер меняется на $\frac{3}{4}$. Здесь снова первый аккорд растянут на пять ладов, при этом мизинец берет *ля*, безымянный палец — *ре*, средний — *фа-бекар*, а указательный — *си-бемоль*.

В такте 15 встречается еще одно трудное для исполнения место, когда нужно тянуться от IX лада к баррэ на II ладу. Держа баррэ на месте, необходимо безымянным пальцем взять последний звук *ре*.

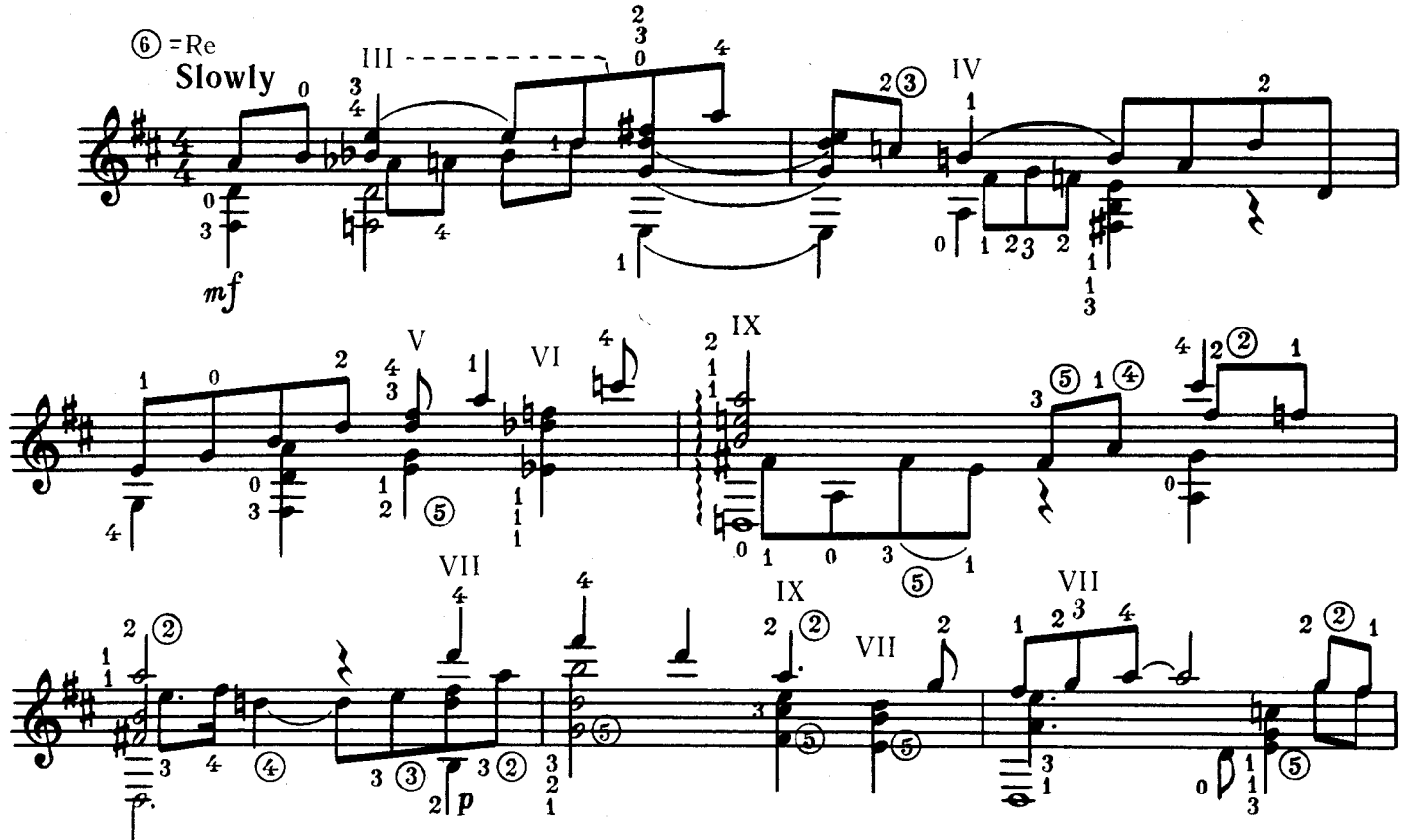
Поупражняйтесь в последовательности аккордов в тактах 16, 17 и 18, пока не убедитесь, что соблюдаете все знаки альтерации. Здесь добавляется много бемолей, звучание которых вначале может показаться несколько странным, но стоит сыграть их все вместе, как вы убедитесь в красивом звучании аккордов.
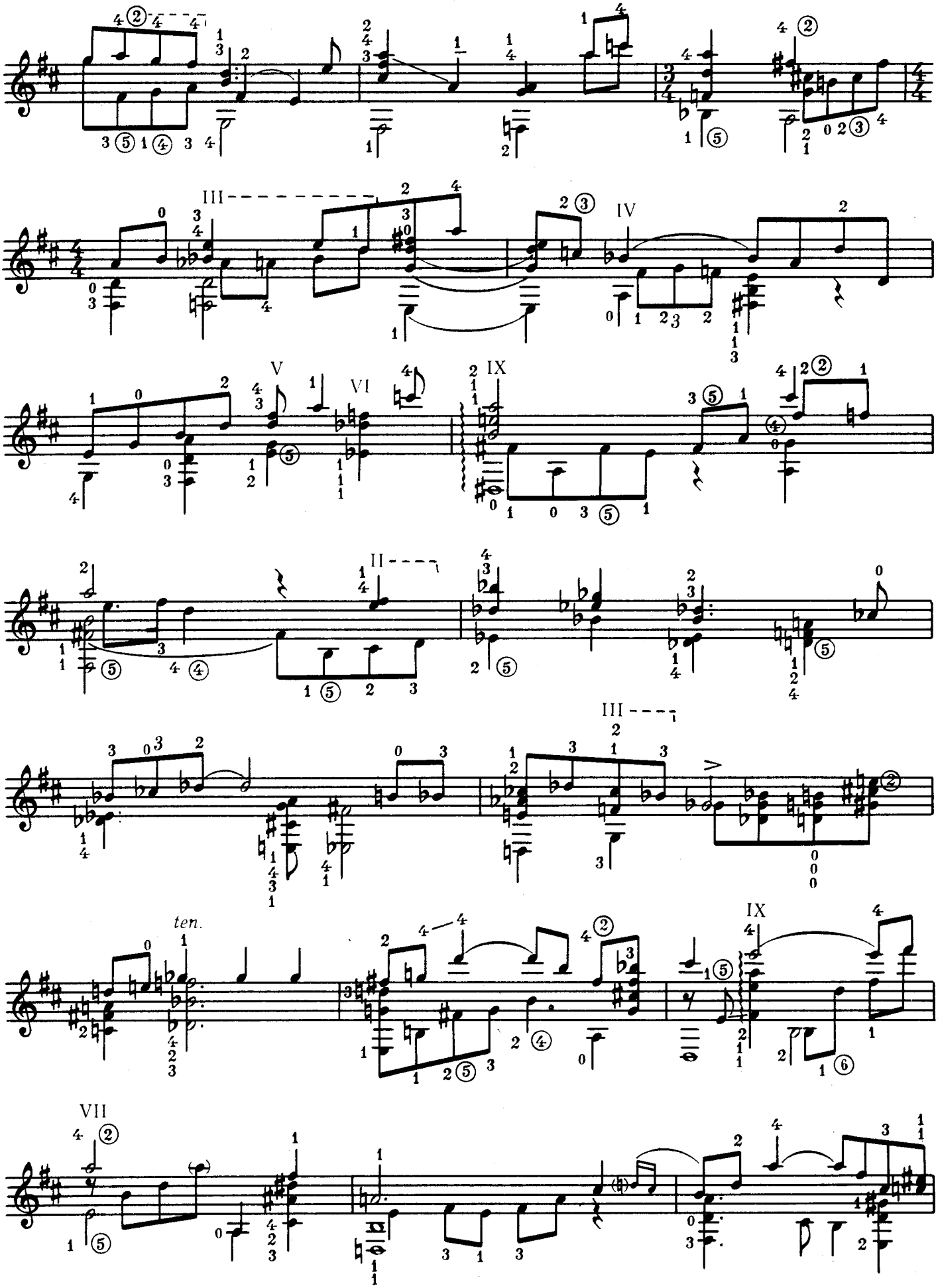
При исполнении такта 20 переместите мизинец со звука *соль* на III ладу на звук *ре* на X ладу и продолжайте играть партию баса на пятой струне.

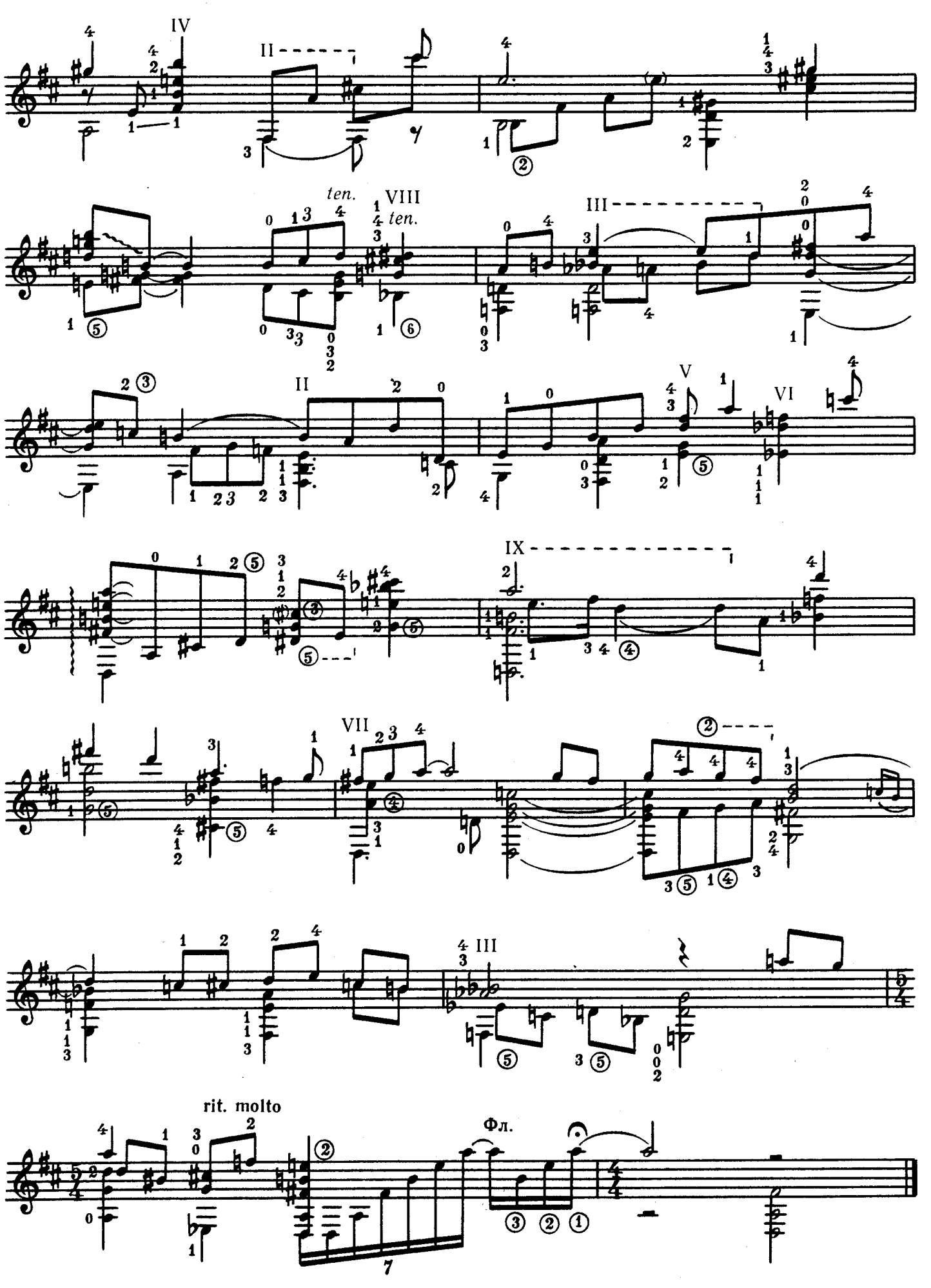
Чтобы подготовиться к исполнению второй доли такта 21, переместите указательный палец со звука *ми* на *фа-диез*, а затем возьмите баррэ на пяти струнах на IX ладу. То же нужно проделать в такте 25, со II на IV лад. Играйте аккорды приемом арпеджио.

На последней доле такта 31 возьмите баррэ на IX ладу.

Последнее трудное для исполнения место в аранжировке встречается на третьей доле такта 33: безымянный палец берет звук *ля*, мизинец — *фа-диез*, указательный палец — *си-бемоль*, а средний — *до-диез*.




III
IV
V
VI
IX
II
III
ten.
IX
VII


IV
II
ten.
VIII
ten.
III
II
V
VI
IX
VII
III
rit. molto
Фл.

СОСЕДСКИЙ ПАРЕНЬ
THE BOY NEXT DOOR

М. МАРТИН, Р. БЛЕЙН

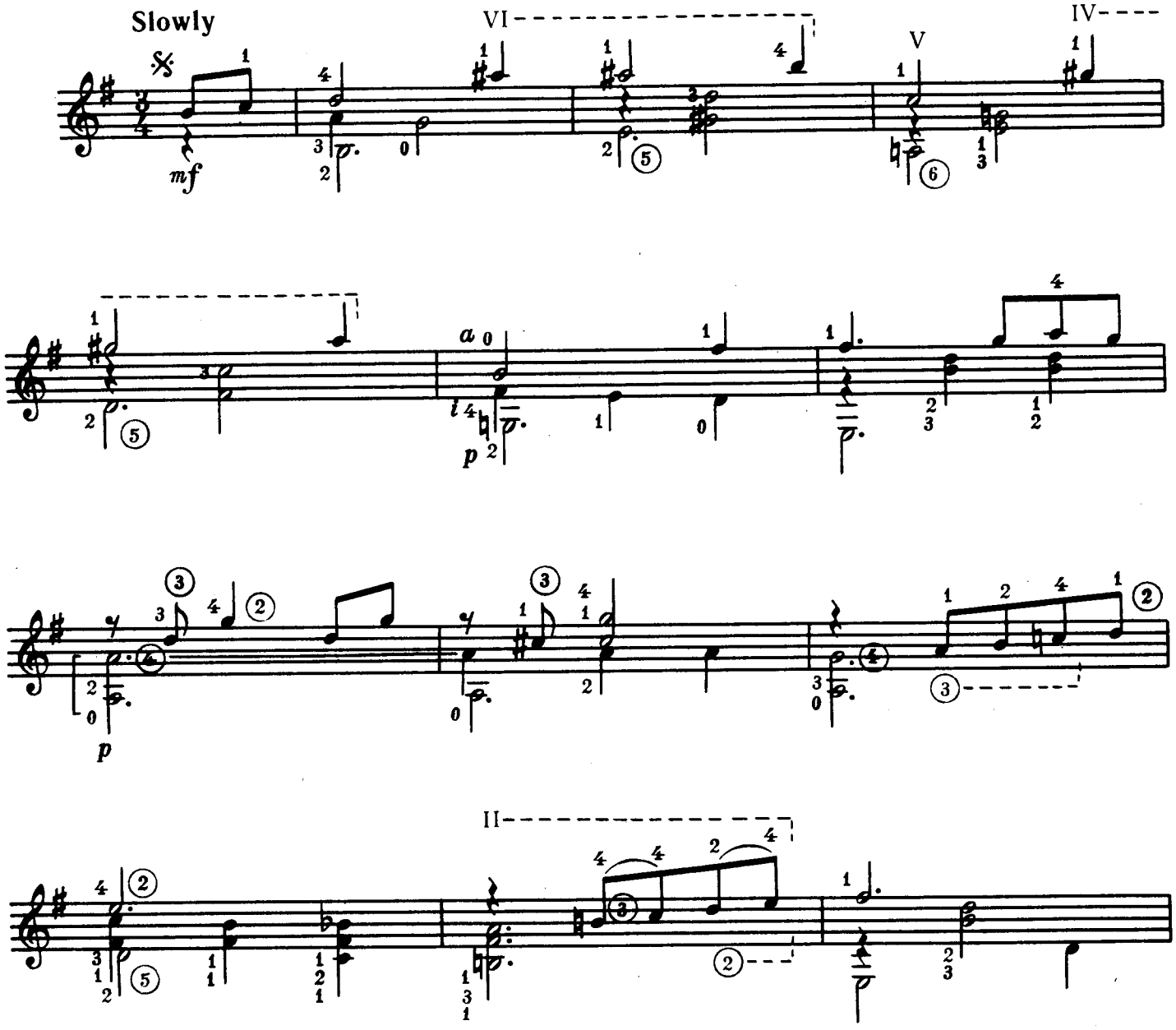
Возьмите баррэ на VI ладу на последней доле 1-го такта, чтобы подготовиться играть 2-й такт. То же самое нужно сделать на последней доле 3-го такта, но на этот раз баррэ берется на IV ладу.
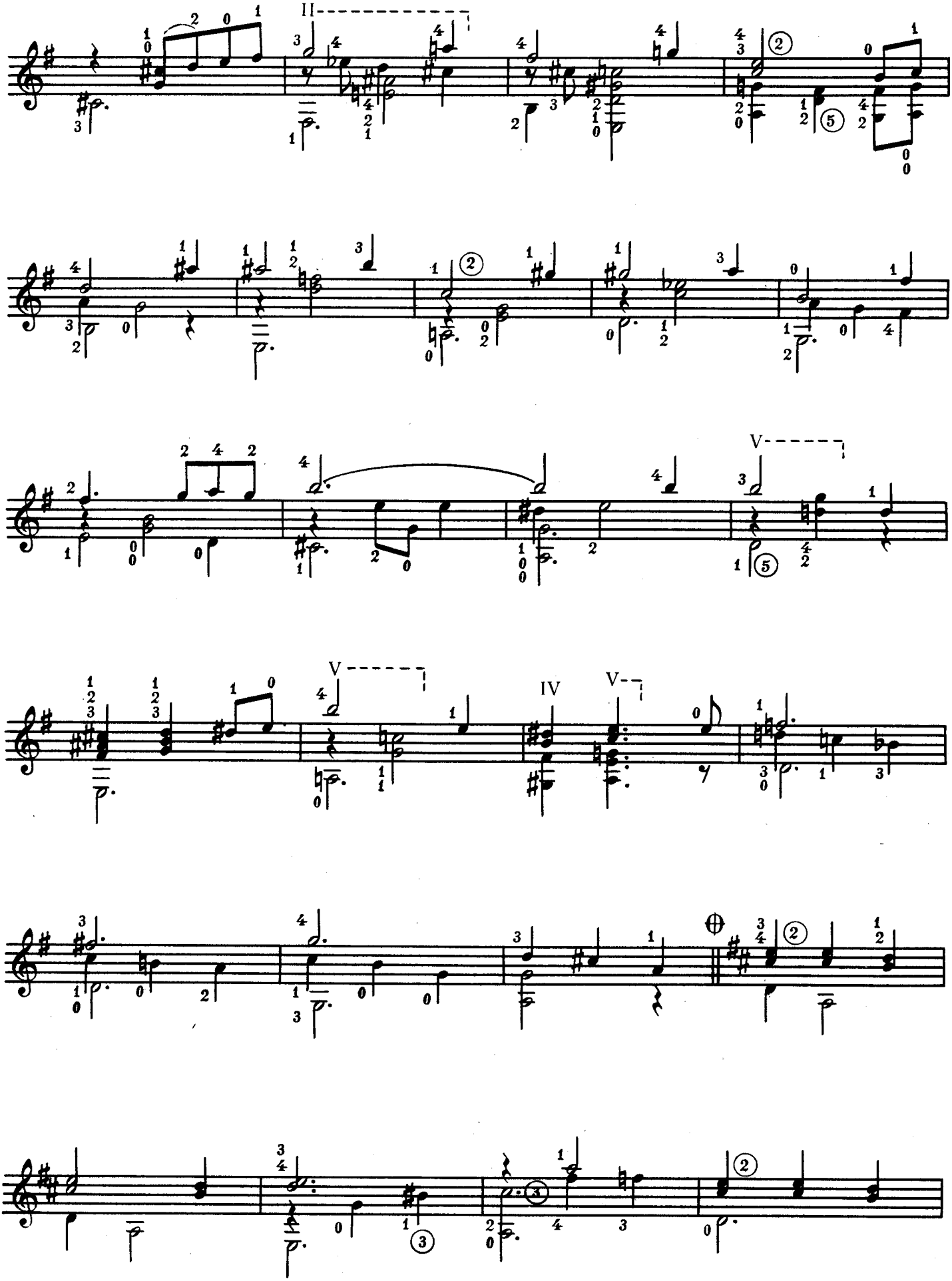
В тех случаях, когда басовые ноты объединены квадратной скобкой (как, например, в такте 7), их надо играть одновременно одним движением большого пальца. Для этого верхнее *ля* нужно брать на VII ладу четвертой струны, чтобы оба звука находились на соседних струнах.

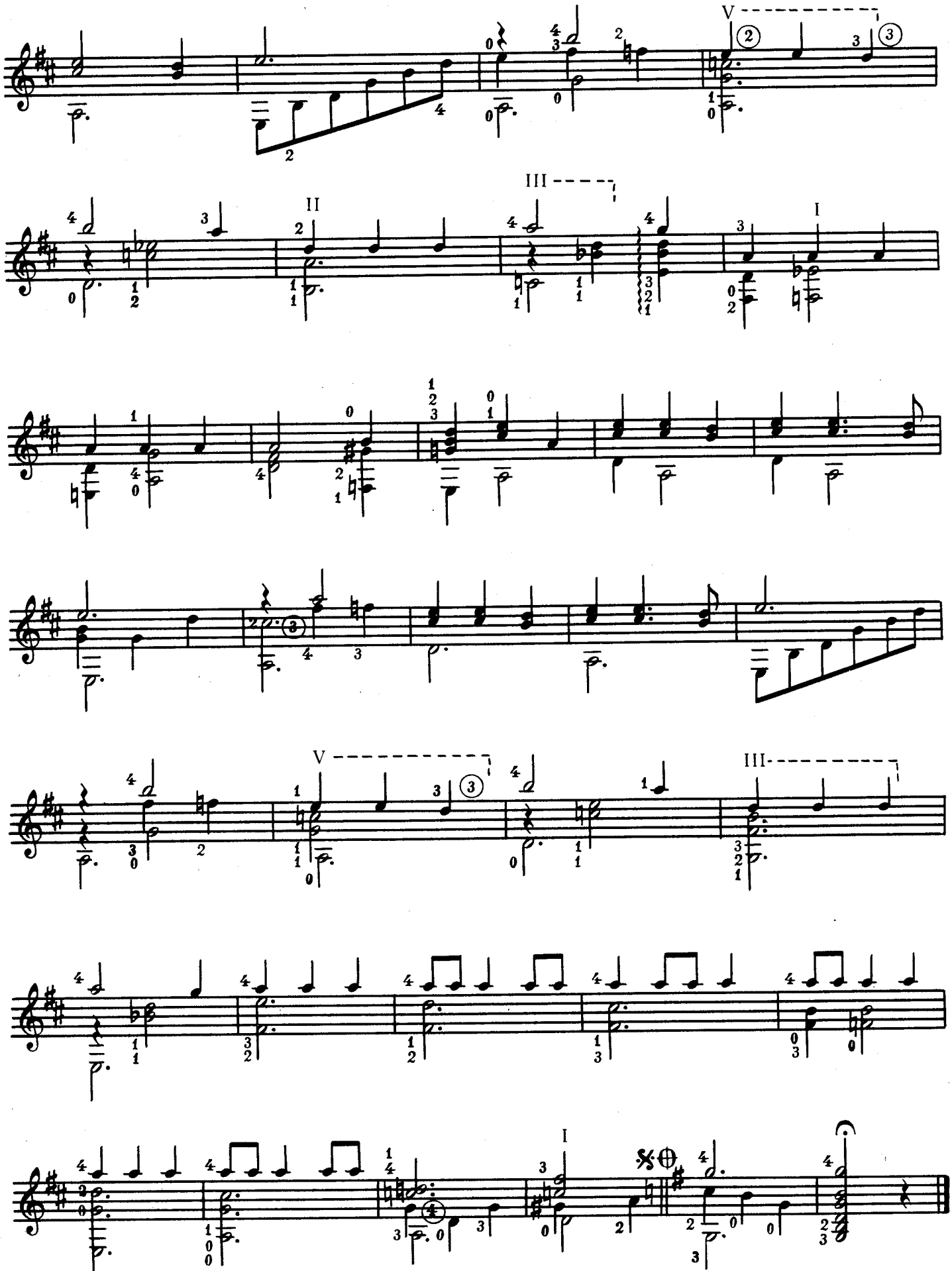
В такте 11 звук *си* на третьей струне слигован с *до* на той же струне. Чтобы исполнить легато, мизинец в данном случае должен переместиться от *си* к *до*. Это достаточно сложный момент, который потребует дополнительных занятий.

Еще одно трудное место, связанное с игрой мизинцем, встречается в такте 14. Здесь следует обратить особое внимание на указанную аппликатуру.

Начиная с такта 35, играйте терции на первой доле такта, беря звук *ми* на второй струне. При этом терция играется, как указано, безымянным пальцем и мизинцем. Следующая терция, *ре — си*, исполняется указательным и средним пальцами. Таким образом, вы сохраняете третью позицию на протяжении всего такта. В других подобных случаях в этой части аранжировки терции играются точно так же.




II
V
V
IV
V

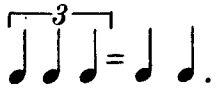

V
III
II
I
V
III
I

ПРИГЛАШЕНИЕ
INVITATION

П. УЭБСТЕР, Б. КЕЙПЕР

Аранжировка начинается с баррэ на V ладу. Сначала мизинцем нужно взять нижнее *си* на четвертой струне, а затем верхнее *си* на первой струне.
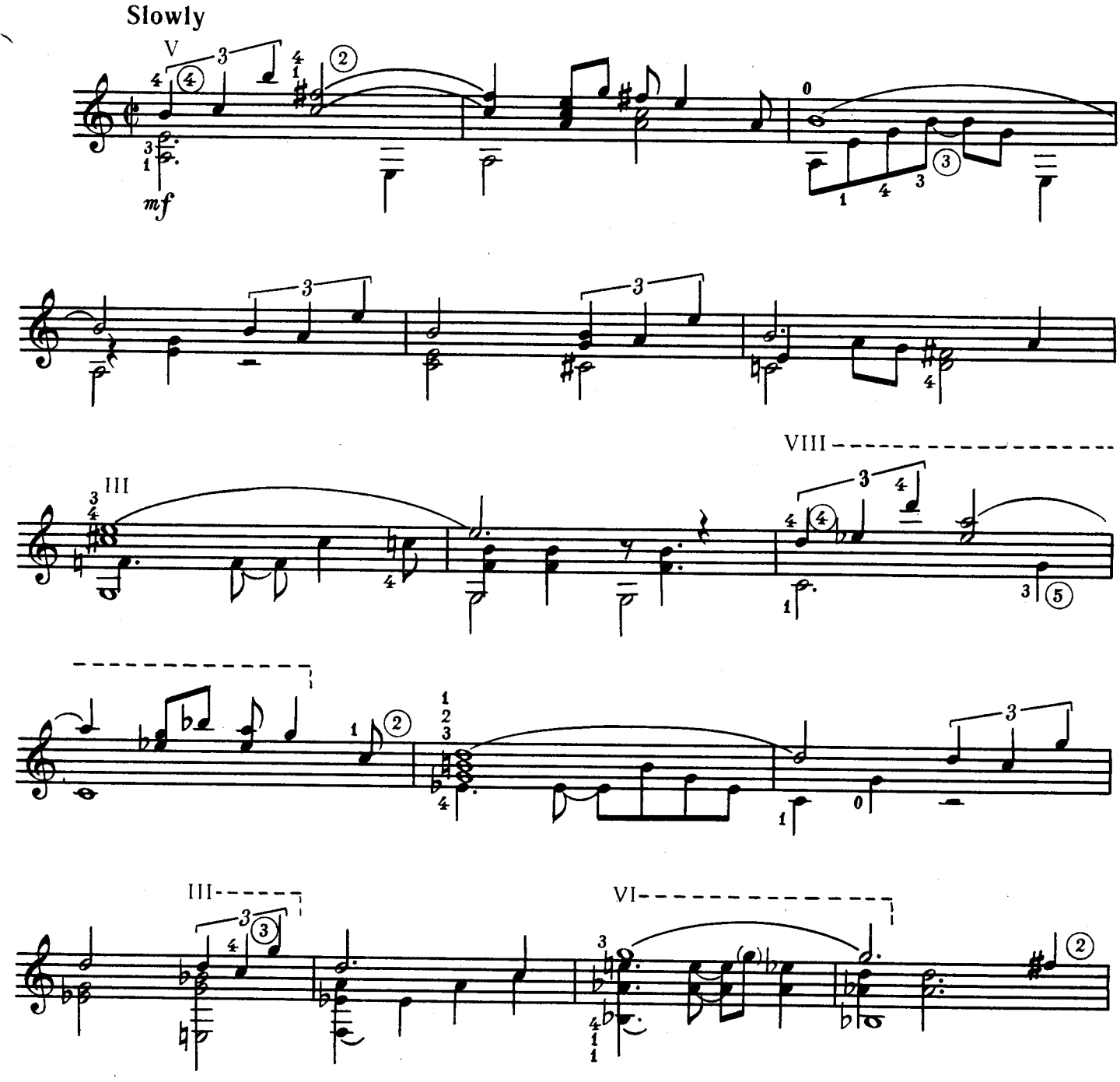
Здесь опять доминируют триоли. Играть нужно так:
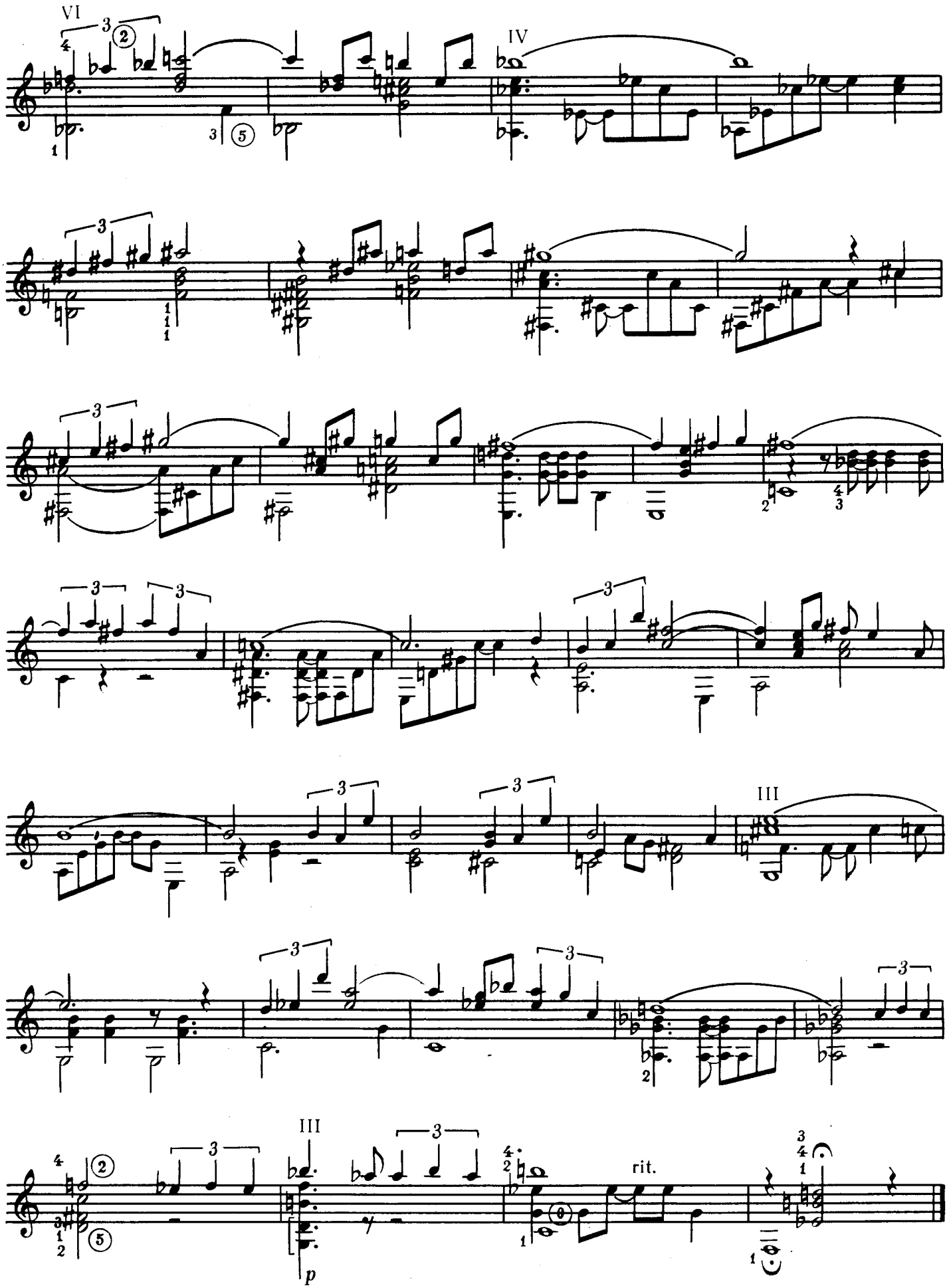


В такте 21 возьмите баррэ на II ладу, при этом *соль-диез* берется мизинцем. Этот палец затем перемещается на *ля-диез* и играется баррэ на IV ладу.

Такты 23, 24 и 25 могут исполняться с помощью баррэ на II ладу. В такте 23 берите верхний звук *соль-диез* мизинцем, в то время как безымянный палец играет нижнее *до-диез*. Держите безымянный палец на этой ноте и в следующем такте, где мизинец берется *фа-диез* на четвертой струне.

Последний такт исполняется с баррэ на I ладу, при этом мизинцем берется звук на третьей струне.




VI
IV
III
III
rit.
p

НАД РАДУГОЙ
OVER THE RAINBOW
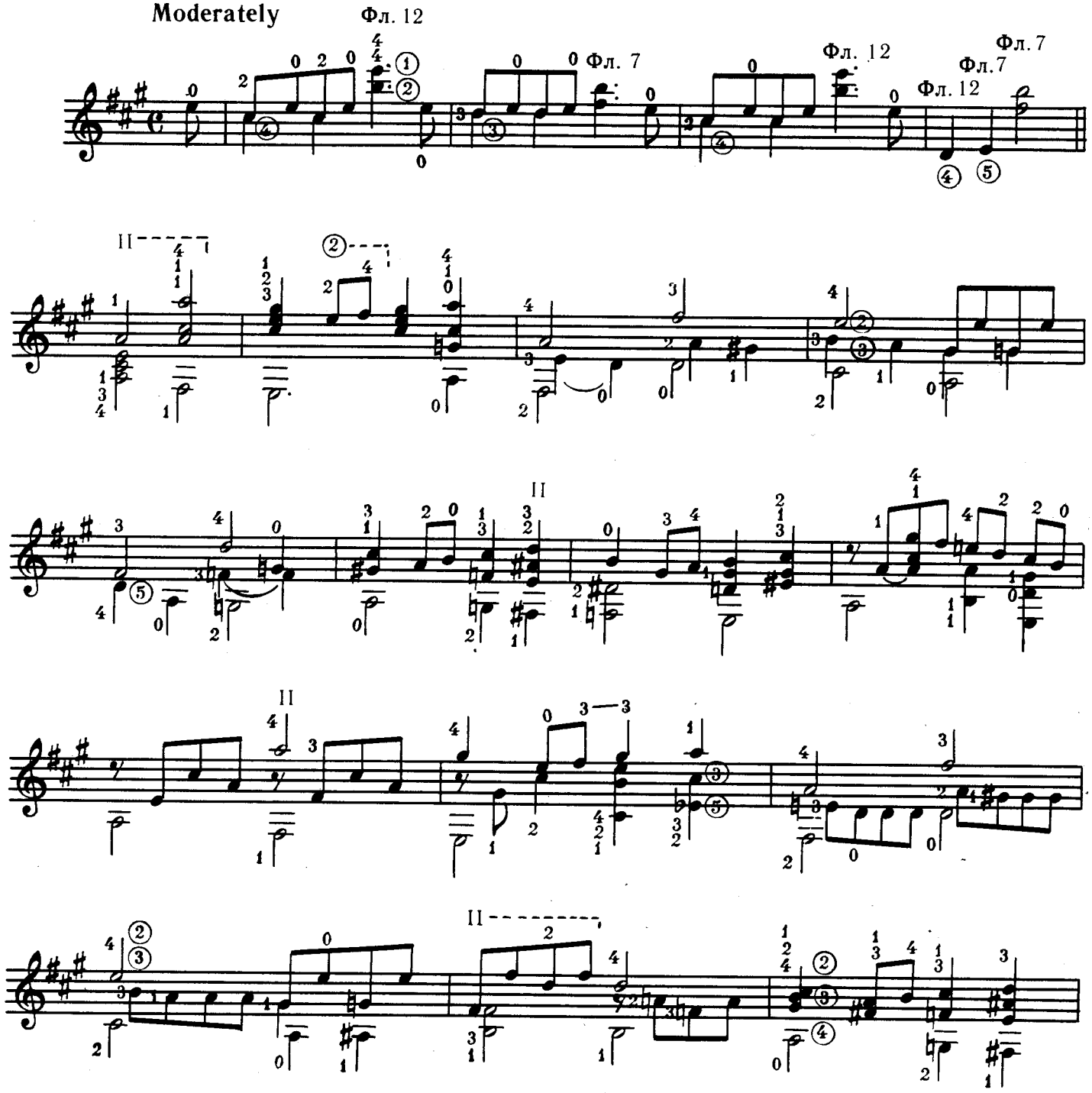
Э. ХАРБУРГ, Г. АРИЕН

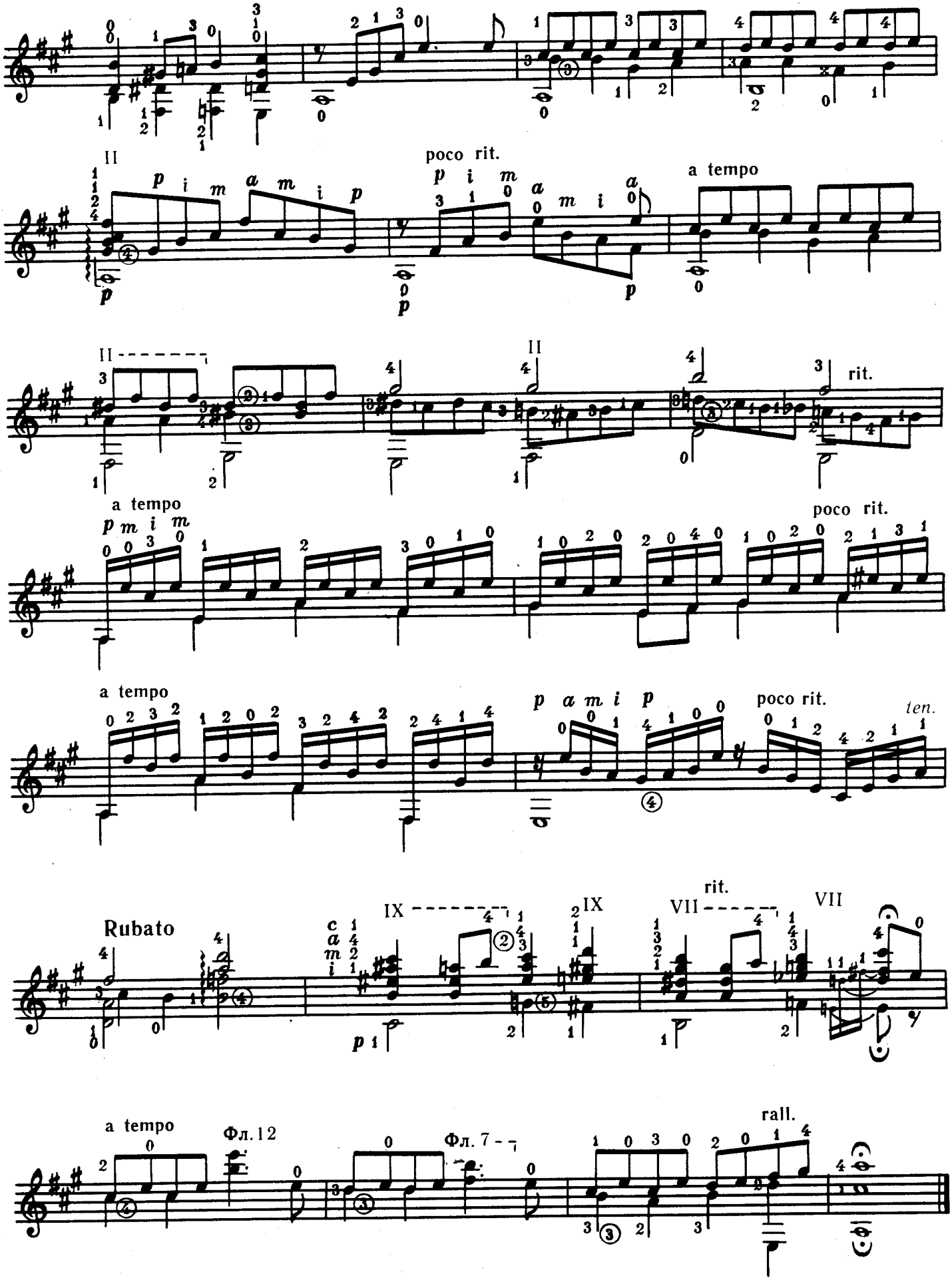
Флажолеты в 1-м такте исполняются мизинцем левой руки, расположенным непосредственно над порожком XII лада первой и второй струн. Звук извлекается легким касанием струн большим *(p)* и указательным *(i)* пальцами правой руки. То же самое нужно проделать во 2-м такте на VII ладу.

В такте 7 звук *ми* в первом аккорде должен быть слигован с *ре*. Это делается безымянным пальцем, что может представлять определенные трудности. Здесь необходимо несколько раз поупражняться.

Первый аккорд такта 18 охватывает пять ладов. При этом указательный палец берет *go-guez*, средний — *си* через два лада, а мизинец — *соль-диез*. Данная аппликация объясняется тем, что между указательным и средним пальцами растяжение больше, чем между безымянным и мизинцем.

Знак альтерации × означает дубль-диез. Другими словами, повышение звука на тон. Так, в такте 22 *фа-дубль-диез* соответствует ноте *соль*.




II
p i m a m i p
poco rit.
p i m a m i a
p
a tempo
II
II
rit.
a tempo
p m i m
poco rit.
a tempo
p a m i p
poco rit.
ten.
Rubato
IX
IX
rit.
VII
VII
a tempo
Фл. 12
Фл. 7
rall.

В БАГРОВЫХ ТОНАХ
DEEP PURPLE

П. ДЕ РОЗЕ
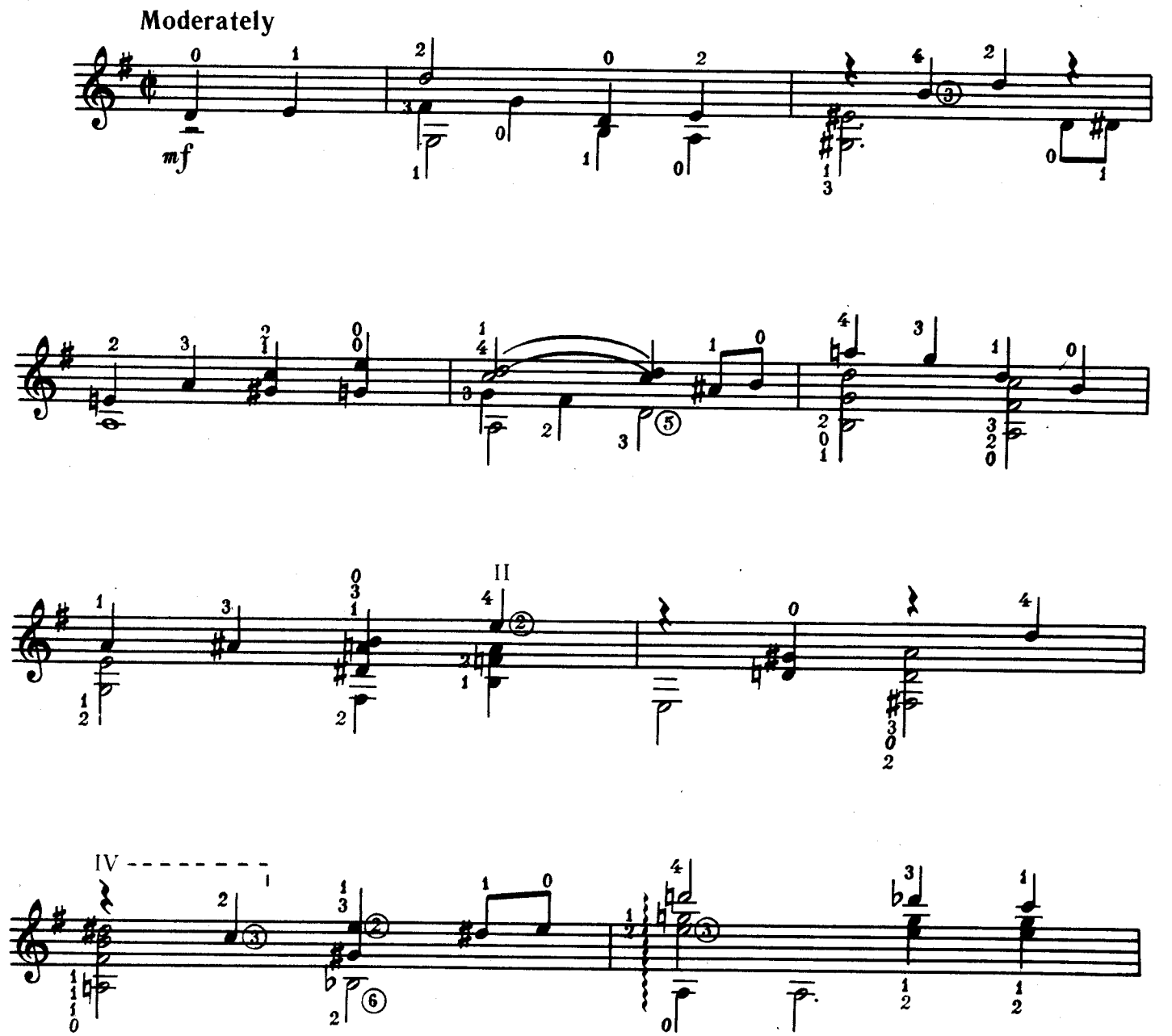
Лучше всего играть последовательность аккордов в такте 9, применяя малое баррэ на VIII ладу на протяжении всего такта. Таким образом, баррэ будет уже взято к моменту появления звучания на третьей доле такта. Тот же прием следует применять и в последующих двух тактах. Постройте аккорд в нужной позиции в начале такта и держите его до конца такта. Меняется только верхняя нота.
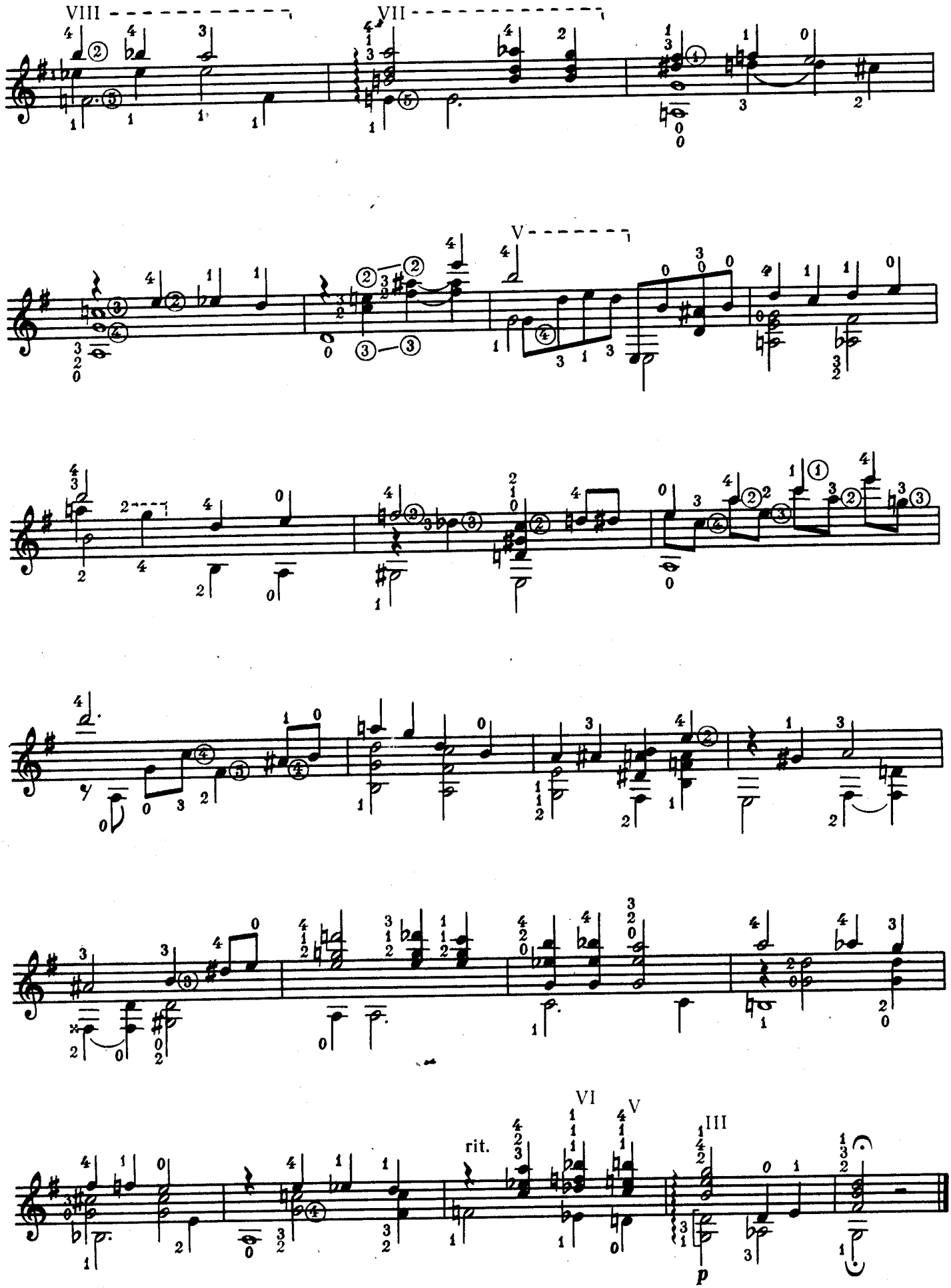
В такте 14 терции исполняются приемом глиссандо с V лада на XI. Соблюдайте указанную аппликатуру.

Обратите внимание на указания в такте 19. Помните, что цифра в кружке обозначает порядковый номер струны, на которой извлекается тот или иной звук. Все ноты находятся в пределах досягаемости пальцев в промежутке между VIII и XII ладами.

Исполнение такта 26 потребует дополнительных упражнений в связи с большим растяжением между пальцами. Здесь нужно брать указательным пальцем звук *до*, средним — *ми-бемоль*, а мизинцем — верхнее *си*.

Аккорд на первой доле такта 31 играется следующим образом: две нижние ноты, объединенные квадратной скобкой, играются большим пальцем, а три верхние берутся остальными пальцами. Волнистая линия перед аккордом указывает на то, что его нужно играть арпеджио, или перебором.




VIII
VII
V
rit.
VI
V
III
p

В ВЕЧНОЙ ПОГОНЕ ЗА НЕДОСТИЖИМЫМ
I'M ALWAYS CHASING RAINBOWS

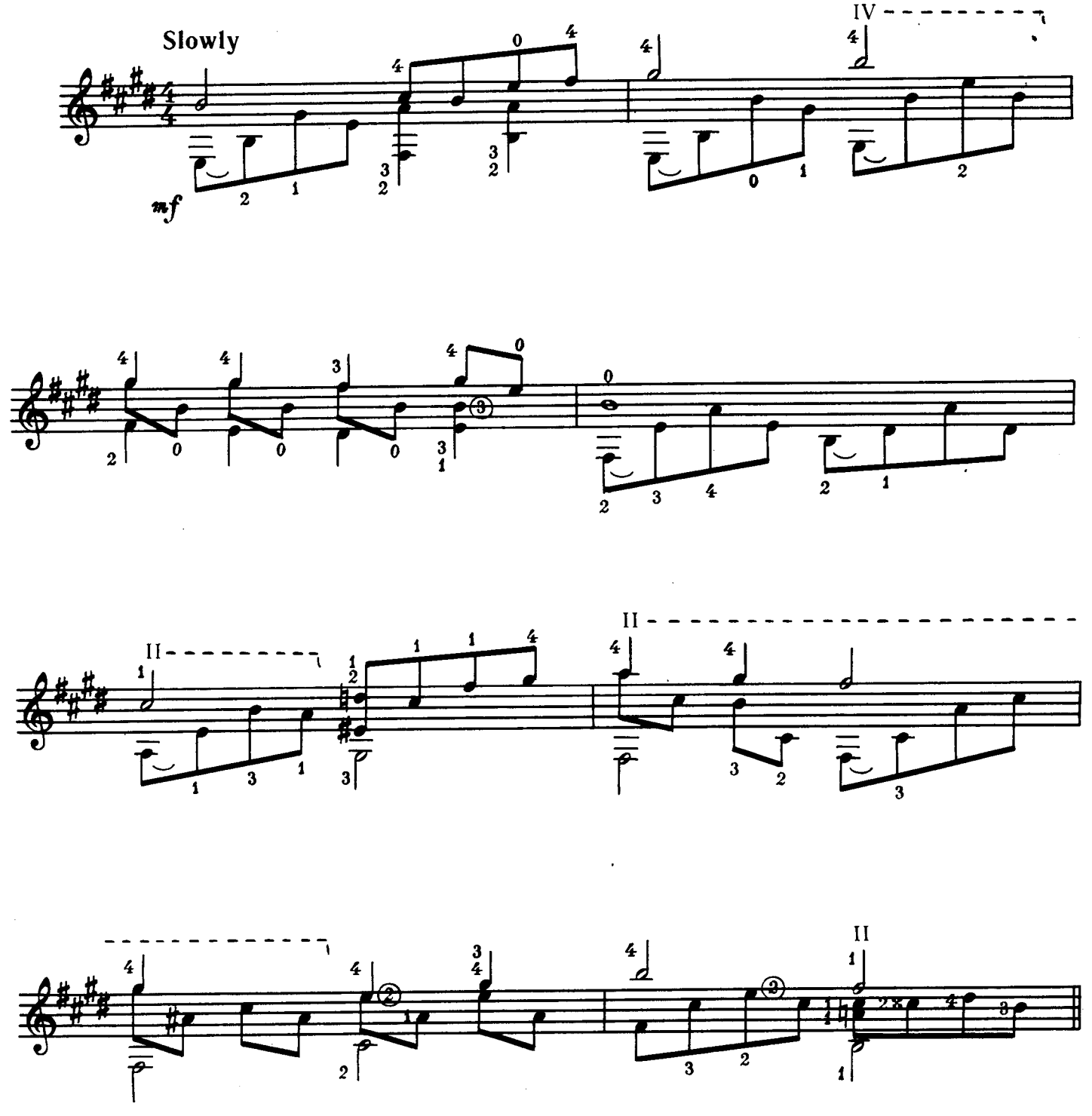
ДЖ. МАККАРТИ, Г. КЭРРОЛЛ
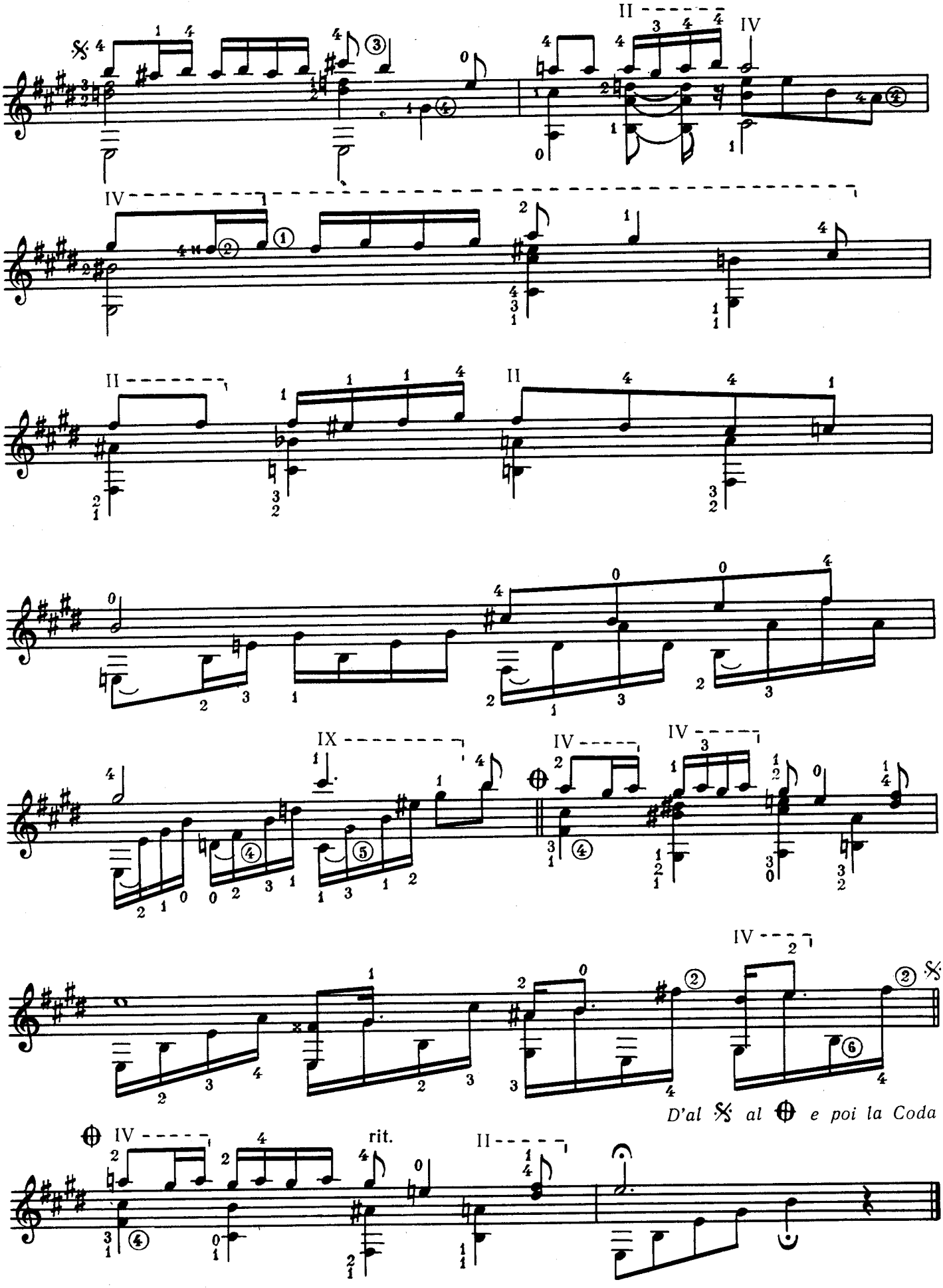
Во 2-м такте переместите мизинец скользящим движением от звука *соль-диез* к верхнему *си*. Тем самым вы подготовитесь к взятию баррэ на IV ладу.

Первое трудное место в данной аранжировке встречается на третьей доле такта 5. Здесь придется поработать указательным пальцем, чтобы сыграть три ноты в соответствии с указанной аппликатурой. Кроме того, следите за тем, чтобы сыграть звук *ми-диез* средним пальцем на нужной струне. Иногда сложно извлечь нужный звук, если пропускаются струны, поэтому убедитесь сначала в правильном расположении пальцев.

Держите баррэ на II ладу, начиная с такта 6 до половины такта 7, как указано в нотах.

В такте 8 знак альтерации × означает дубль-диез. Другими словами, повышение ноты на тон. В этом случае *до-дубль-диез-ре*.




D'al 𝄋 al ⊕ e poi la Coda
rit.

ЗЕЛЕНЬ ЛЕТА
THE GREEN LEAVES OF SUMMER

П. УЭБСТЕР, Д. ТЕМКИН
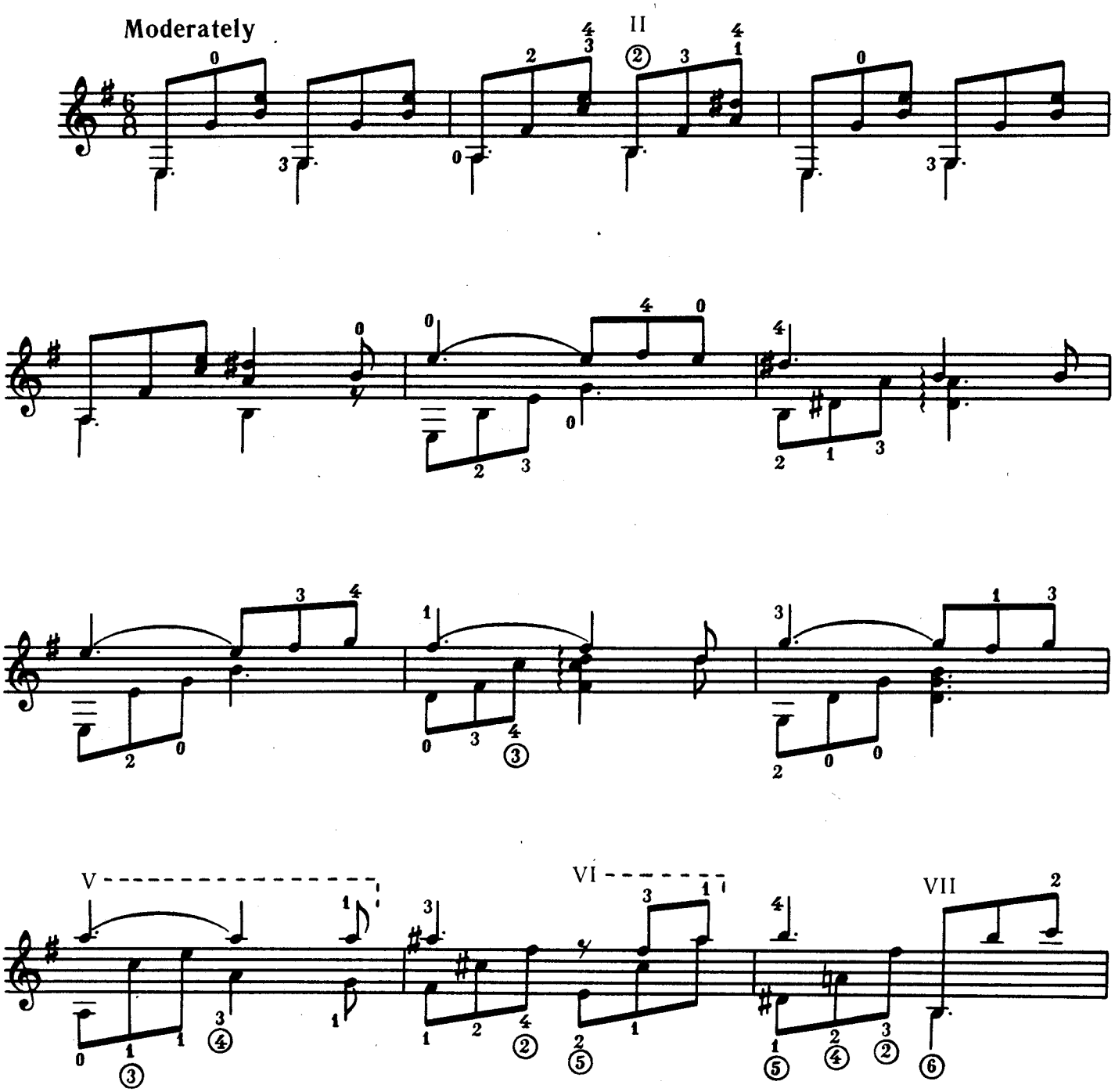
Эта аранжировка почти полностью построена на арпеджио. Чтобы сыграть мелодию, необходимо перемещать пальцы в пределах арпеджио. Первый раз вы с этим столкнетесь в такте 6, где нужно будет снять палец со звука *ре-диез*, чтобы освободить звук *си* для следующего аккорда.
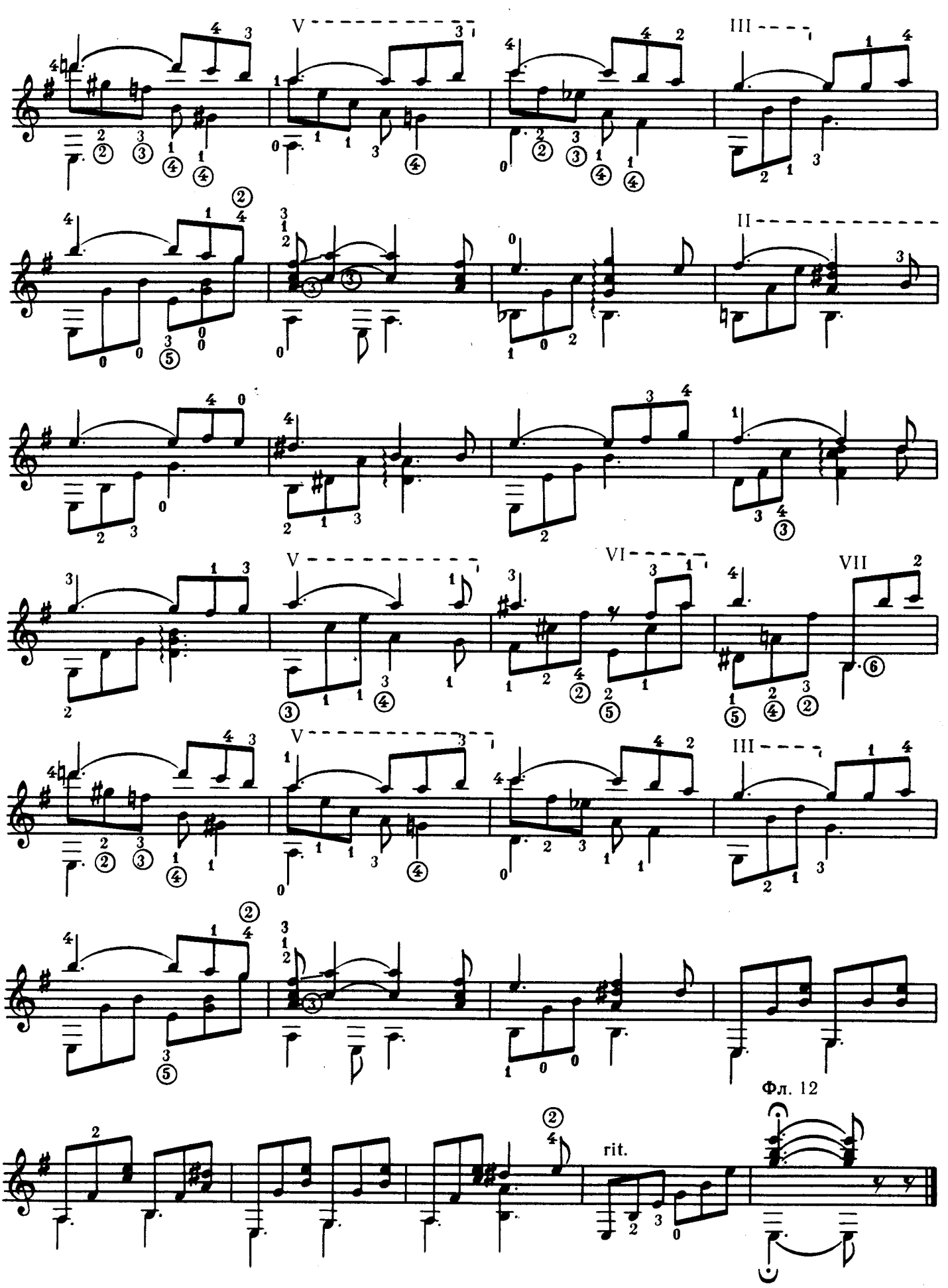
В том же 6-м такте волнистая линия перед аккордом означает, что его следует играть арпеджио, то есть все звуки нужно исполнить не одновременно, а один за другим.

На четвертой доле такта 13 указательный палец скользит со звука *си* на четвертой струне на *соль-диез* на той же струне. Подобным же образом указательный палец перемещается в такте 15.

Легче всего играть такт 18 путем перемещения среднего и безымянного пальцев со II на V лад, как это указано в нотах.

Чтобы сыграть флажолеты в последнем такте, слегка коснитесь мизинцем первых трех струн непосредственно над порожком XII лада. Затем переберите струны большим *(p)*, указательным *(i)* и средним *(m)* пальцами.



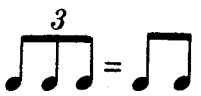

V
III
II
V
VI
VII
III
Фл. 12
rit.

ВЕСНА ПРИШЛА
SPRING IS HERE

Л. ХАРТ, Р. РОДЖЕРС

Убедитесь, что малое баррэ во 2-м такте перекрывает только три струны, так как струна *ре* должна быть открытой, чтобы прозвучать на третьей доле такта. С подобным случаем при исполнении баррэ вы столкнетесь в третьем такте.
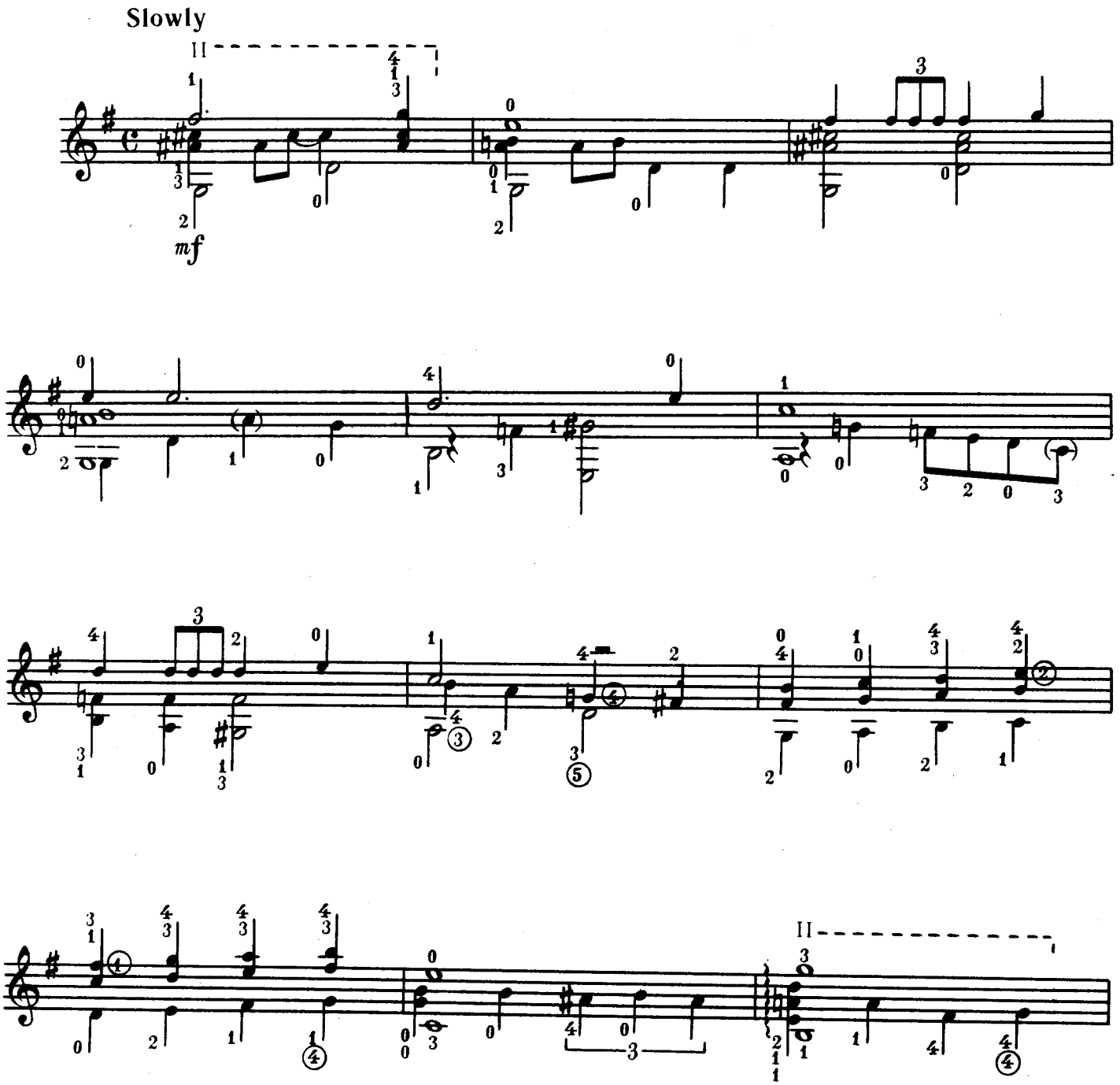
Кроме того, в такте 3 есть триоль, то есть три звука по времени равны двум:
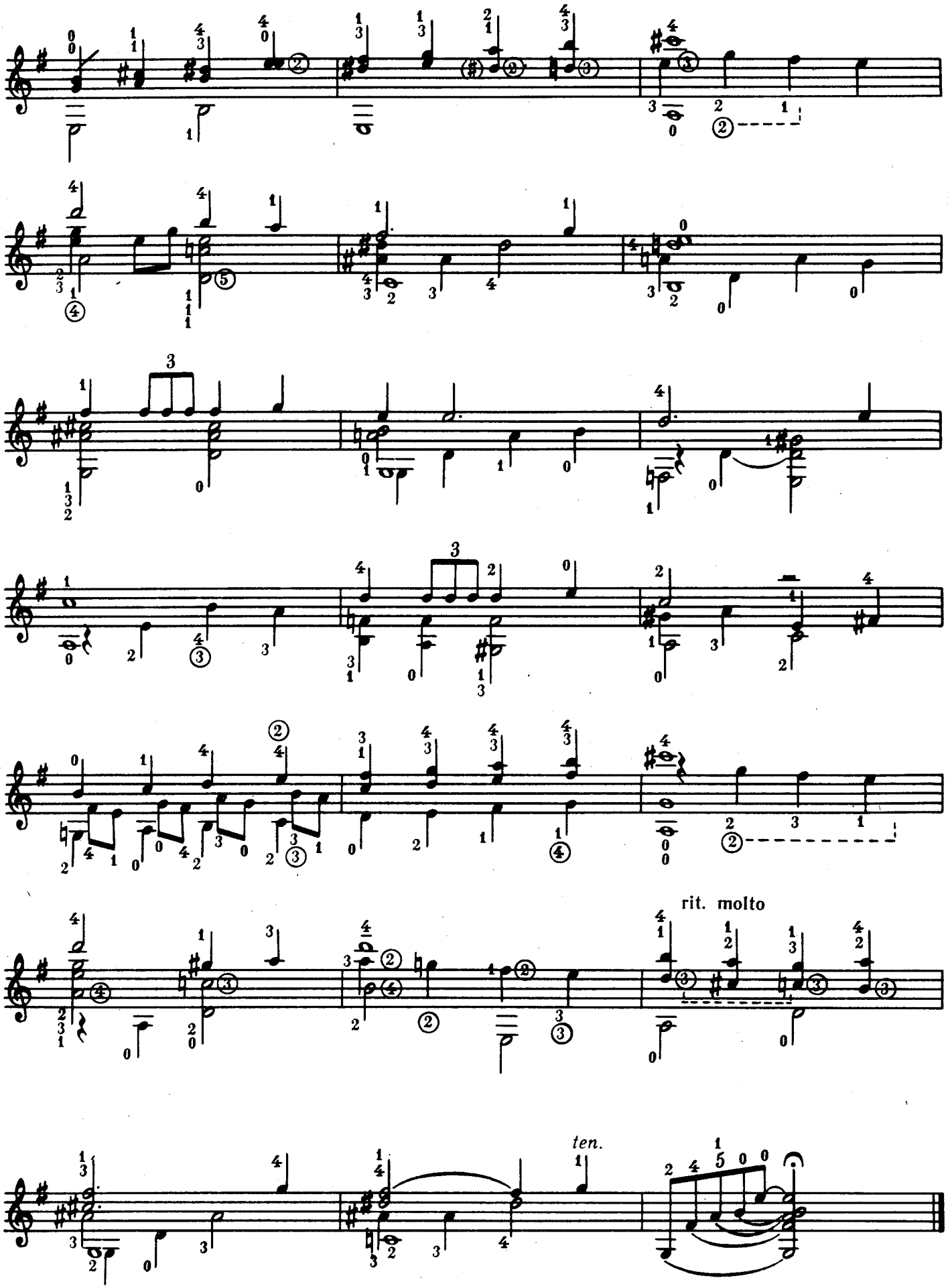


Очень красивы последовательности аккордов в тактах 9—13. При этом они переходят из первой позиции в седьмую. Играйте звуки на указанных струнах. Цифра в кружке показывает порядковый номер струны, на которой берется та или иная нота.

Волнистая линия перед аккордом в такте 12 означает, что его следует играть арпеджио, или перебором. Другими словами, играйте все звуки аккорда быстро, одна за другой движением вверх.

В такте 16 возьмите баррэ на V ладу и держите его на протяжении всей второй половины такта.




rit. molto
ten.

АНАСТАСИЯ
ANASTASIA
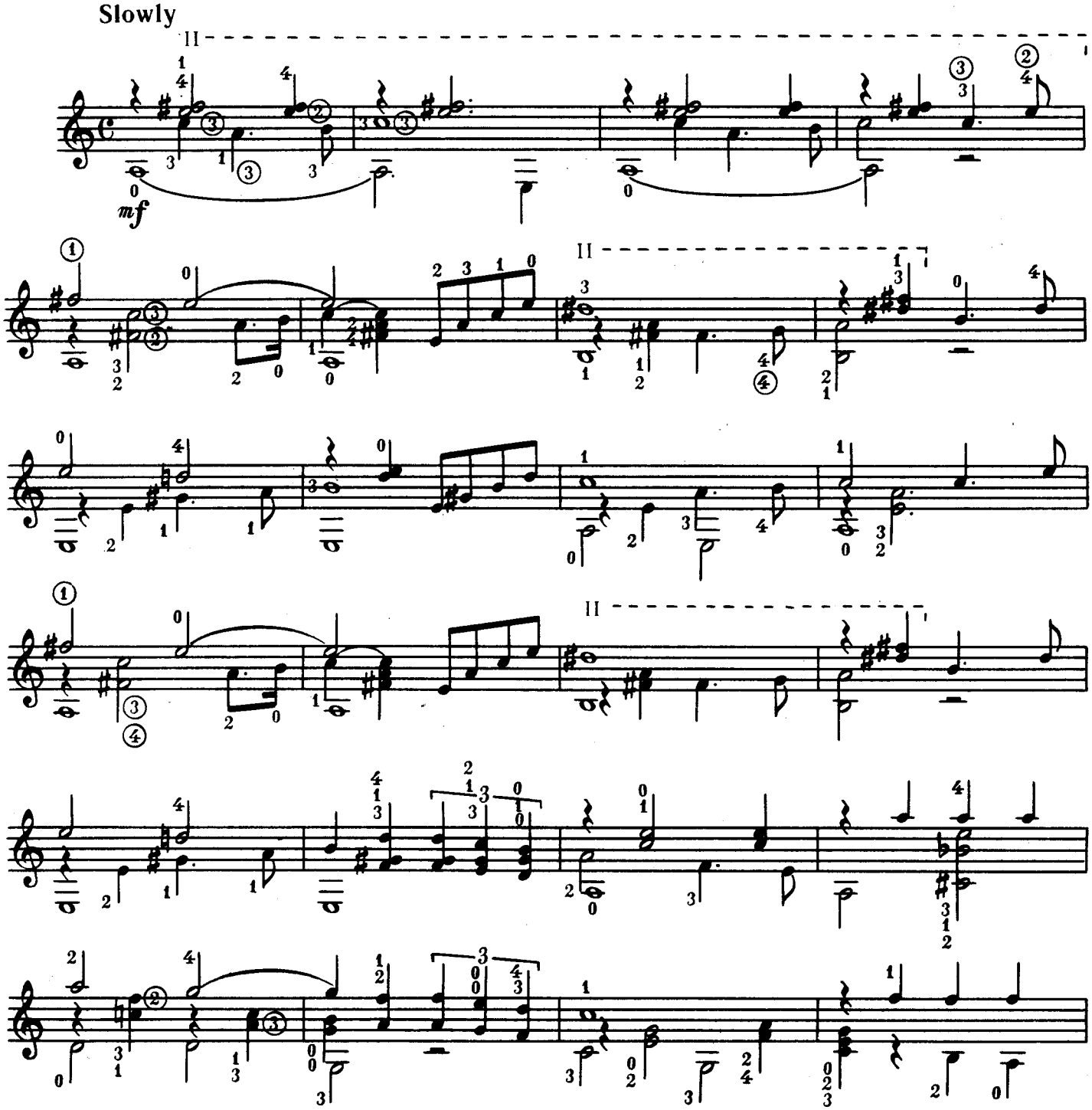
П. УЭБСТЕР, А. НЬЮМЕН
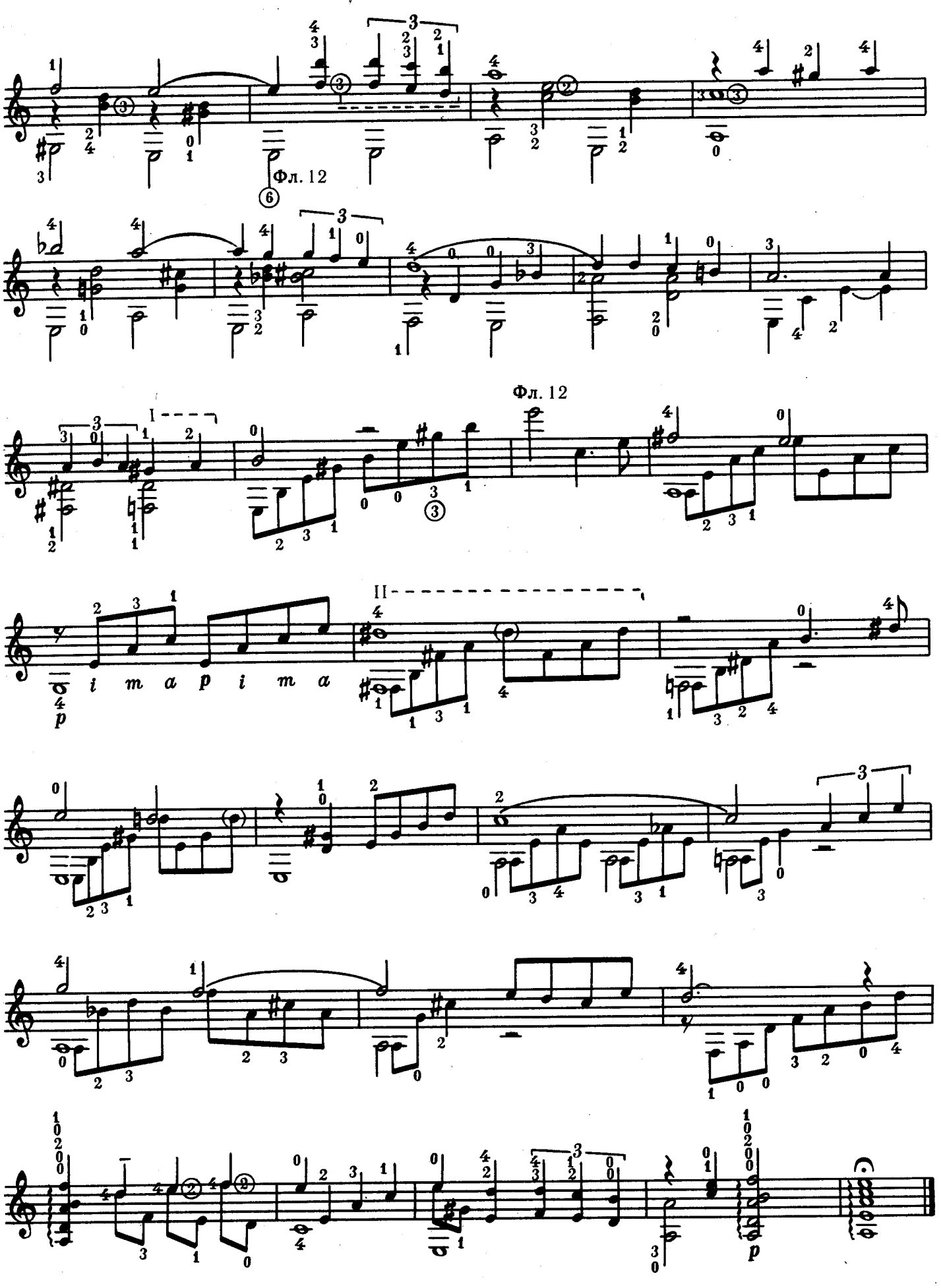
Держите малое баррэ на II ладу на протяжении первых четырех тактов. Безымянным пальцем и мизинцем придется тянуться через четыре лада, поэтому нужно будет немного поупражняться в этом.

Большое растяжение пальцев встречается также в такте 25. Здесь безымянный палец играет звук *соль-диез* и остается на месте, в то время как средний палец и мизинец берут, соответственно, *ре*, и *си*.

Флажолет в такте 26 играется на XII ладу шестой струны. Поставьте мизинец непосредственно над порожком лада и коснитесь струны большим пальцем. Флажолет встречается также в такте 36 и играется тем же приемом на XII ладу первой струны.

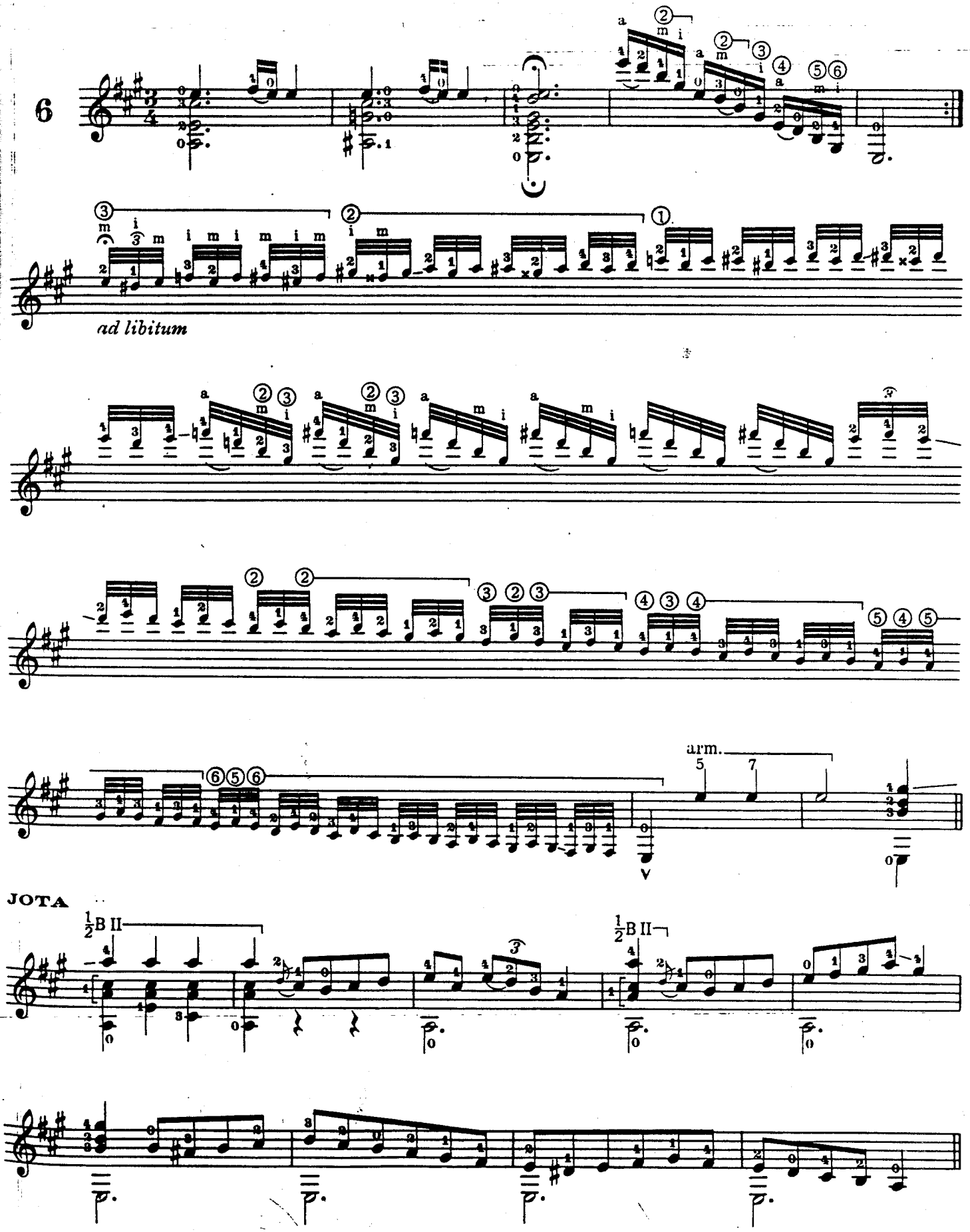
На первой доле такта 33 возьмите звук *ля* безымянным пальцем (как это указано в нотах), чтобы не возникло сложностей каким пальцем играть остальные ноты такта.
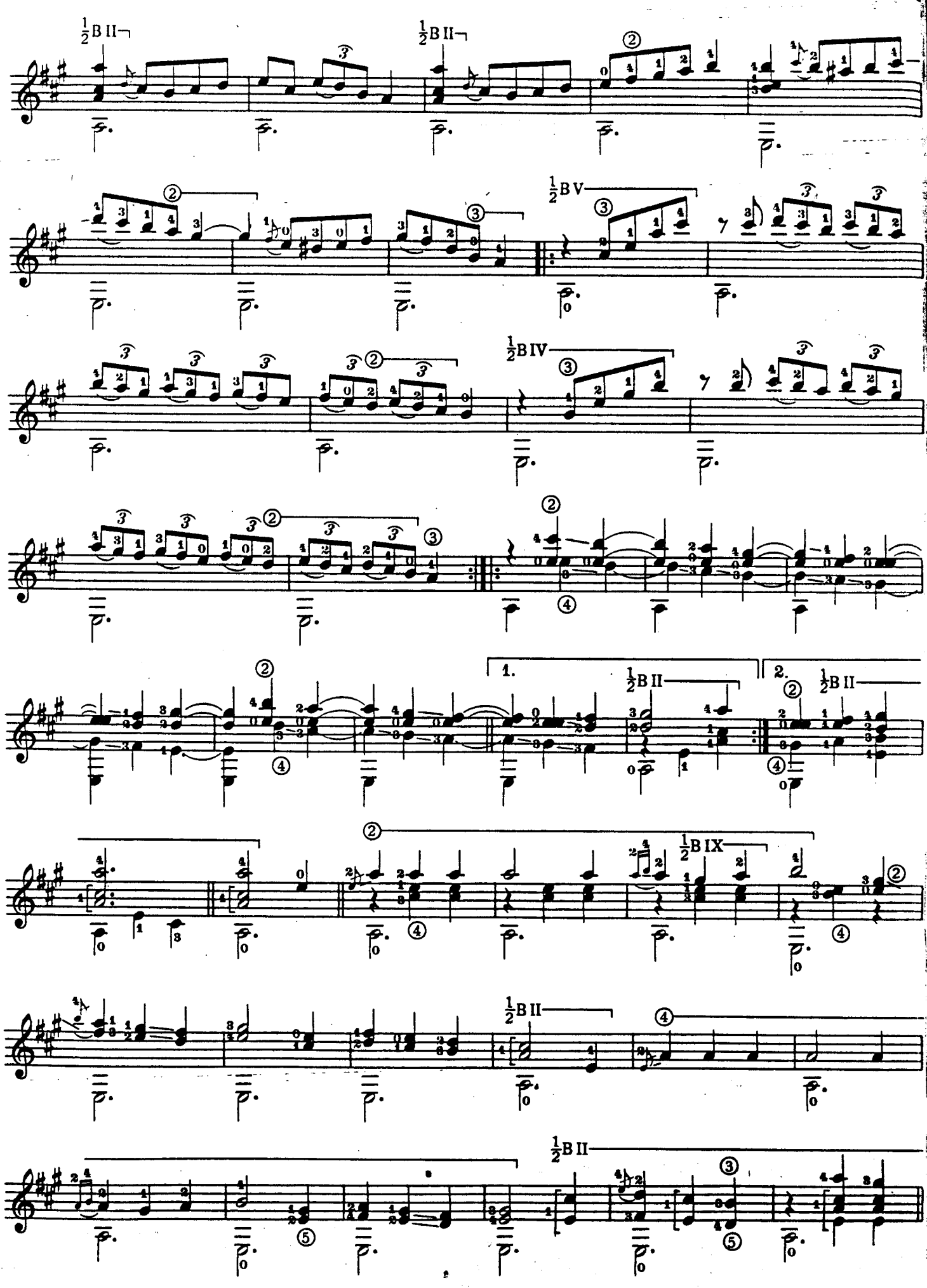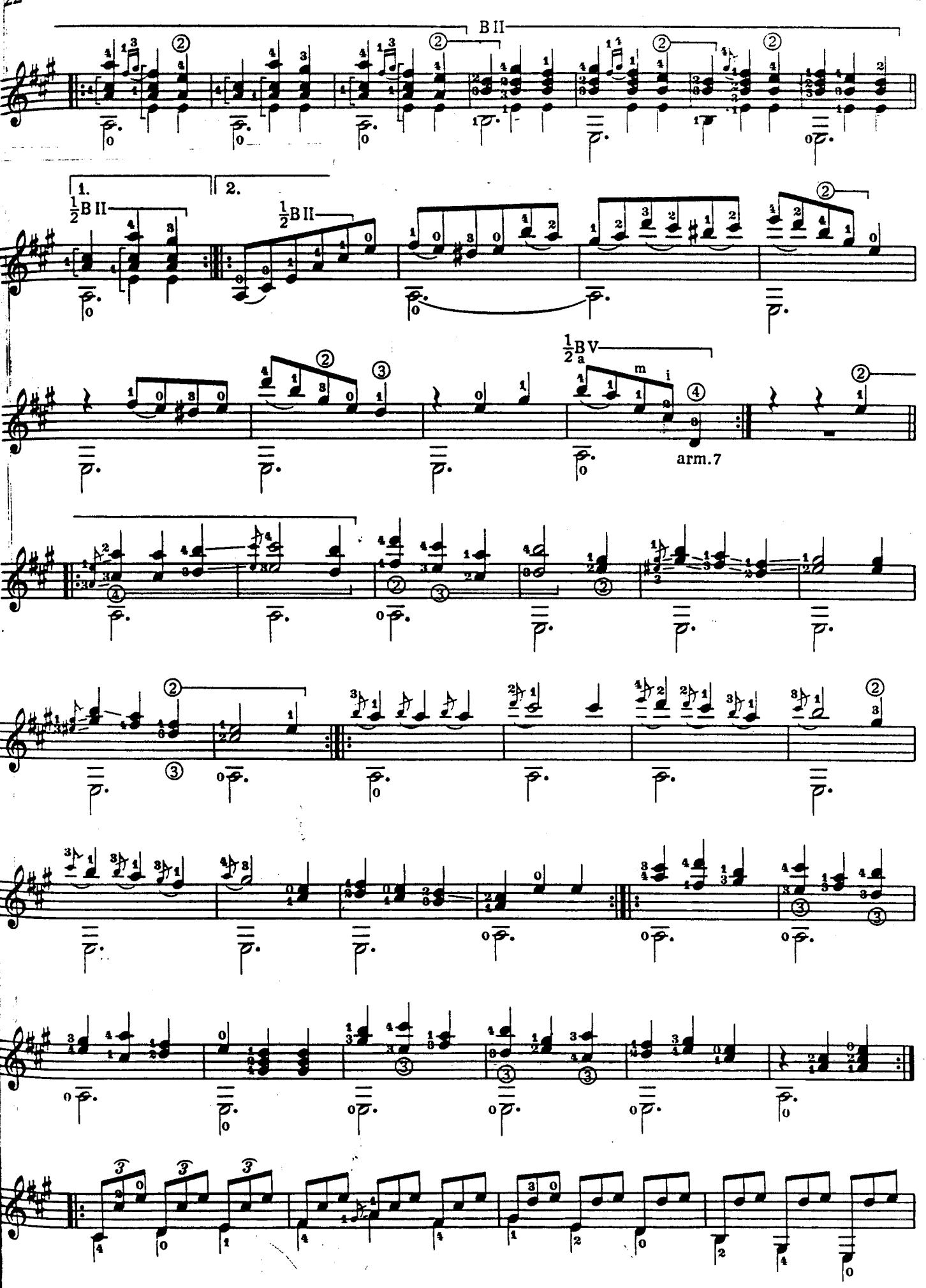



Фл. 12
Фл. 12
I
II
i m a p i m a
p
p
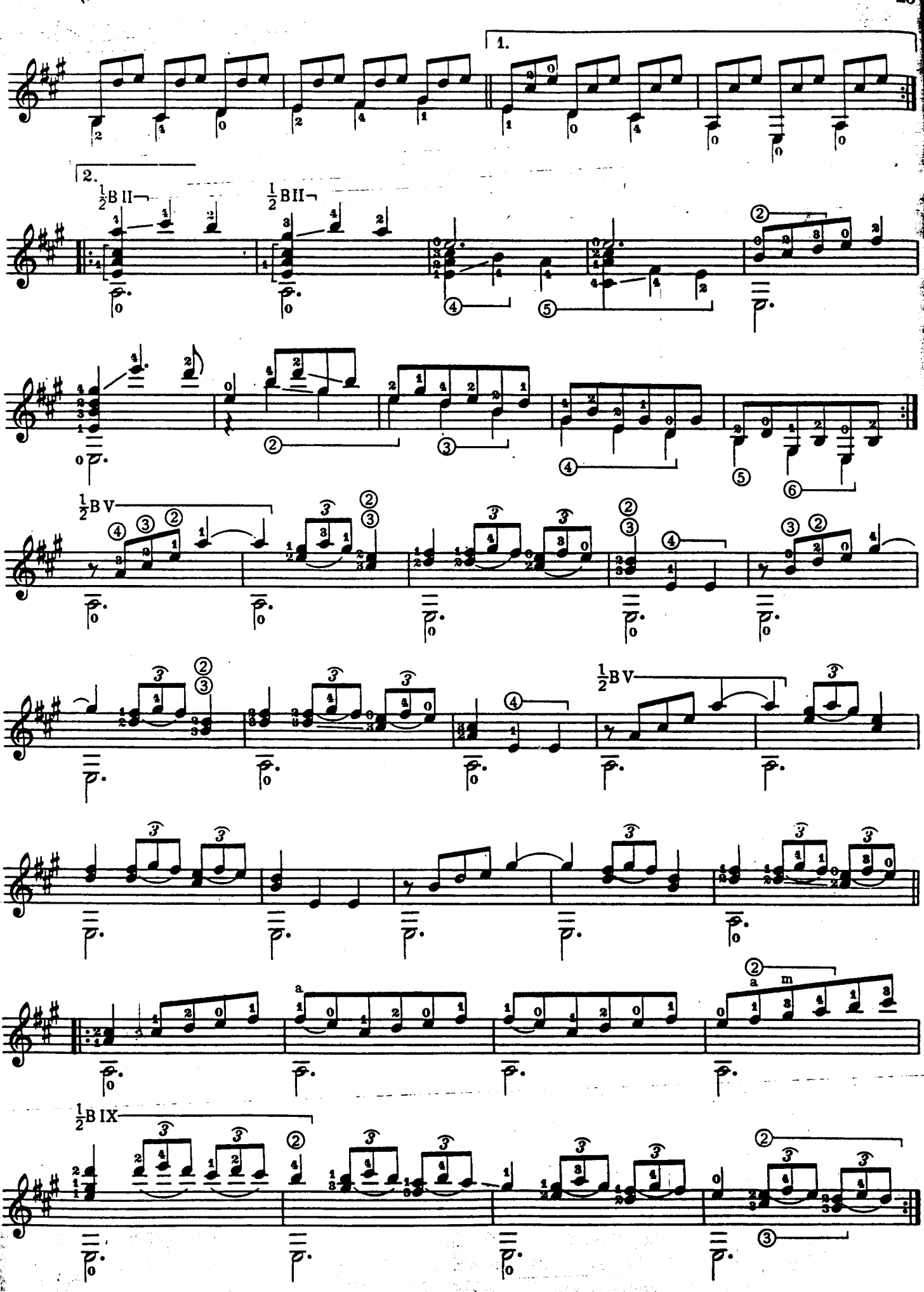
J. Arcas
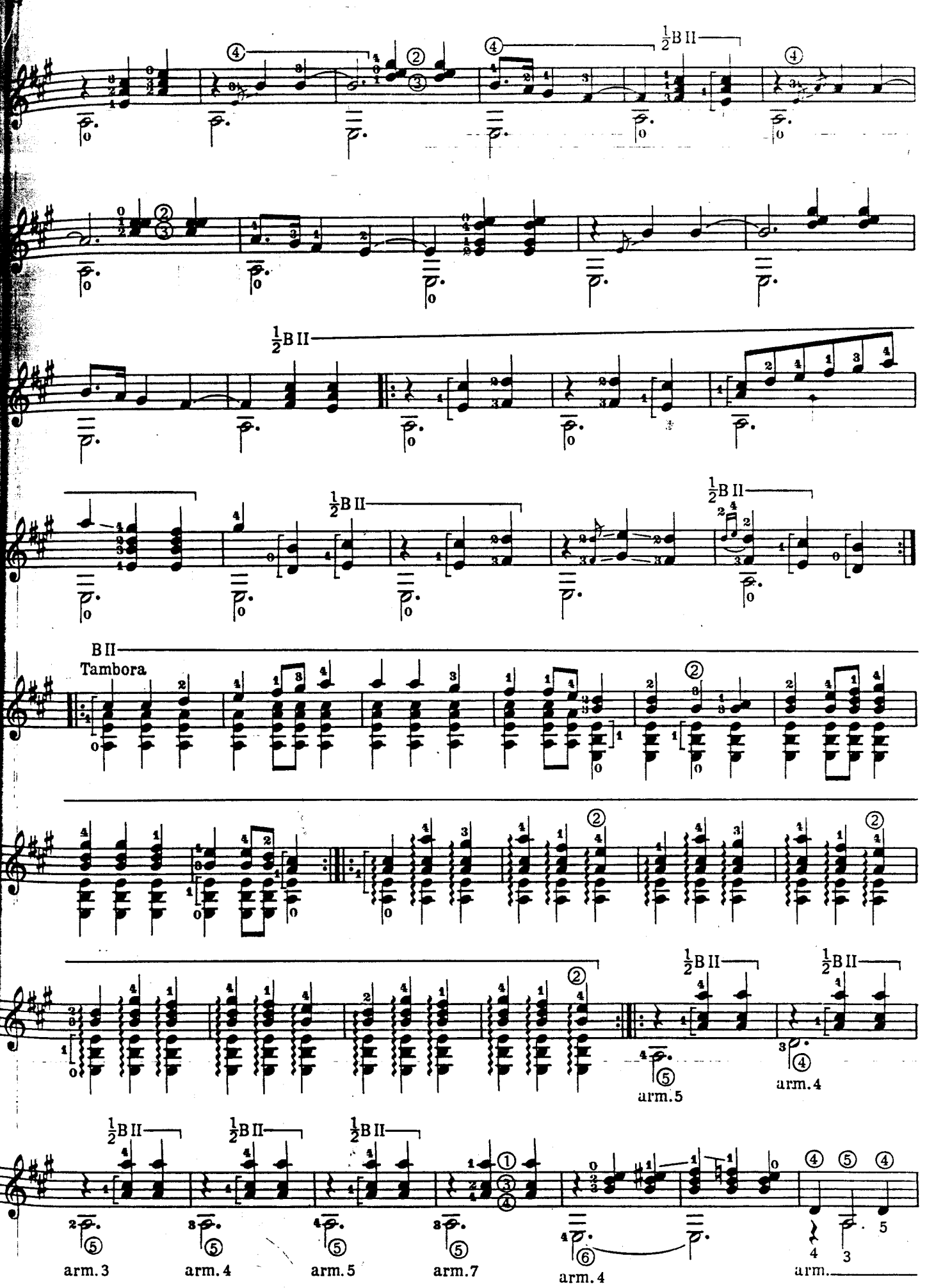
FANTASIA SOBRE LA JOTA ARAGONESA
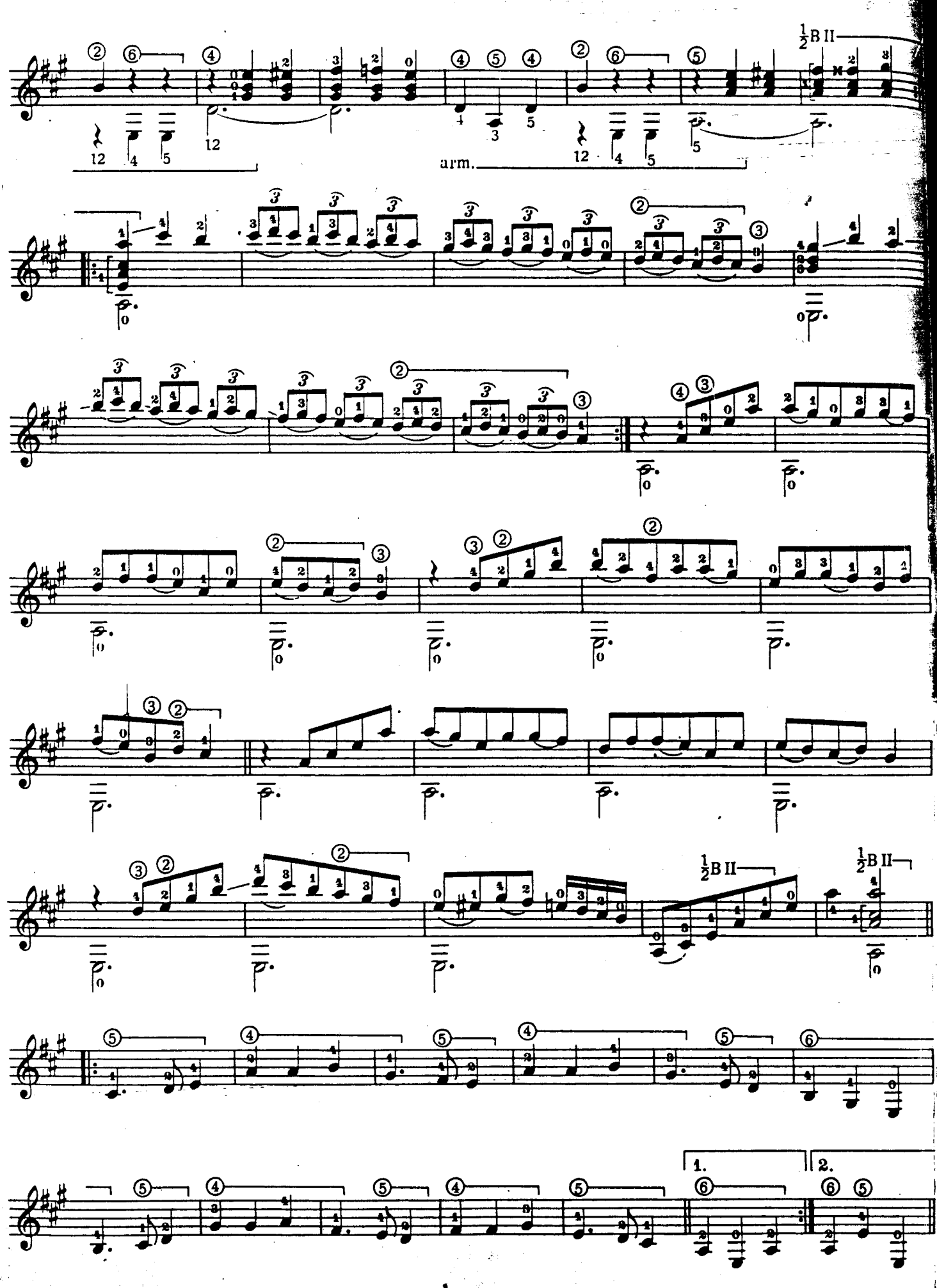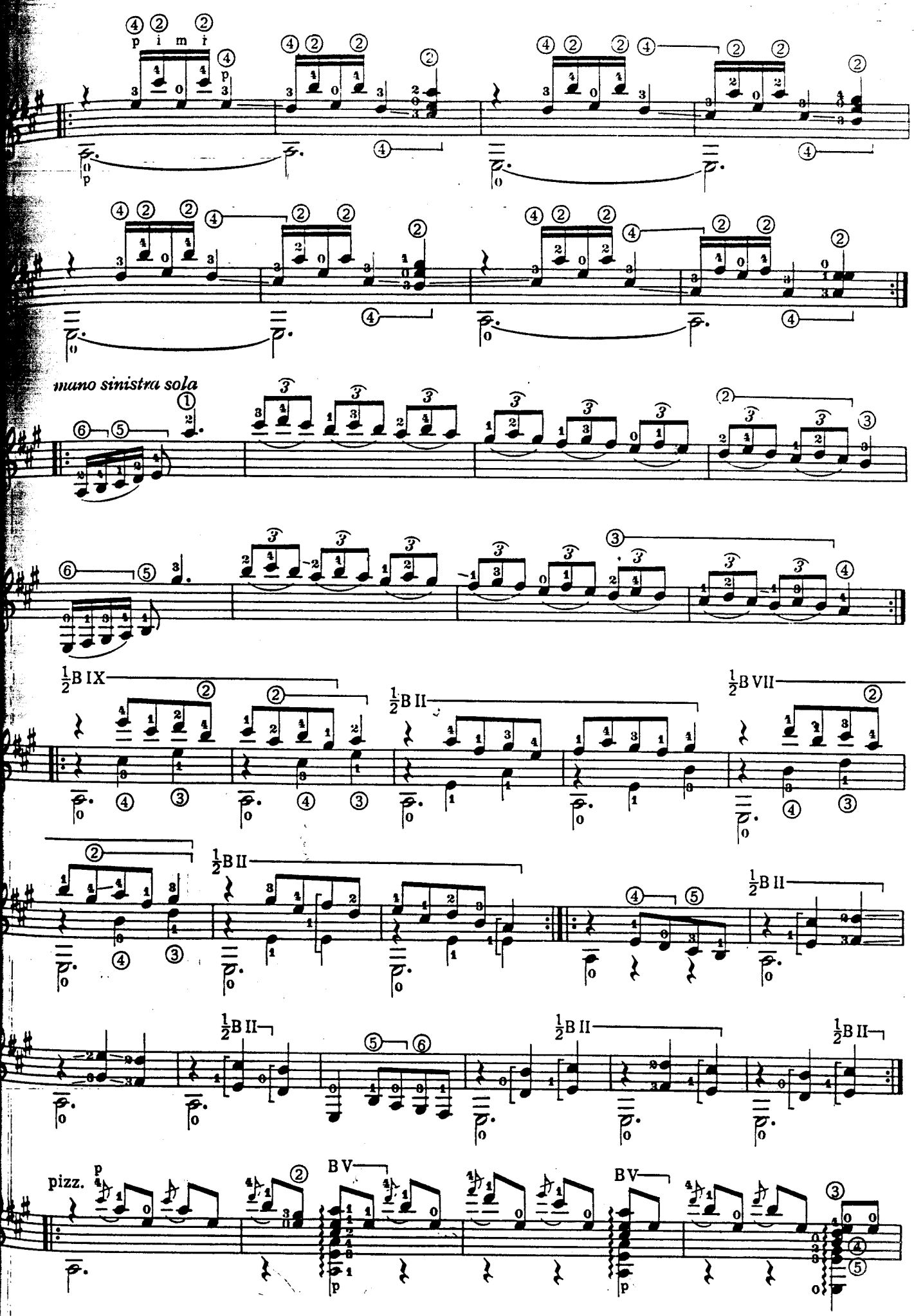



½B II
½B II
½B V
½B IV
1.
2.
½B II
½B II
½B IX
½B II
½B II
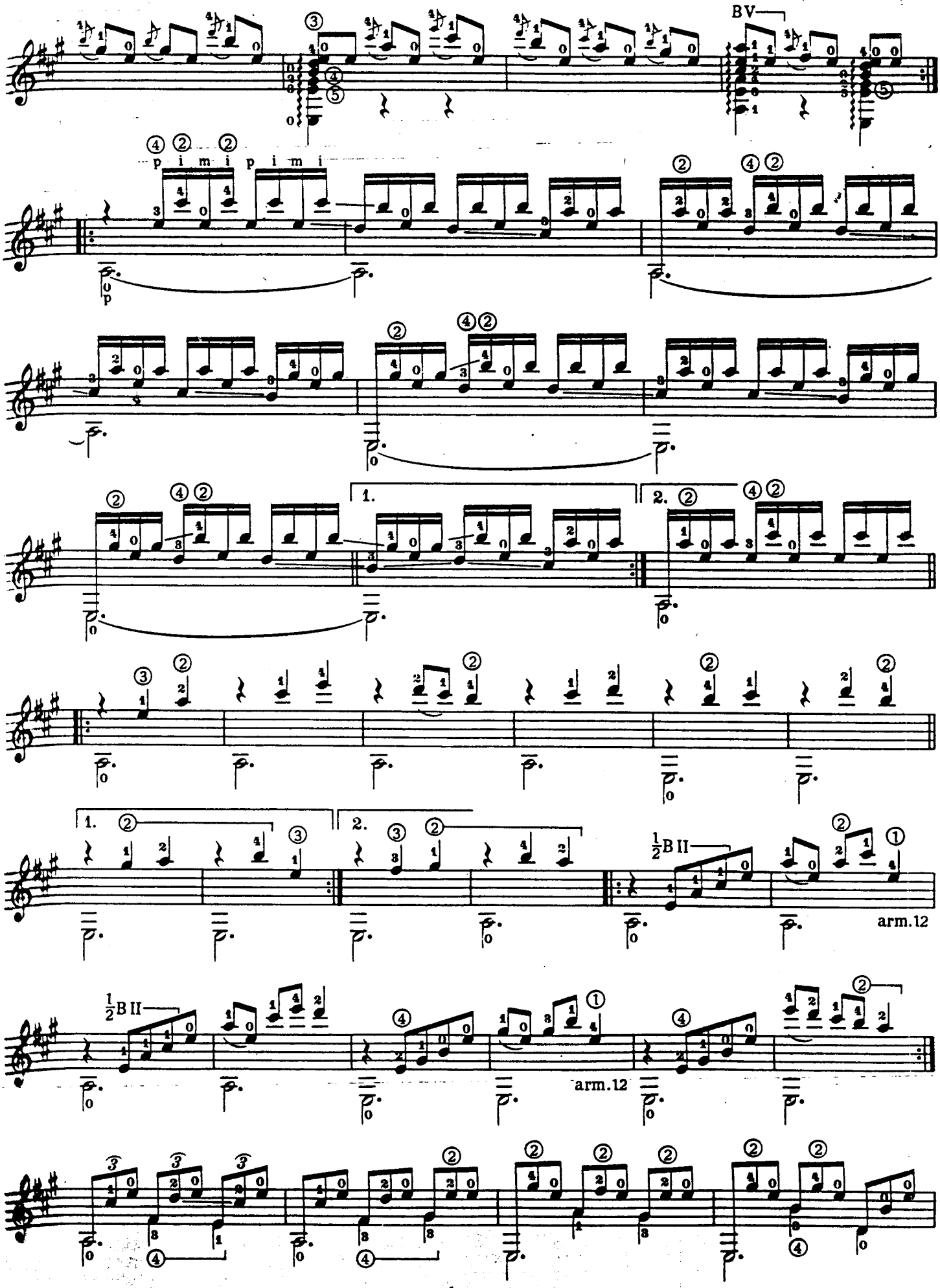

B II
1.
2.
½B II
½B II
½B V
a
m
i
arm.7
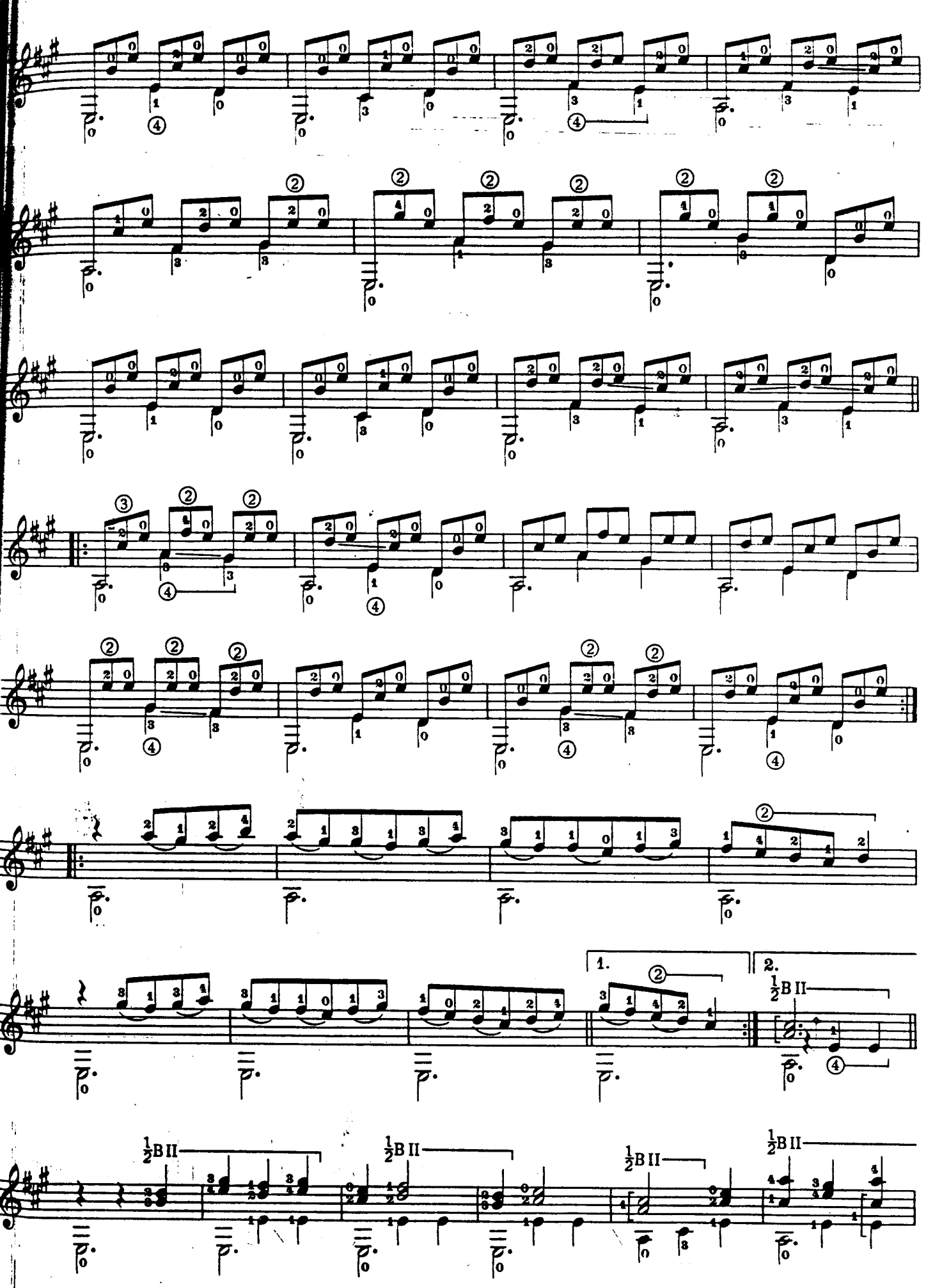

1.
2.
½B II
½B II
½B V
½B V
½B IX
a
a
m
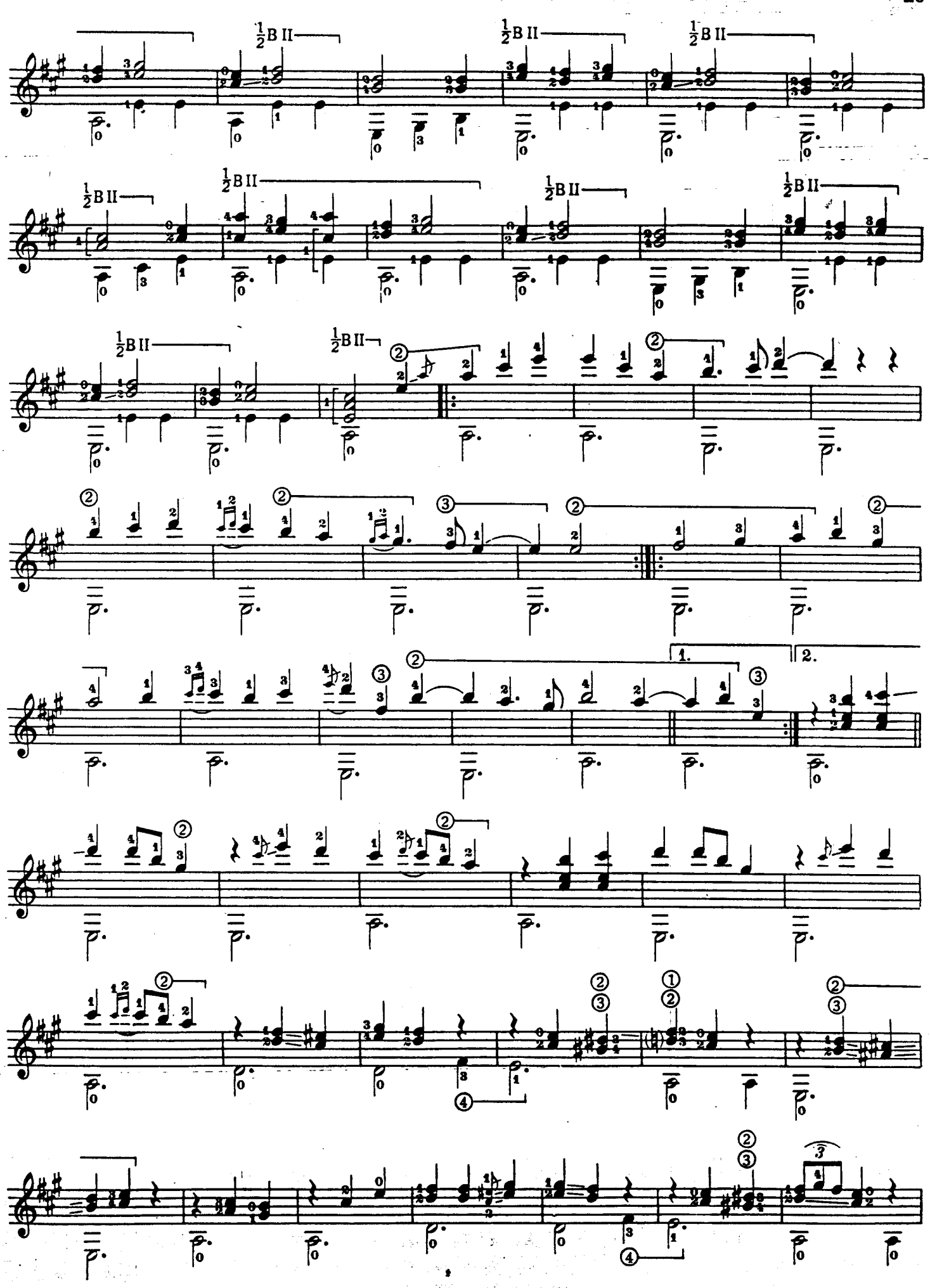

½B II
½B II
½B II
½B II
B II
Tambora
½B II
½B II
½B II
½B II
½B II
arm.5
arm.4
arm.3
arm.4
arm.5
arm.7
arm.4
arm.
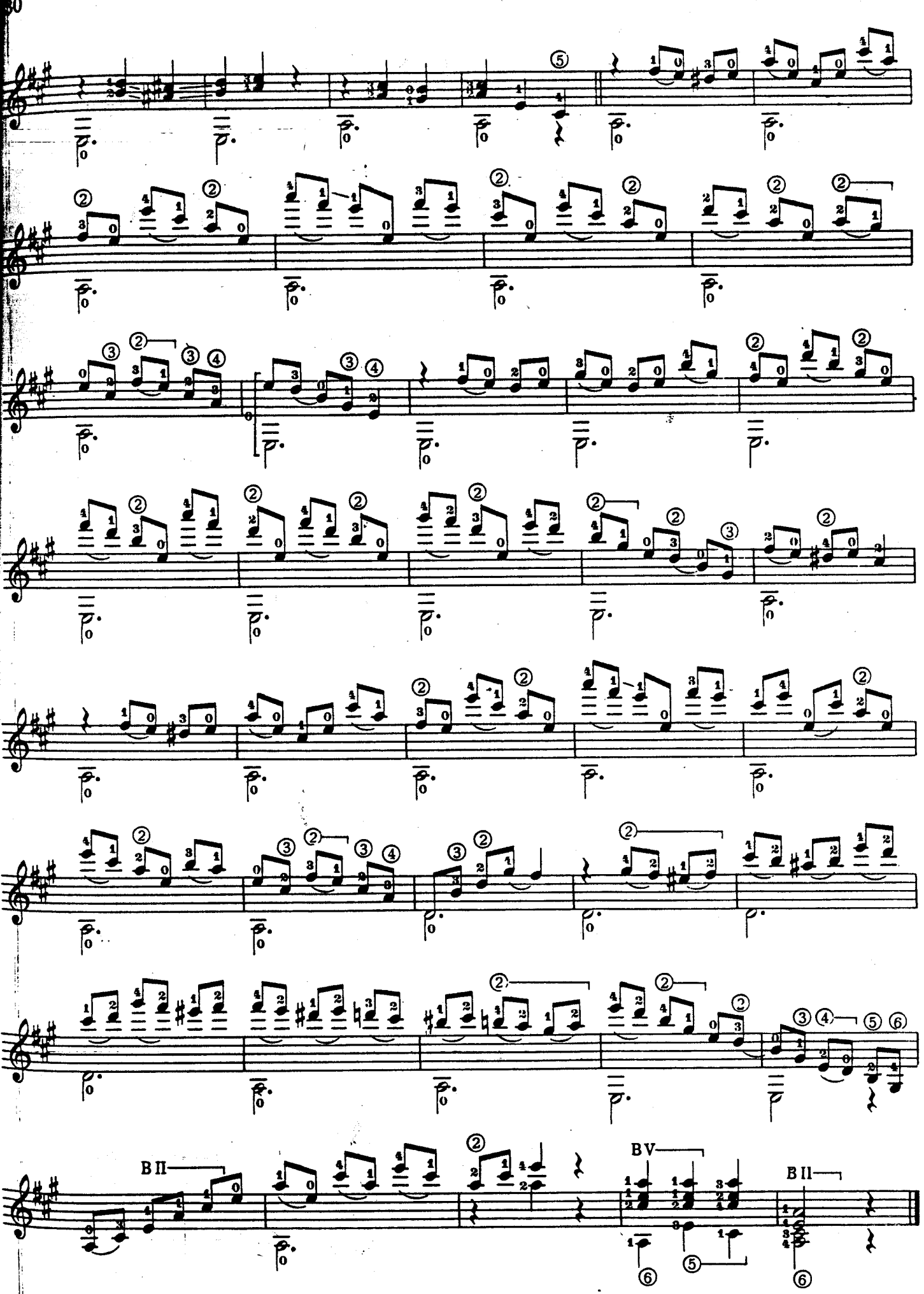

½B II
arm.
1.
2.


p i m i
mano sinistra sola
½B IX
½B II
½B VII
½B II
½B II
½B II
½B II
pizz.
BV
BV


BV
p i m i p i m i
1.
2.
1.
2.
½B II
arm.12
½B II
arm.12
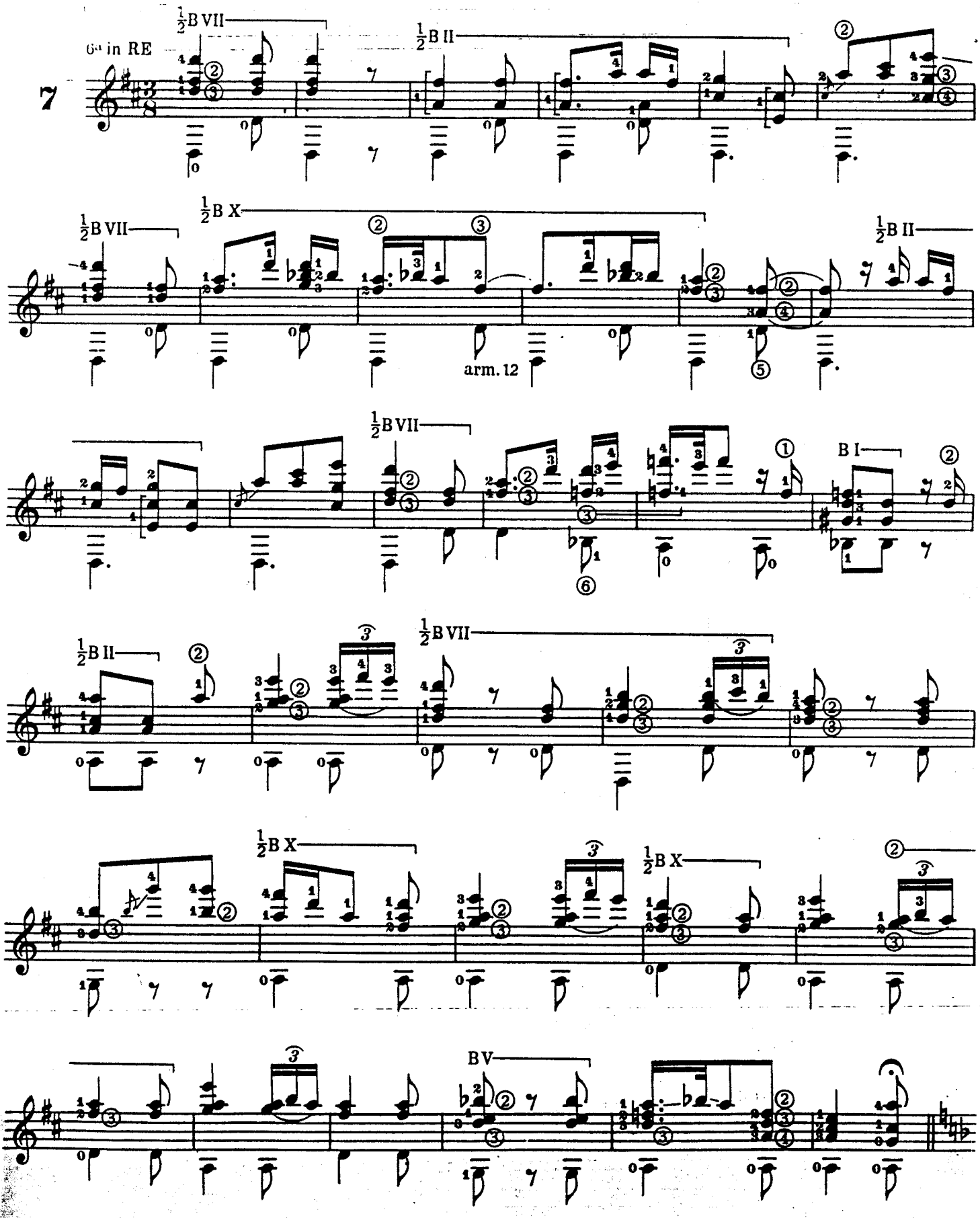

1.
2.
½B II
½B II
½B II
½B II
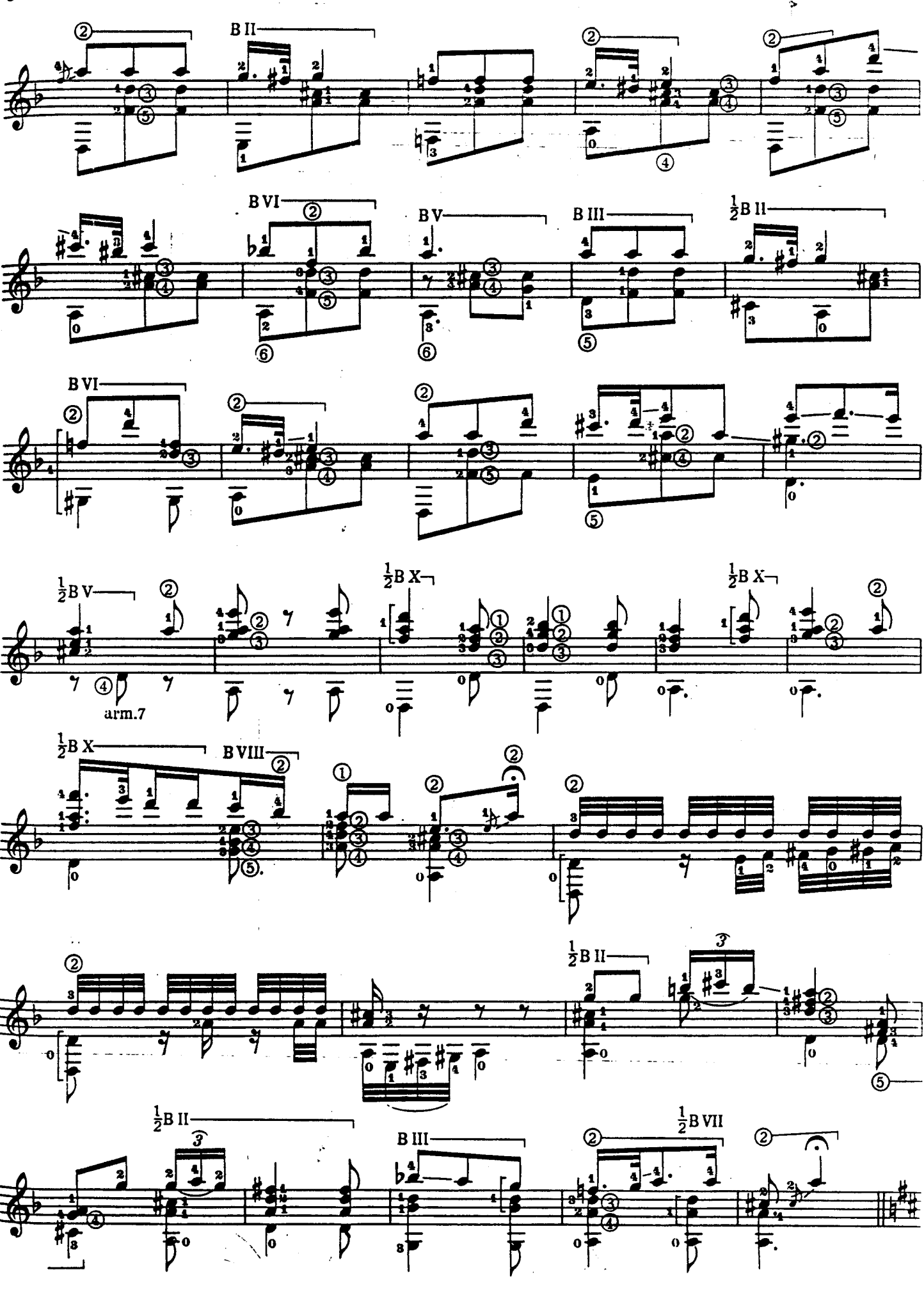

½B II
1.
2.

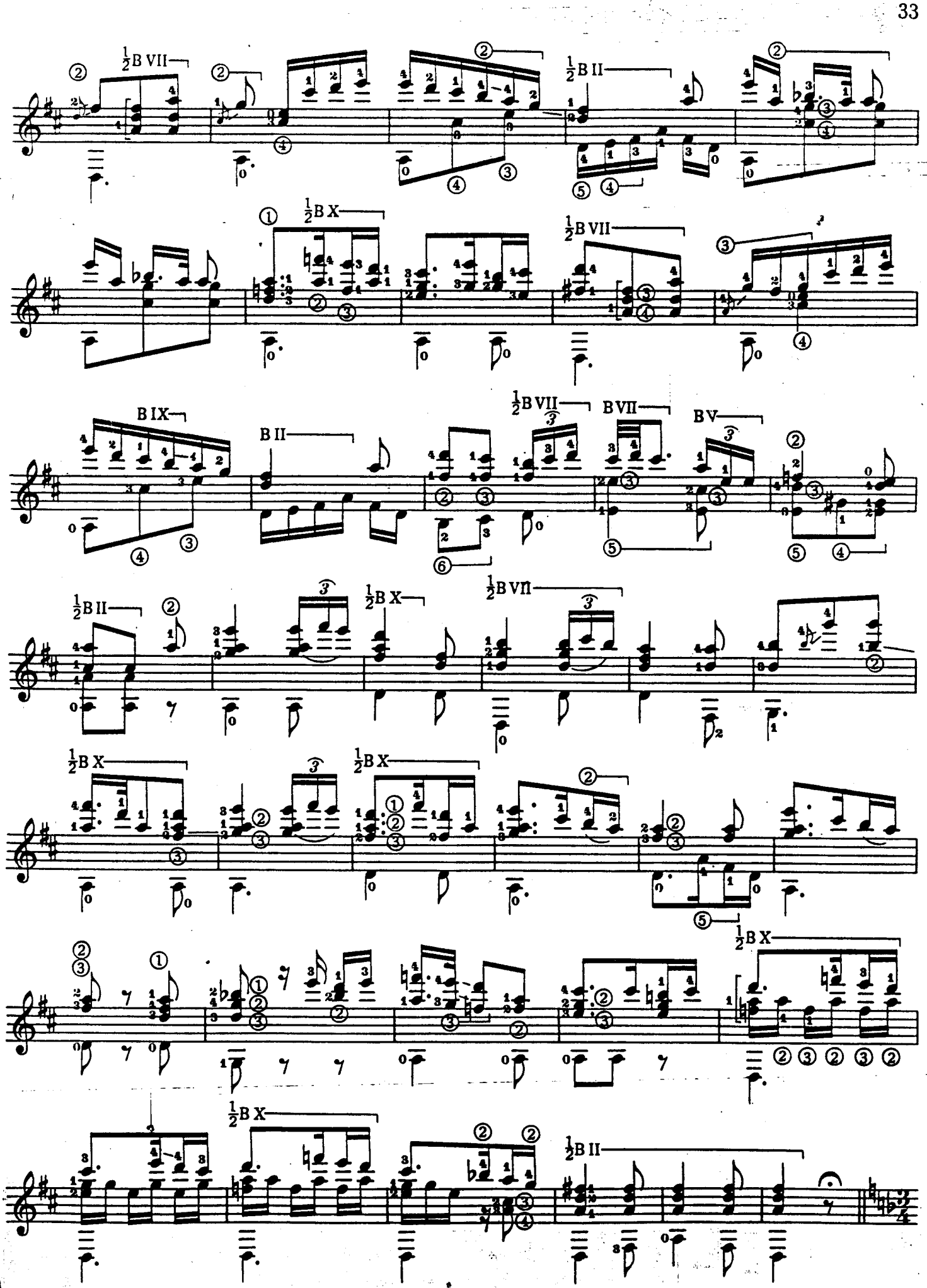

BII
BV
BII
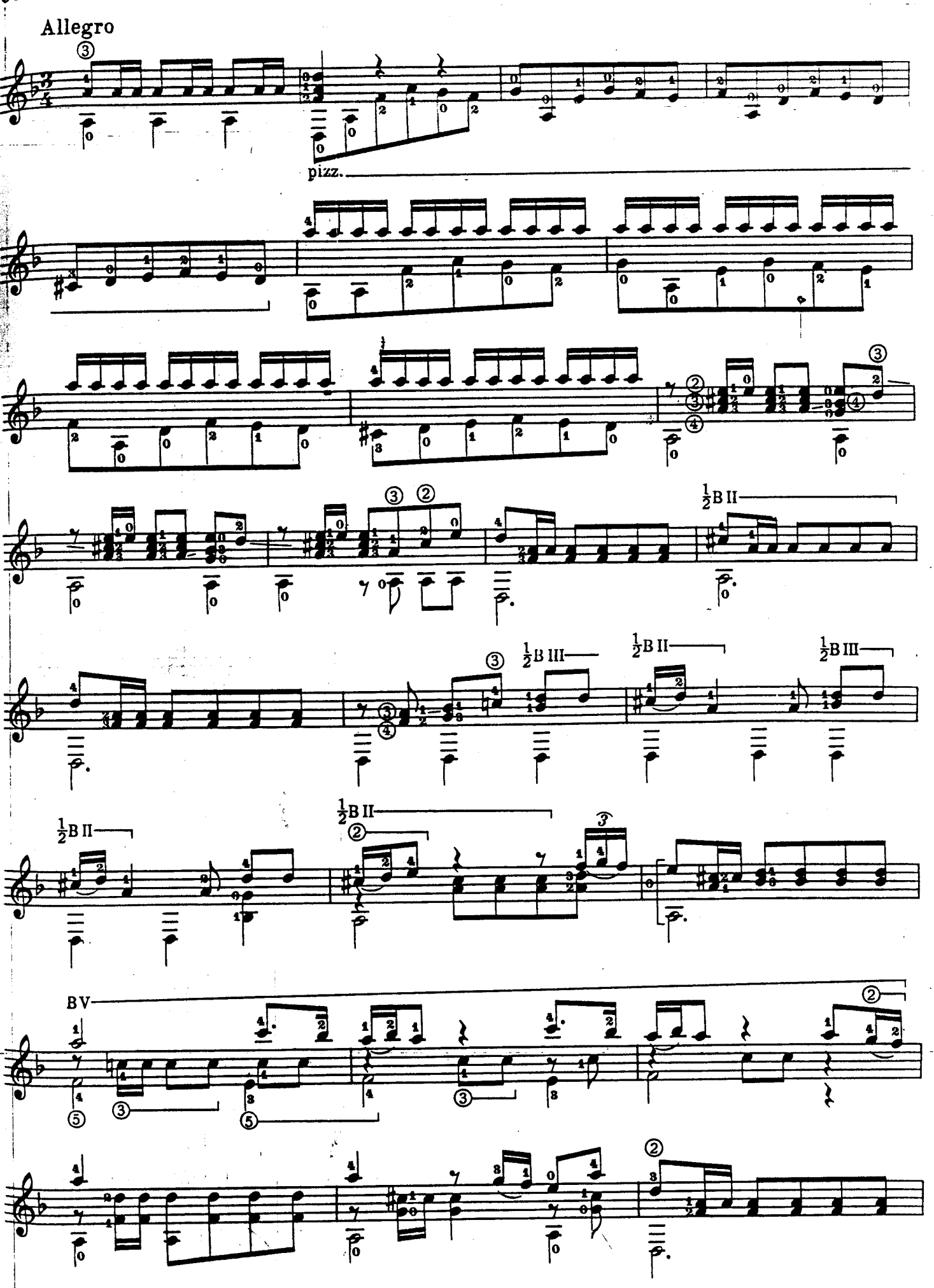
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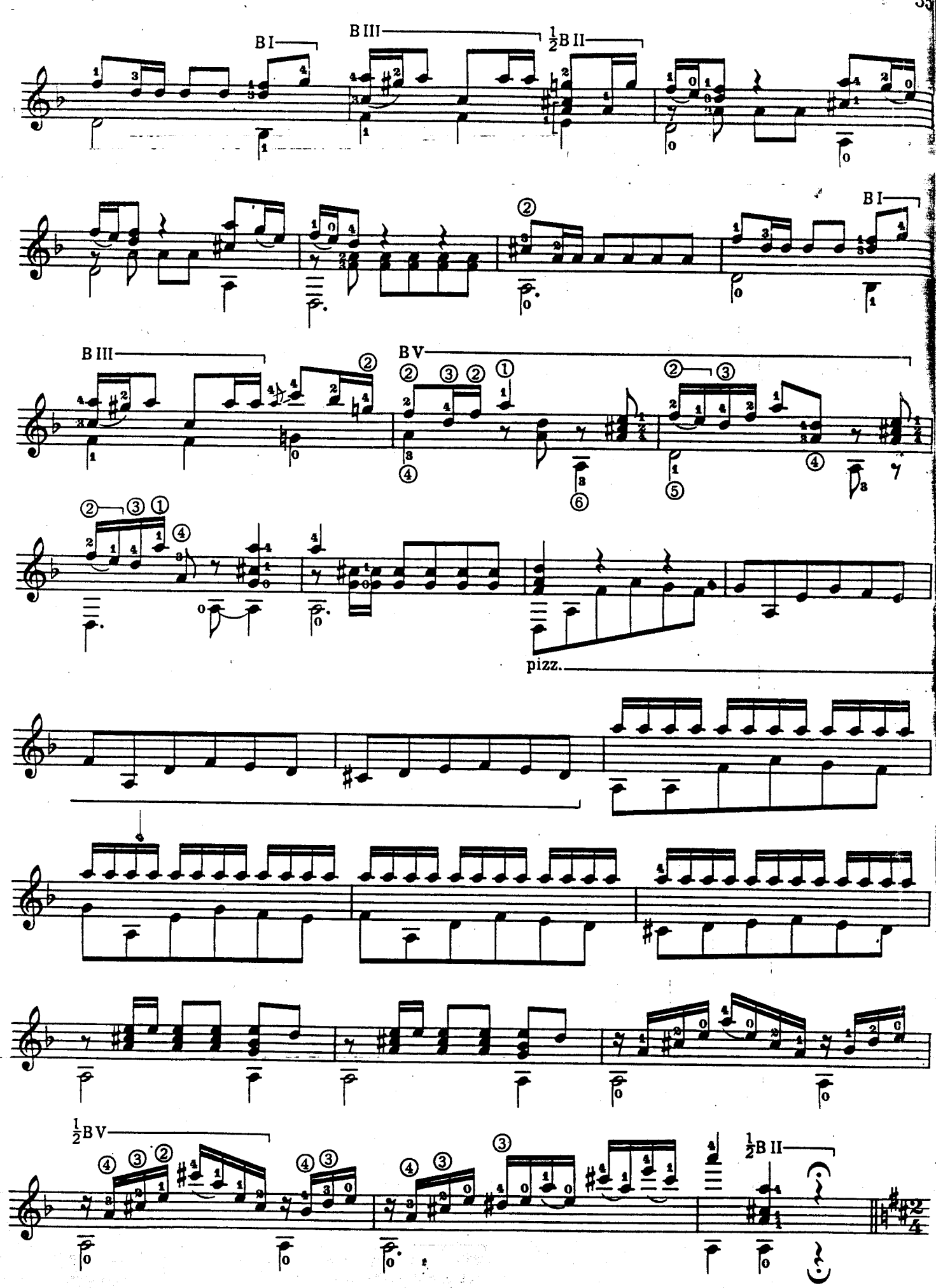
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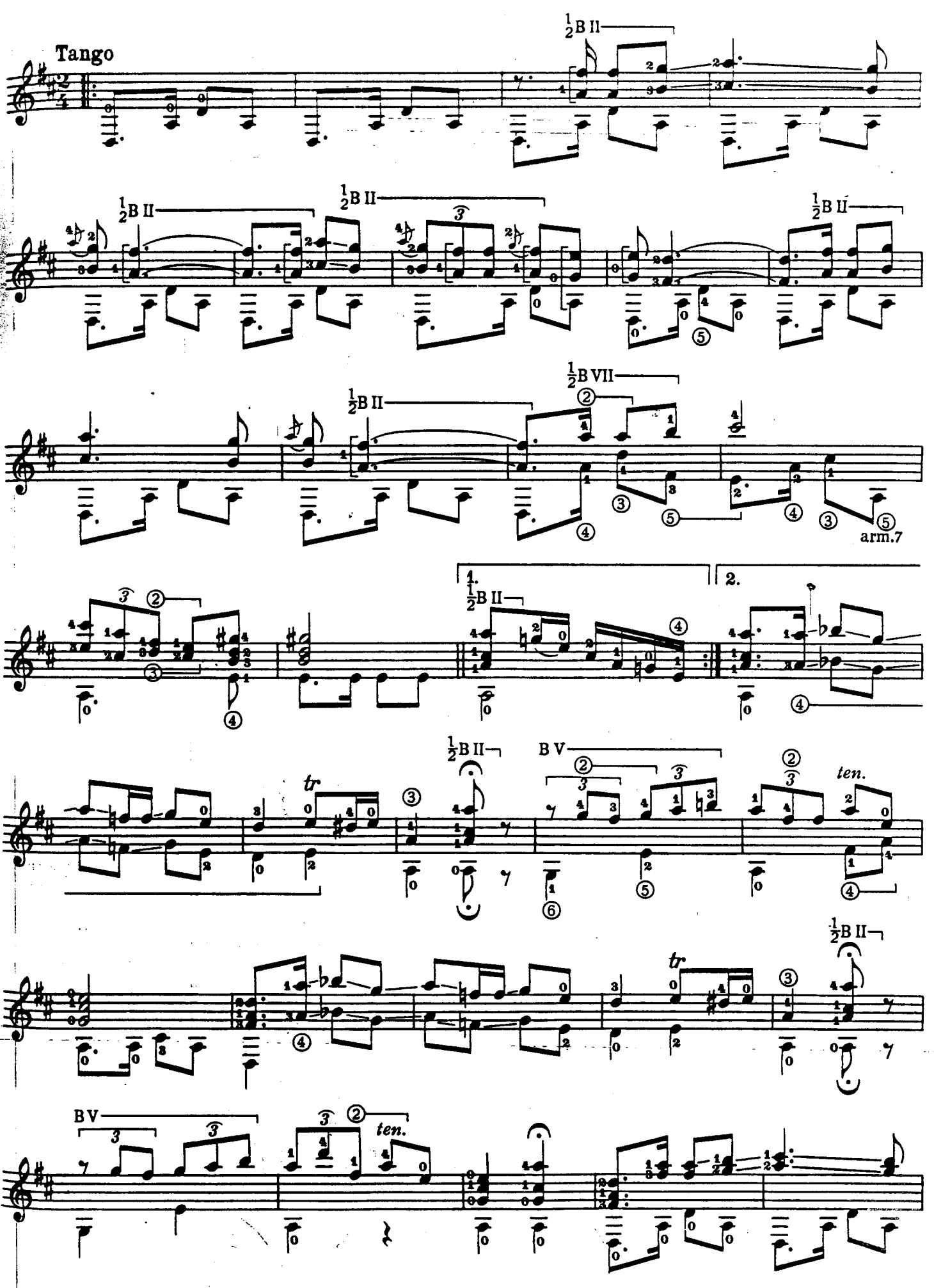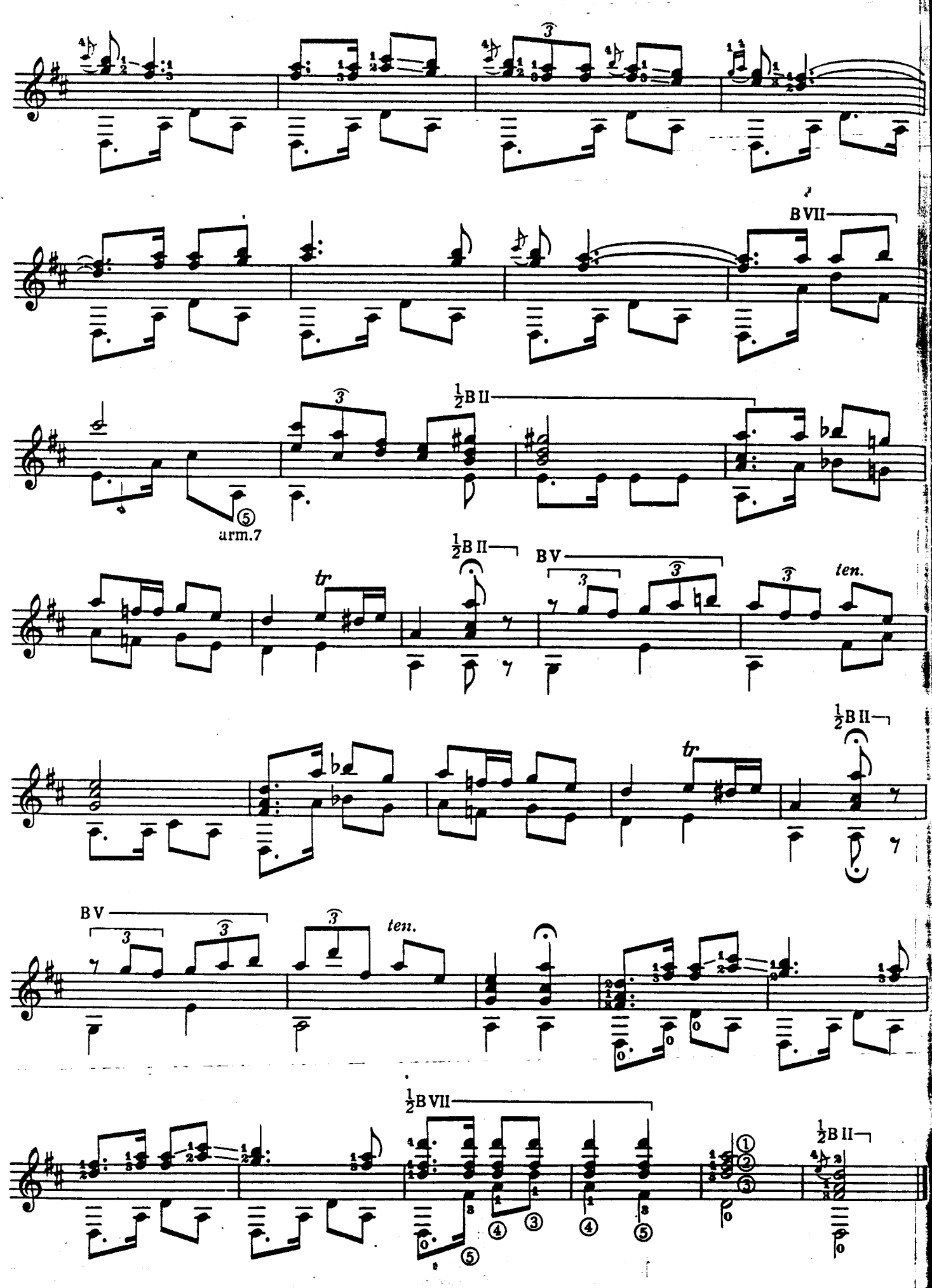



B II
B VI
B V
B III
½B II
B VI
½B V
½B X
½B X
arm.7
½B X
B VIII
½B II
½B II
B III
½B VII


½B VII
½B II
½B X
½B VII
B VII
B V
B IX
B II
½B II
½B X
½B VII
½B X
½B X
½B X
½B X
½B II


Allegro
pizz.
½B II
½B III
½B II
½B III
½B II
½B II
BV


B I
B III
½B II
B I
B III
B V
pizz.
½B V
½B II


Tango
½B II
½B II
½B II
½B II
½B VII
arm.7
1.
2.
½B II
tr
½B II
B V
ten.
tr
½B II
B V
ten.


BVII
½BII
arm.7
½BII
BV
tr
ten.
½BII
tr
BV
ten.
½BVII
½BII

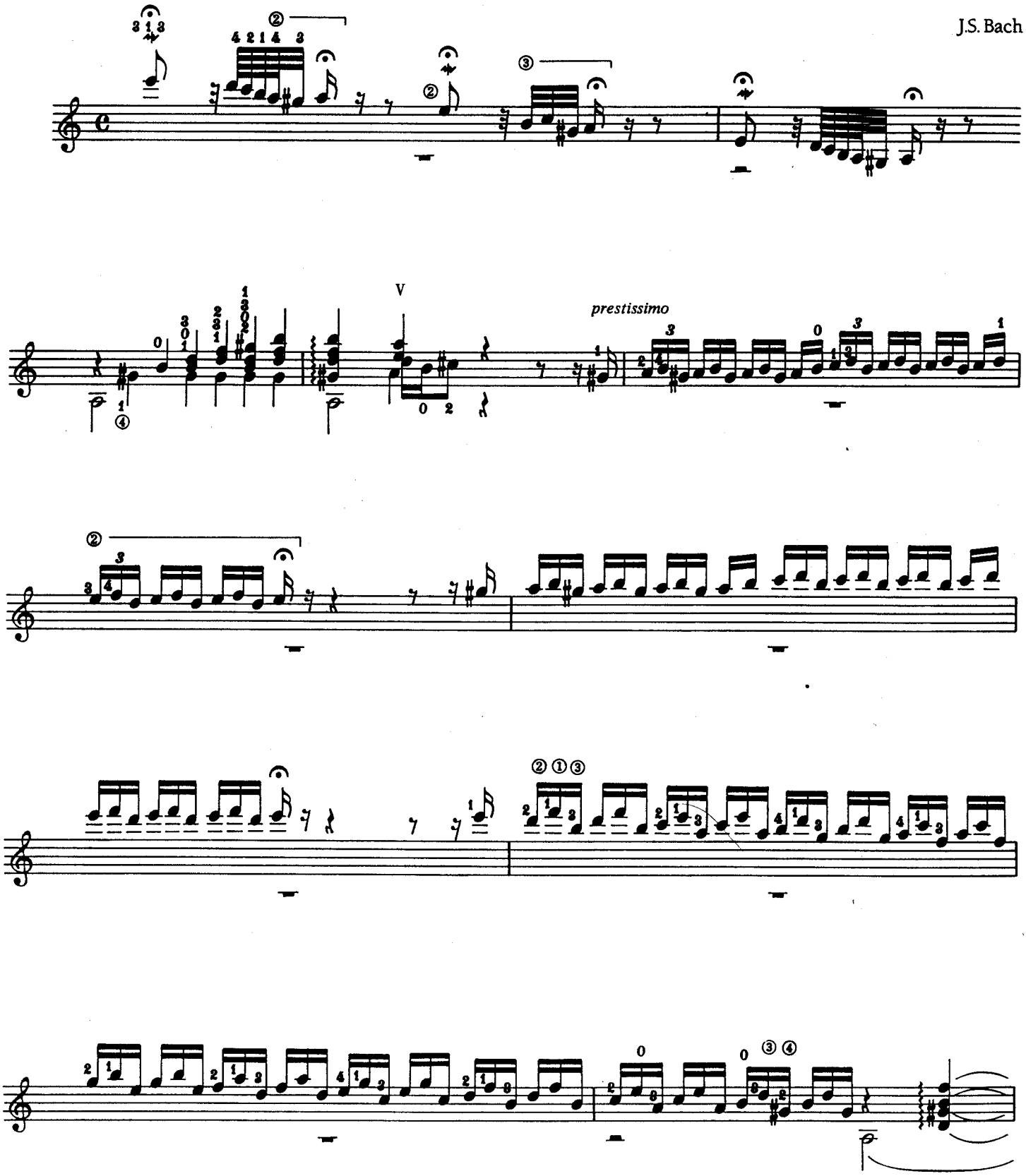
Toccata & Fugue

BWV 565

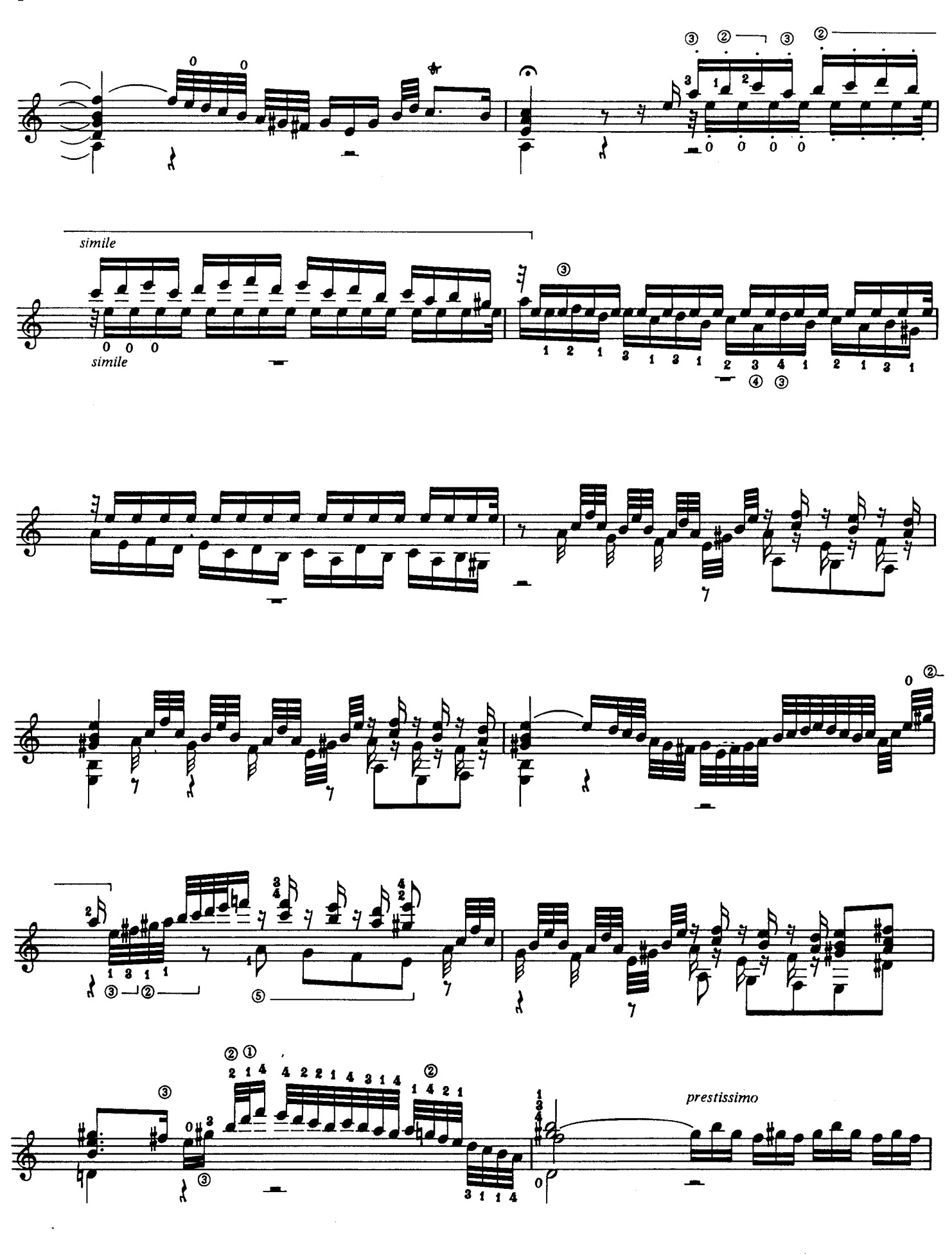
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Philip Hii
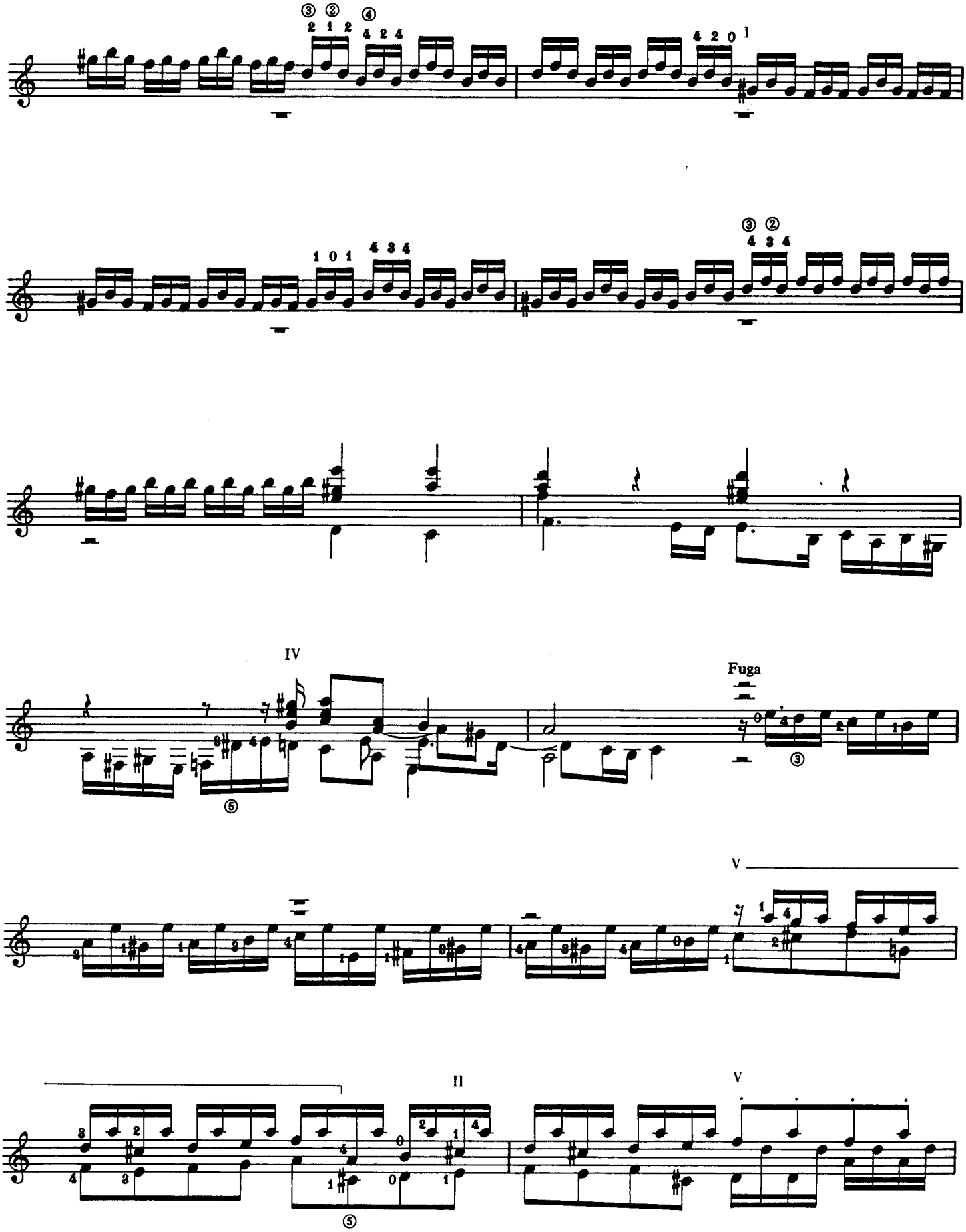
J.S. Bach

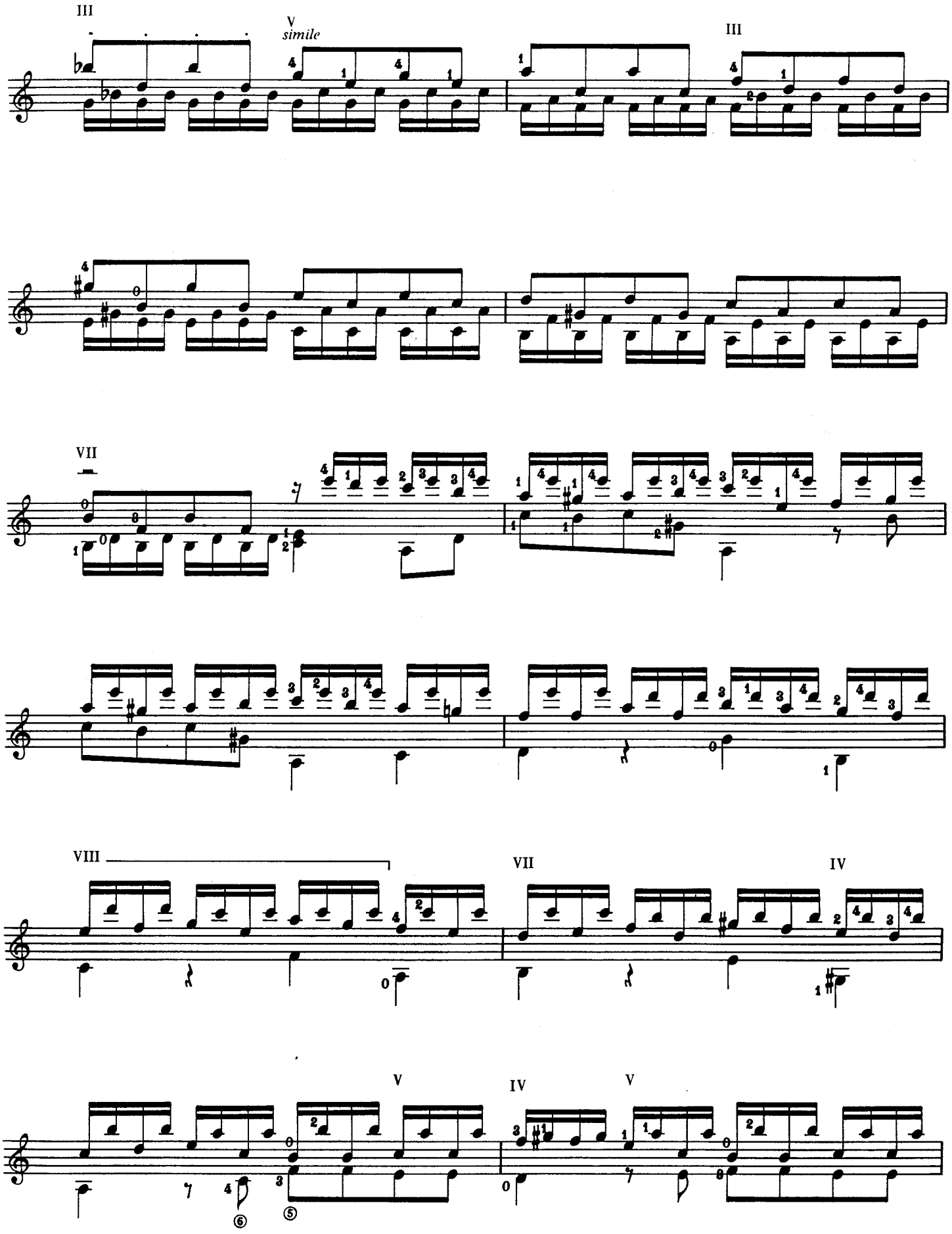
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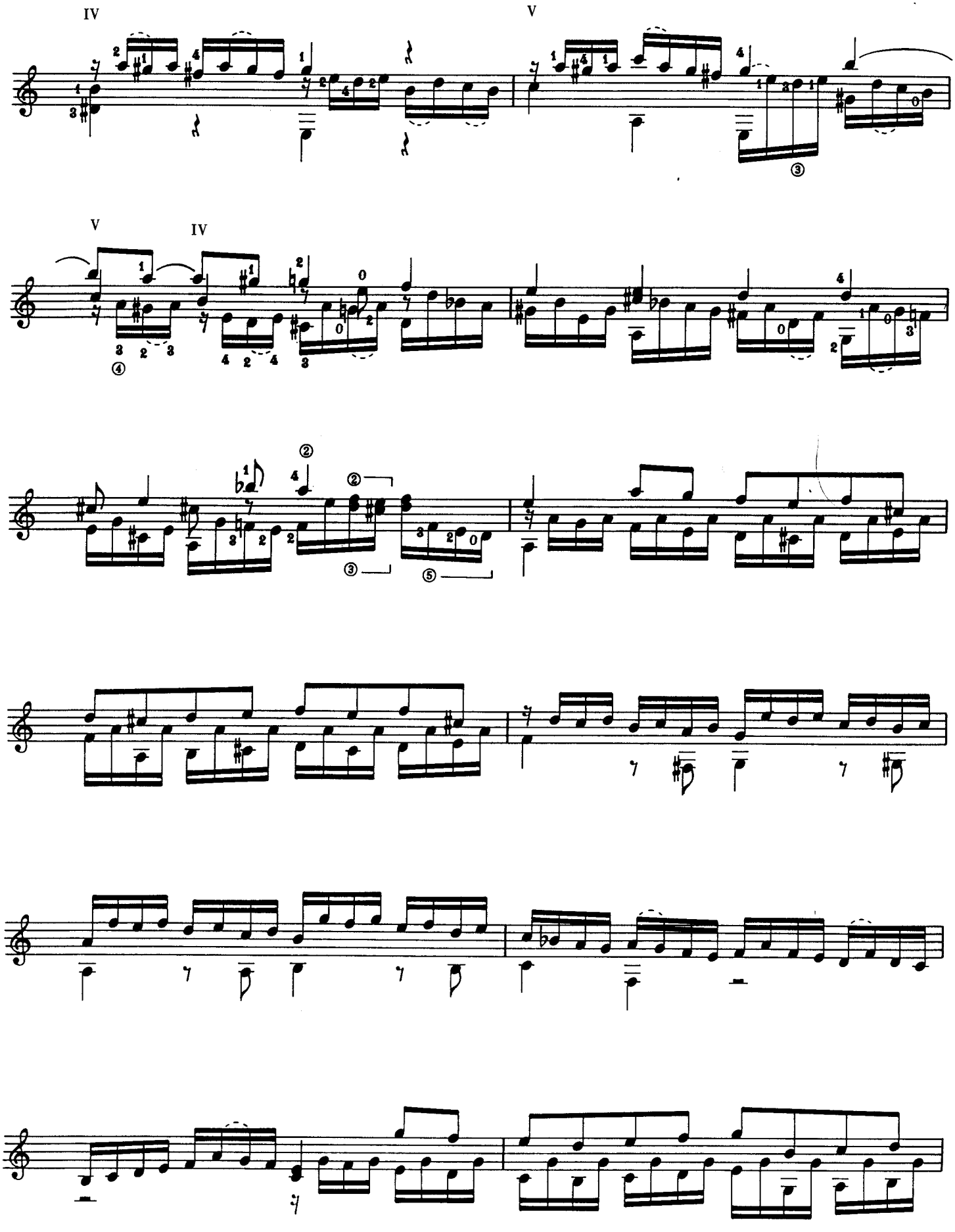


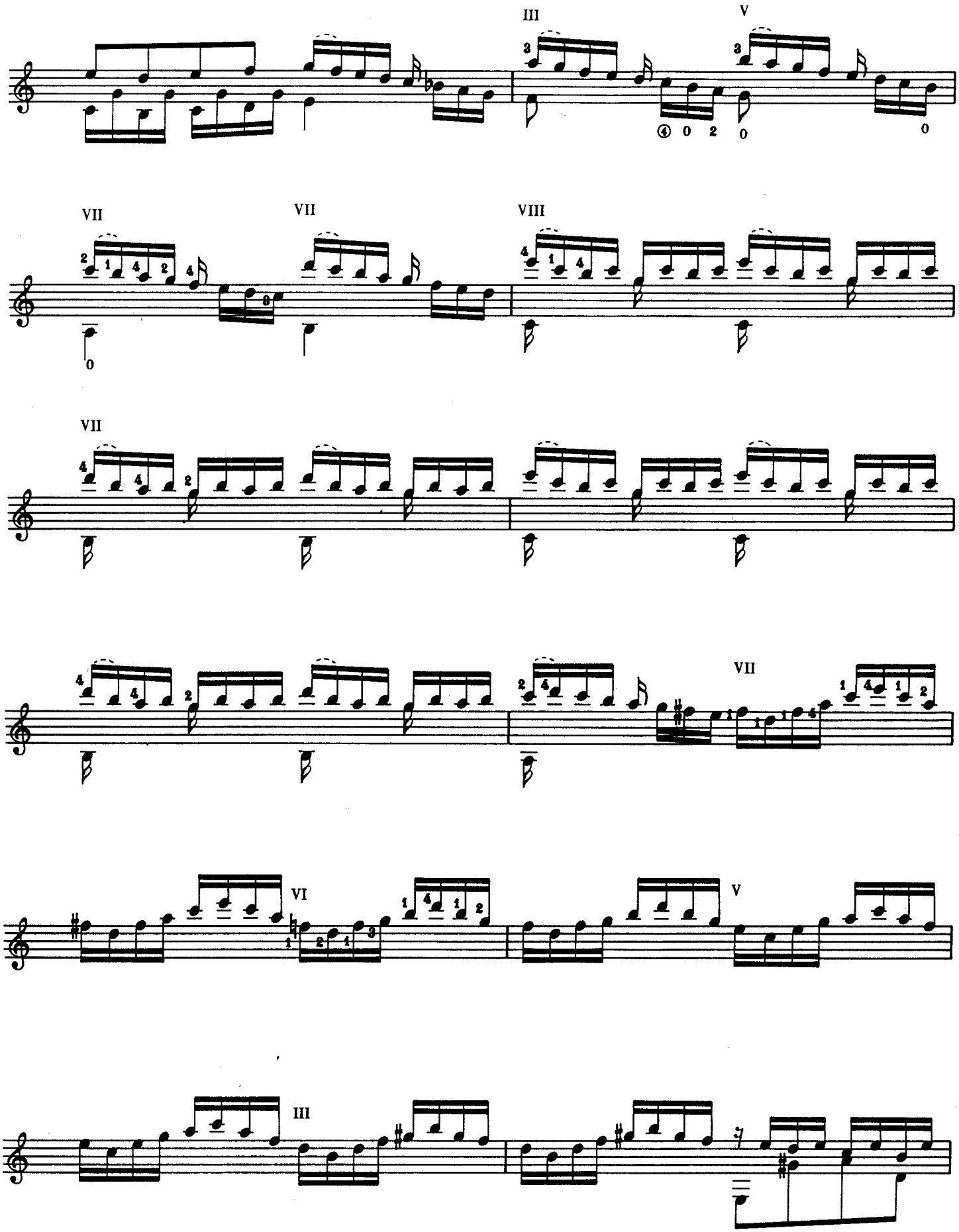
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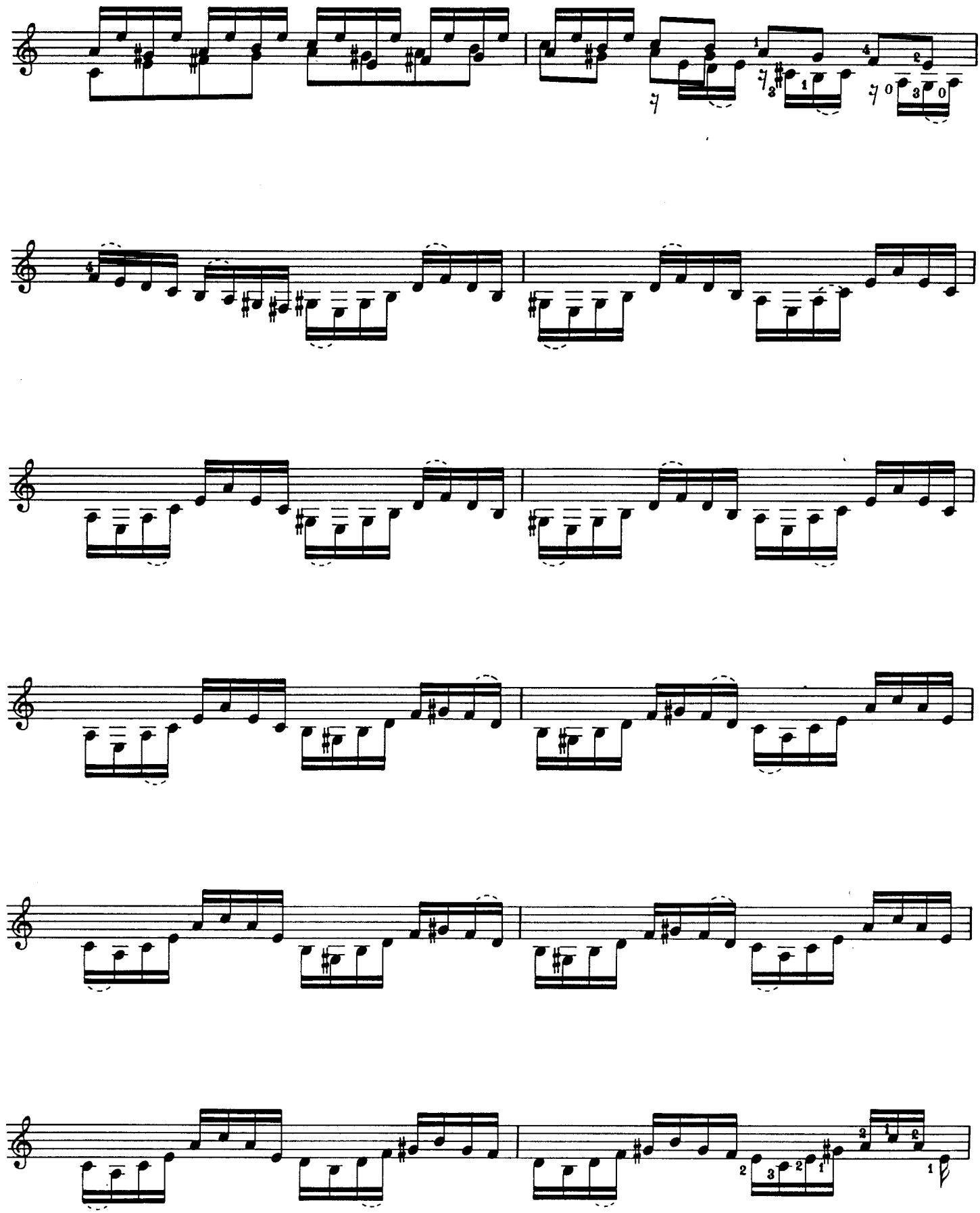

simile
simile
prestissimo

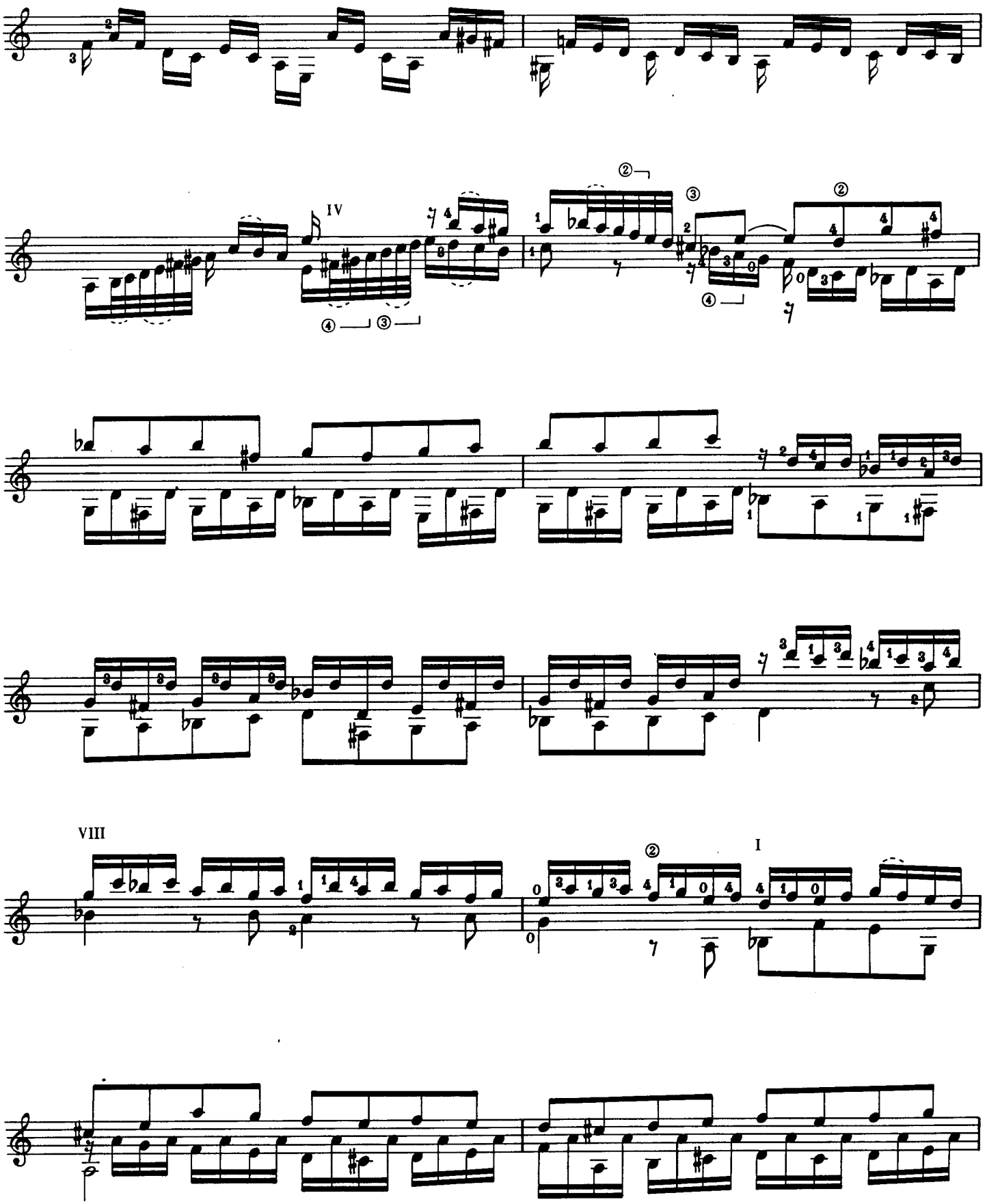

I
IV
Fuga
V
II
V
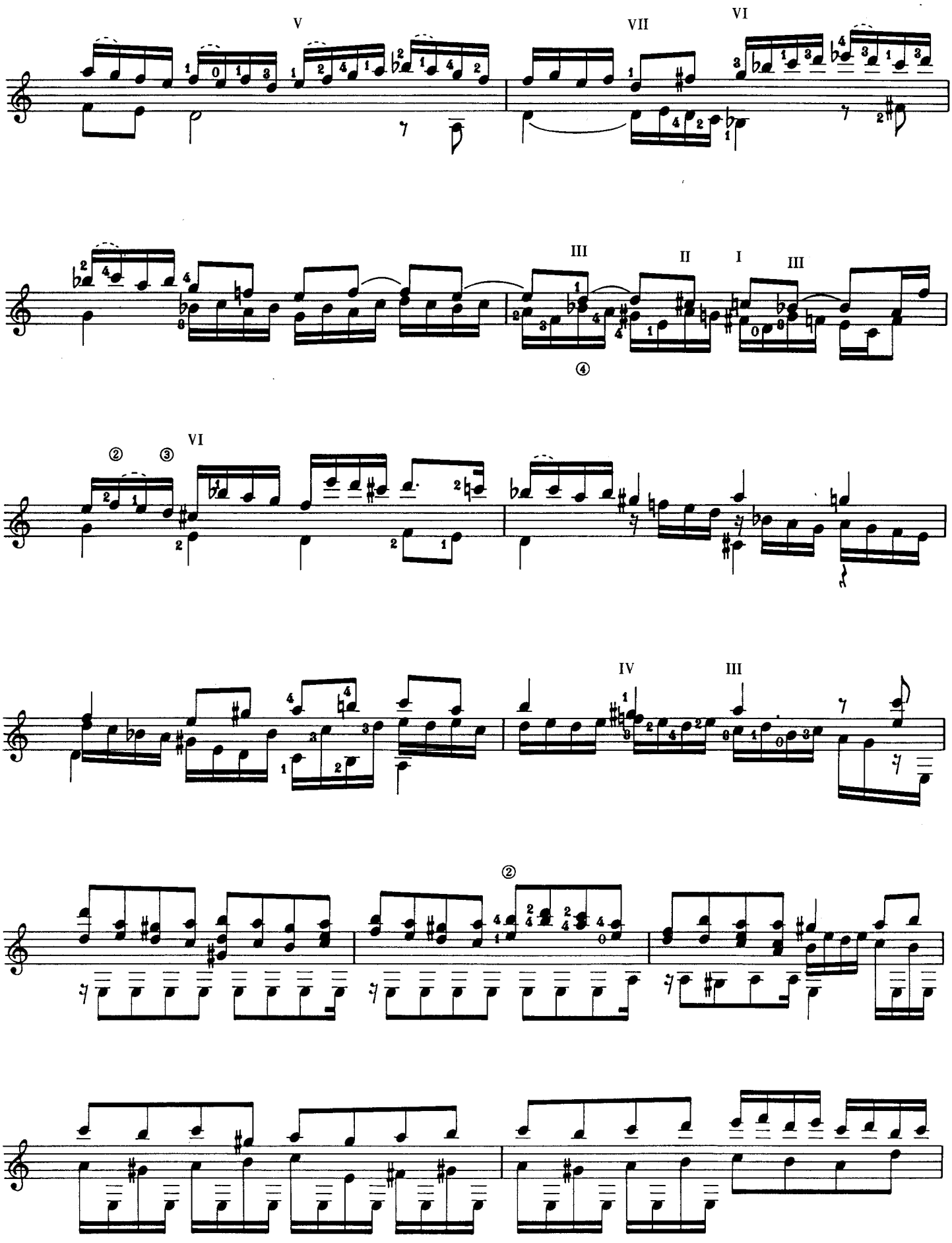

III
V
simile
III
VII
VIII
VII
IV
V
IV
V

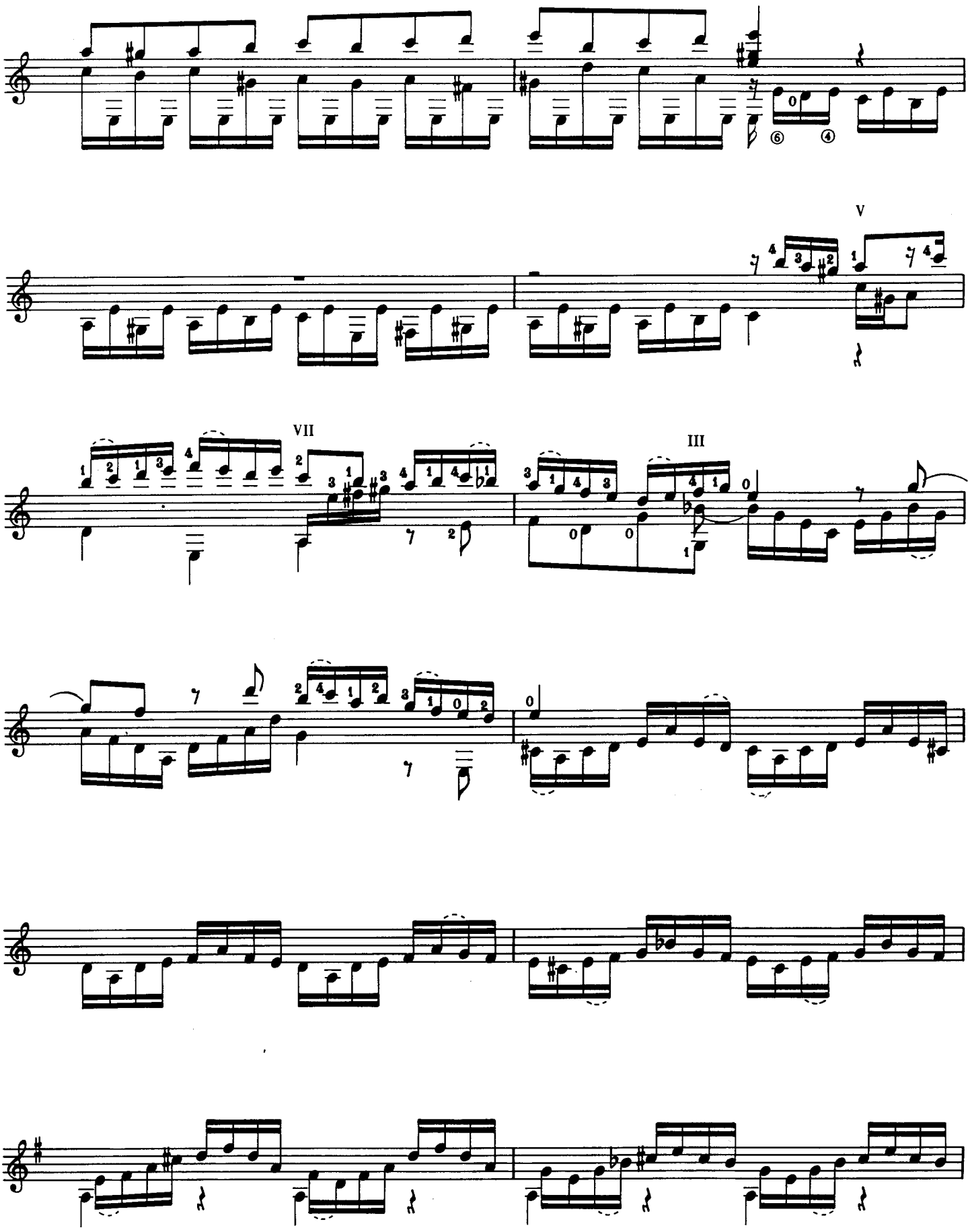

IV
V
V
IV
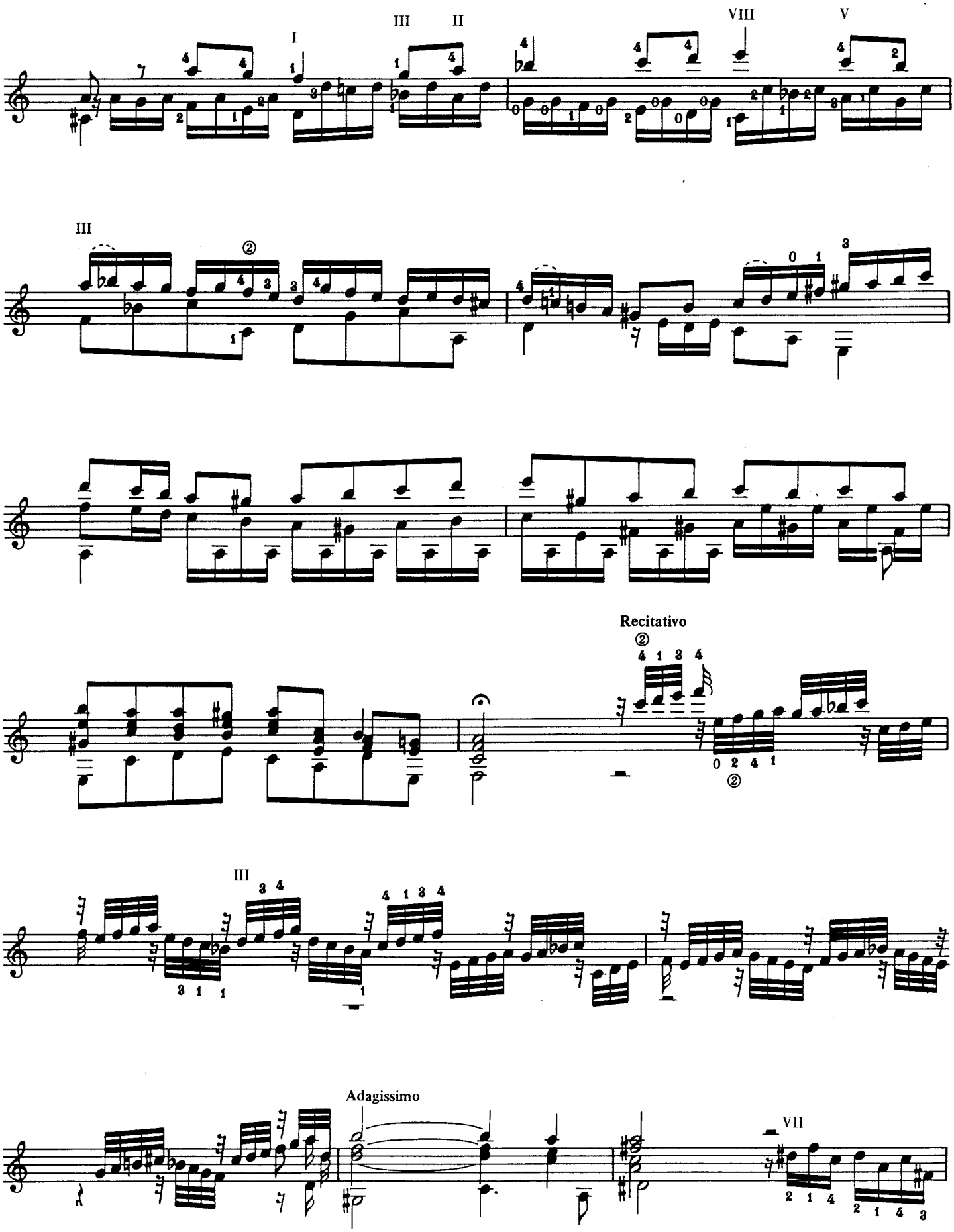

III
V
VII
VII
VIII
VII
VII
VI
V
III
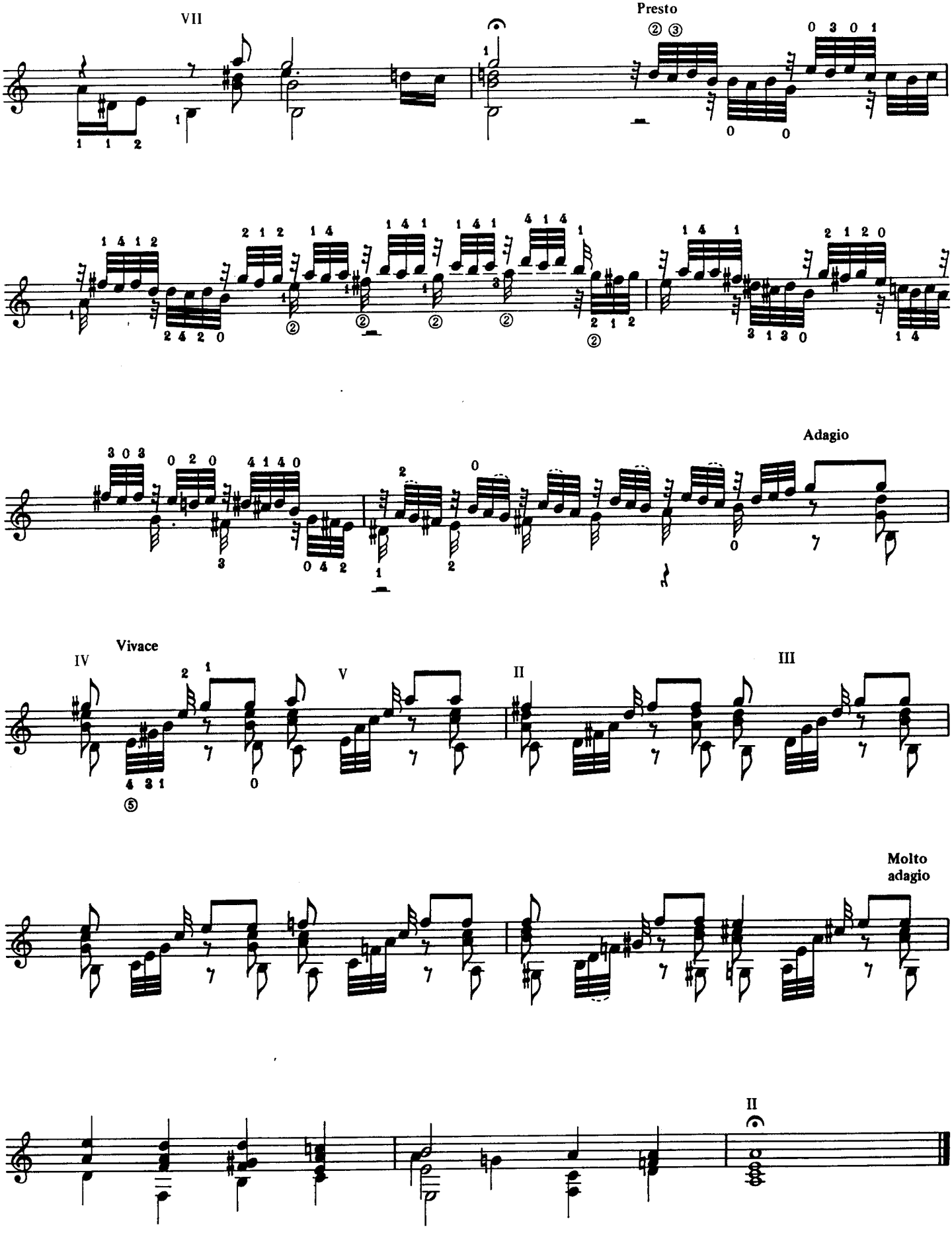



IV
VIII
I


V
VII
VI
III
II
I
III
④
②
③
VI
IV
III
②


V
VII
III
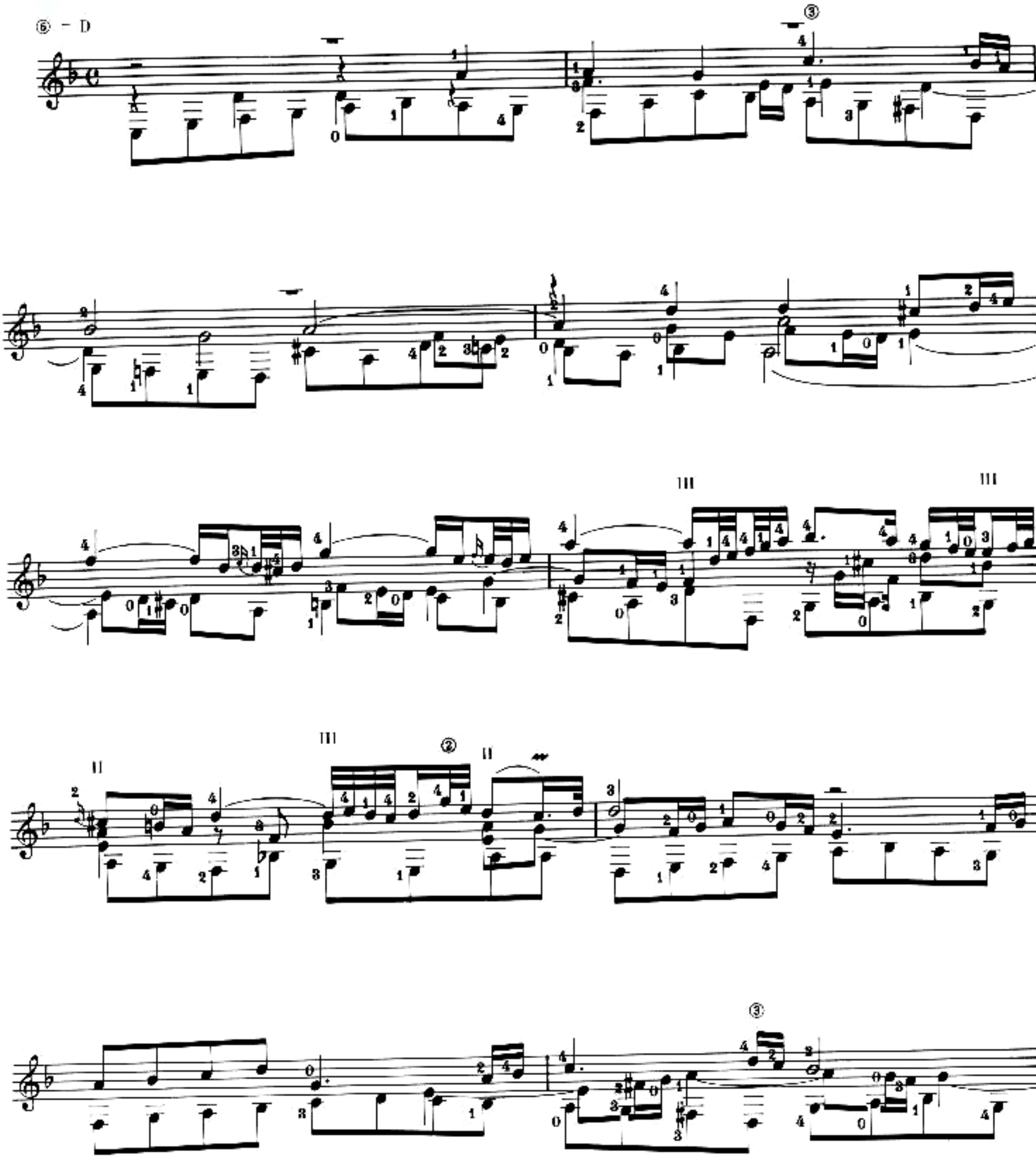

III
II
I
VIII
V
III
Recitativo
III
Adagissimo
VII


VII
Presto
Adagio
IV
Vivace
V
II
III
Molto
adagio
II

Nun Komm' der Heiden Heiland

BWV 659

J.S. Bach



V ② 4 3 4 V ② ①

VI ② V X

VII VIII III V

② III III ② ② V

② III

V III VI II III V

⑤

I

III

harm.

④

IX

②
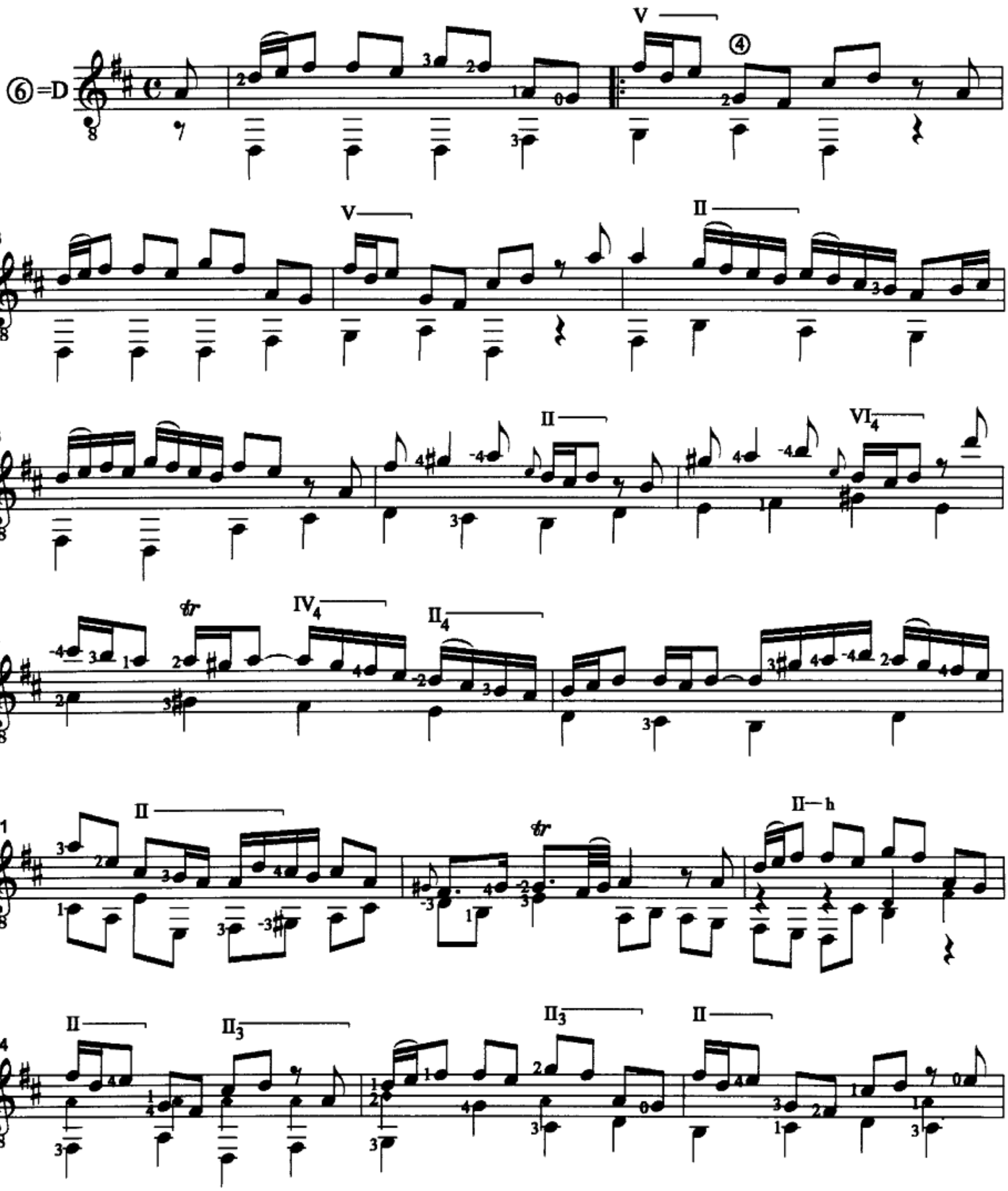
④

Sleepers, Awake!

(Wachet auf, ruft uns die Stimme)

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



NOTE: The notes with diamond-shaped noteheads are the chorale melody and must be played strongly to stand out clearly in the counterpoint. They are not harmonics.

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17
II
II4
tr
20
II
II3
1.
II4
tr
22
2.
II
tr
25
II
VI4
28
IV4
II4
30
II
tr
II3
II
33
IV
VII

36 VII ③ ② II

39 IV

42 VI IV5

44 II3 V

47 VII

50 VII ② II II4

53 II3 tr

Chromatic Fantasy & Fugue

BWV 903

J.S. Bach

Fantasia

II I V IV III II I

1 1 4 1 0 3 1 4 4 1

3 3 3

VII IV

0 2 2 1 2 4 4 1 4 2 2 1 4 2 1

0 4 3 2 1 4 1 4 4 2 4 2 1 3 1 4

0 1 f p

II I

0 3 0 1 2 4 0 1 2 4

0 8 f f p

②

1 3 0 3 0 2 0 3 0 4 0 3 1 2

2 3 4 1 2 4 0 1 2 1 2 4 1 2

f

0 3 1 4 1 1

IV IV V

0 1 3 4 3 1 4 1 1 2 4 1 3 1–1

3 4 1 3 4 3 1 4

(V)

2 4 1 4 3 1 1 2

② ③

4 2 1 3 0 1 4 2

1 0 4 0 2 0 4 2 1

VII

②

1 3 4 2 1 0 4 2 0 4 2

4 1 2 4

1 3 1 3 0 1 2

2 4 1 0 0

VI

1 0 2 4 2 4 2 1

1 4 1

VII

3 3 3 3 3 3

0 0

1

arpeggio

IV

4

1 2 1 4 1

2

f *p* *f*

VII

1 4 2

VI

0 1 2

2

arpegglo

arpeggio

3

Recitativ.

IV

III

p

p

IV ② III III III

I ② ② ②

II VI VI

p

f

p

III

VII

p

(4–2)

VII V IV

IV VII ③

II IV VII IV

V IV II

Fuga

IV

VII

III

4–2

II

II

IV

VII VII VI VII V

II I II II

VII IV II

VII VII VI

I II

IV II IV III IV

II IV

VI VII VI IV I II

IV II

II

V VI

V I V

3

0

V III

VII V

⑤
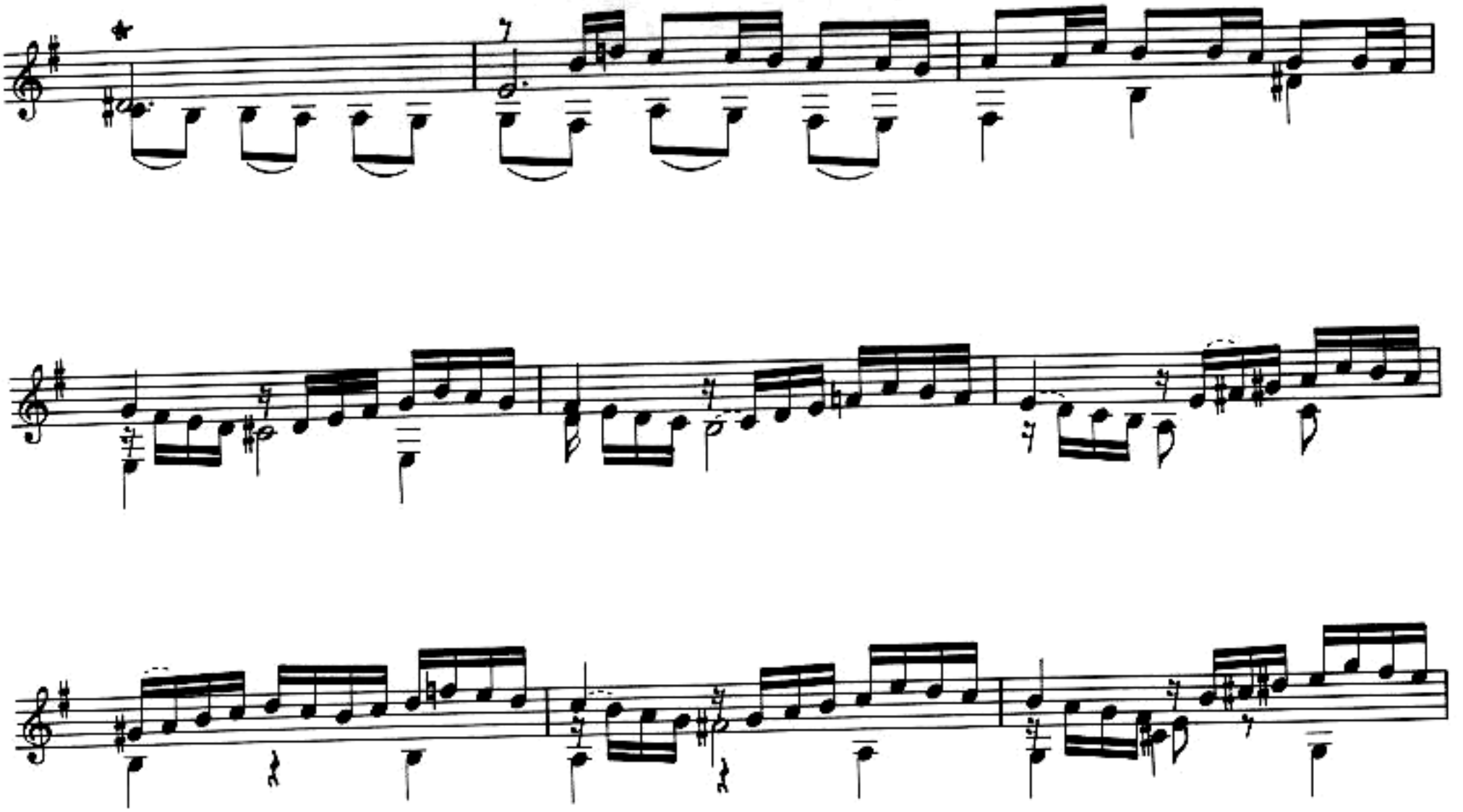
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IV

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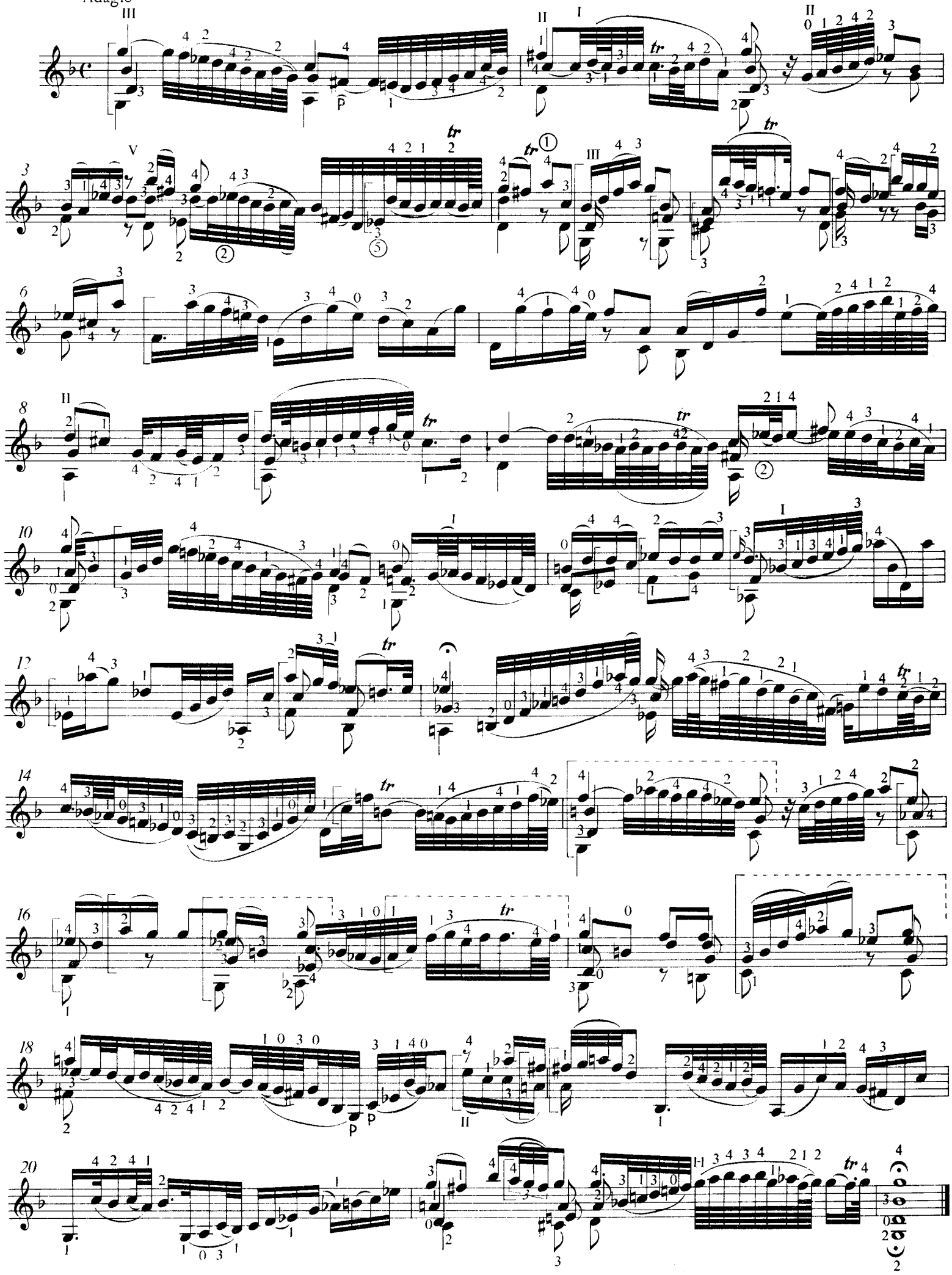
②

③


VII
VIII
VII
X
VII
IX
IV
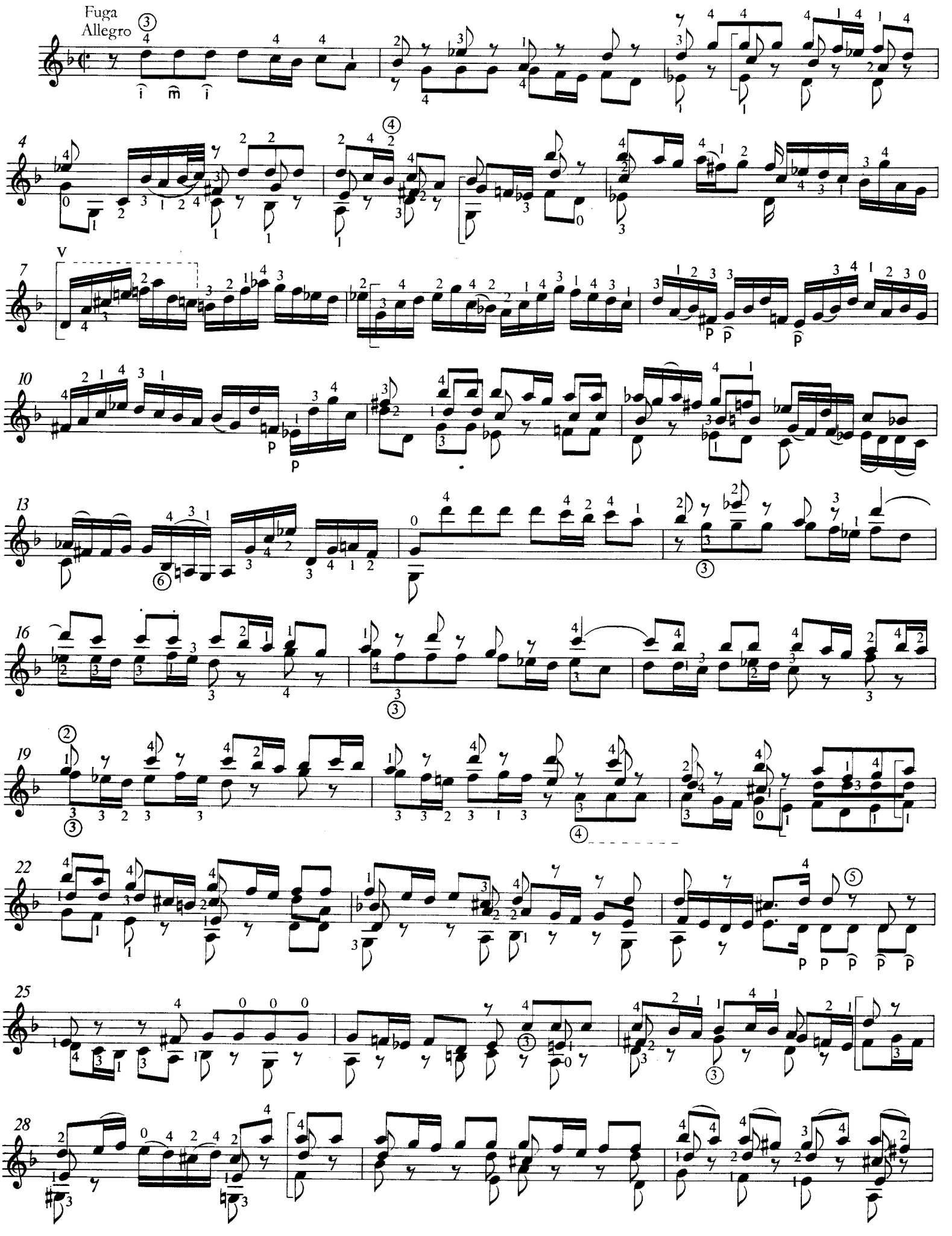
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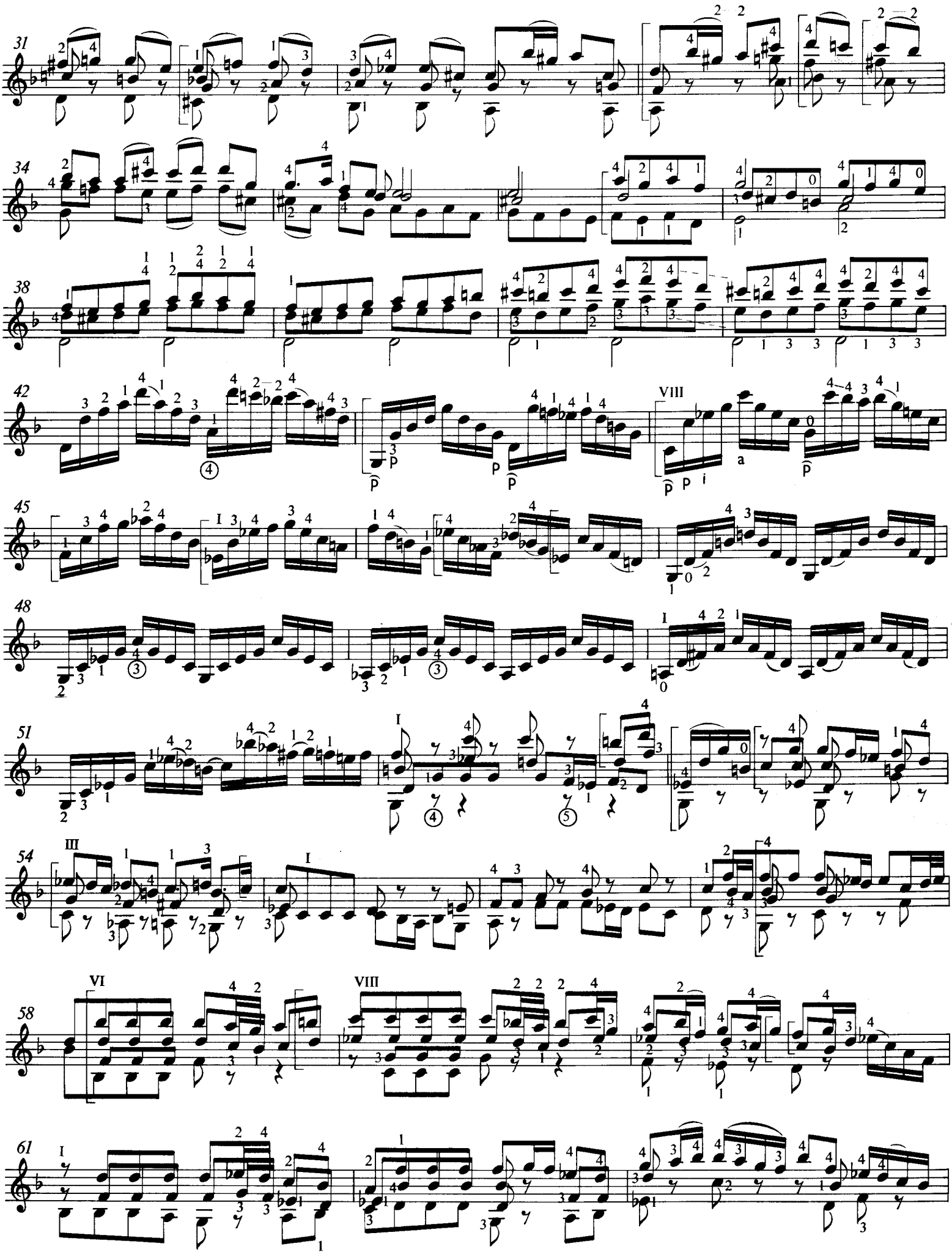
Johann Sebastian Bach
(1685–1750)

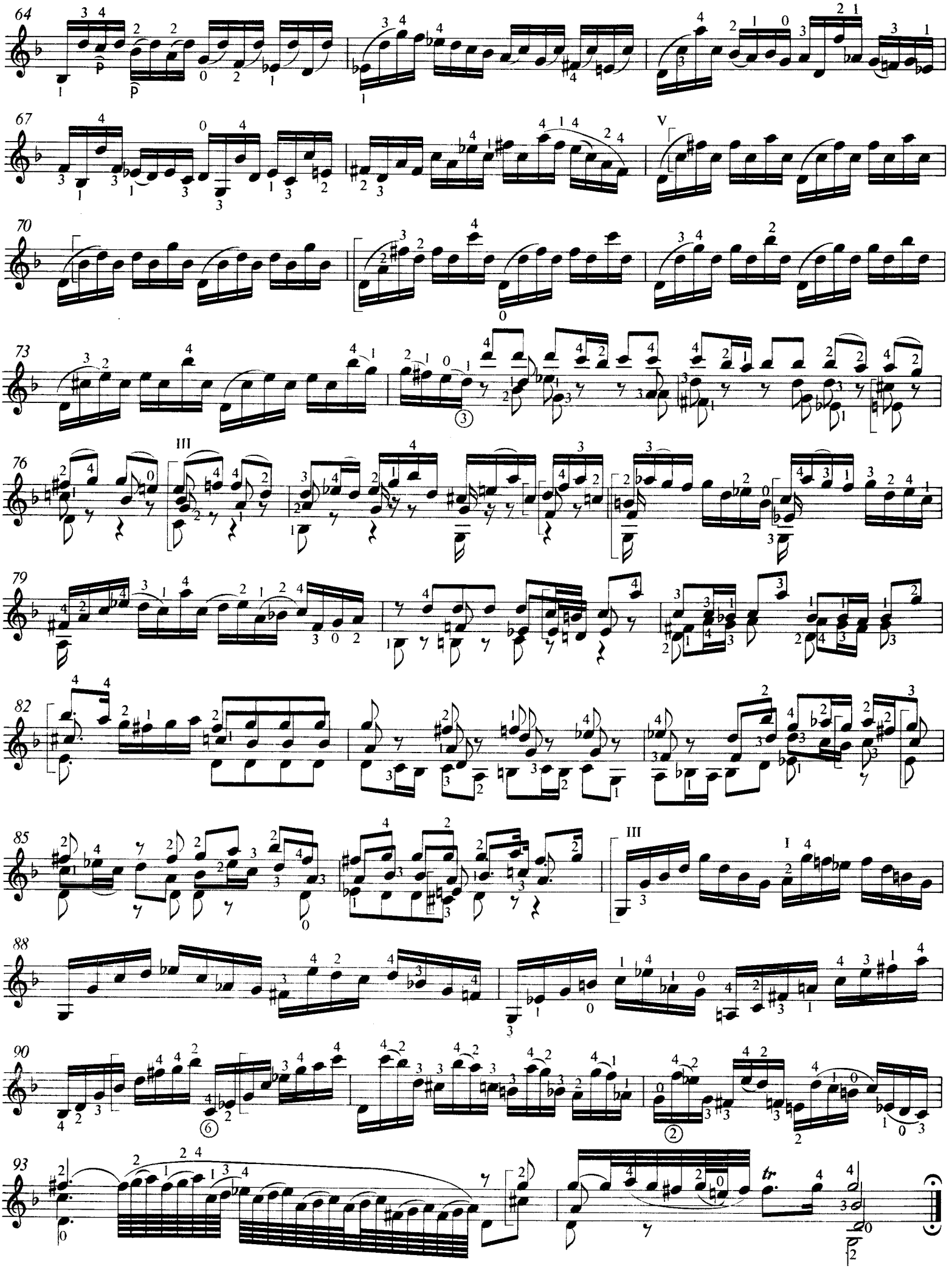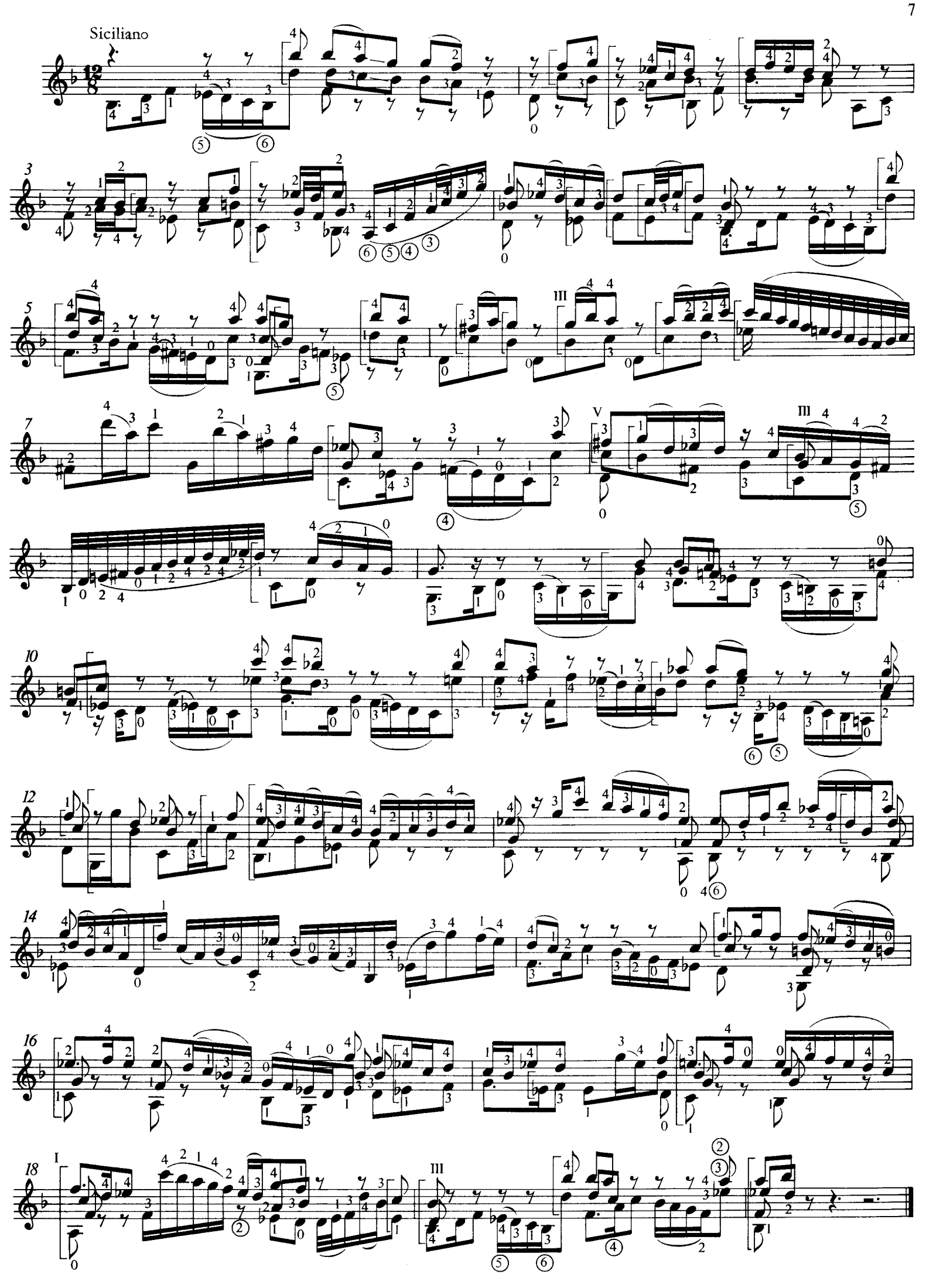


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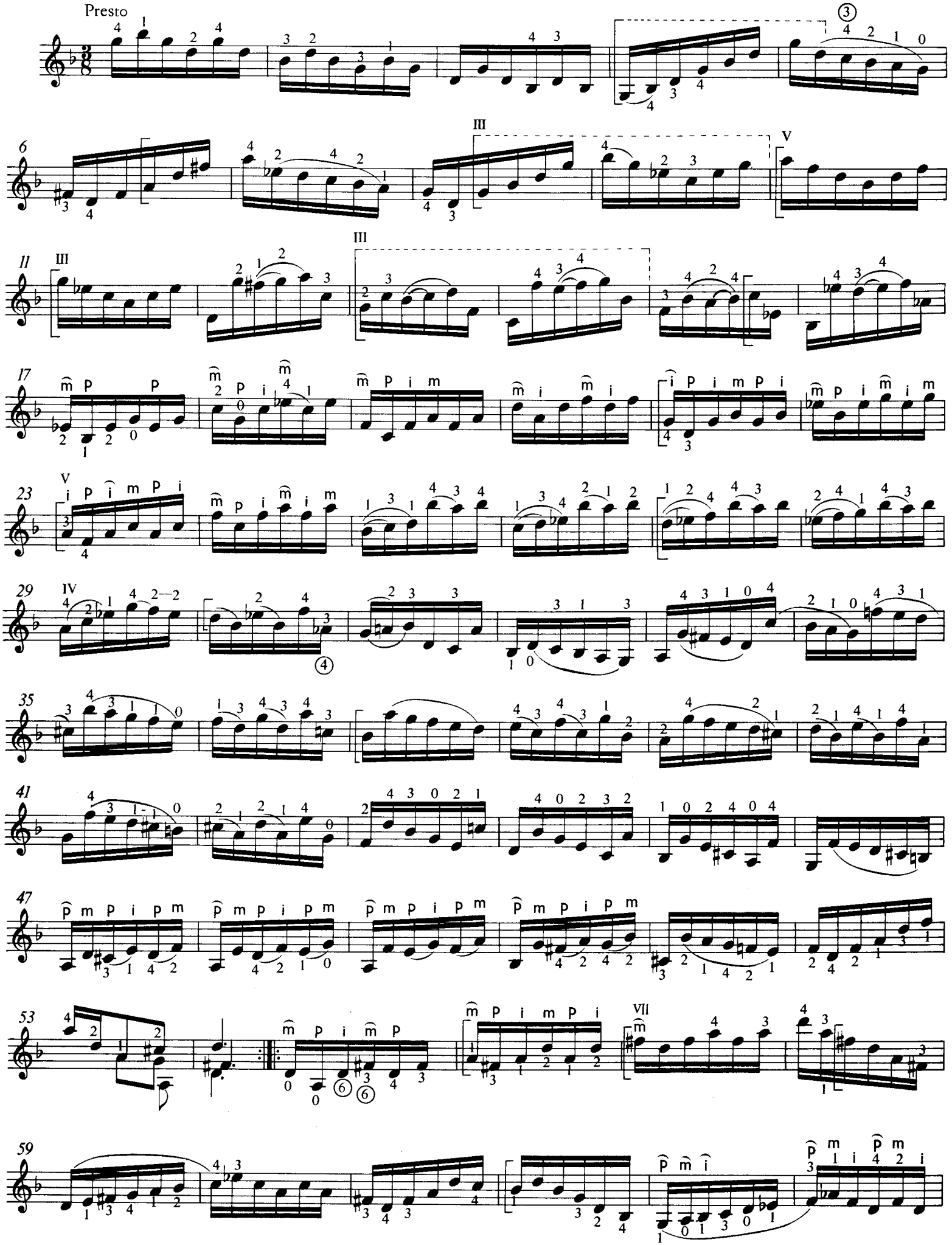
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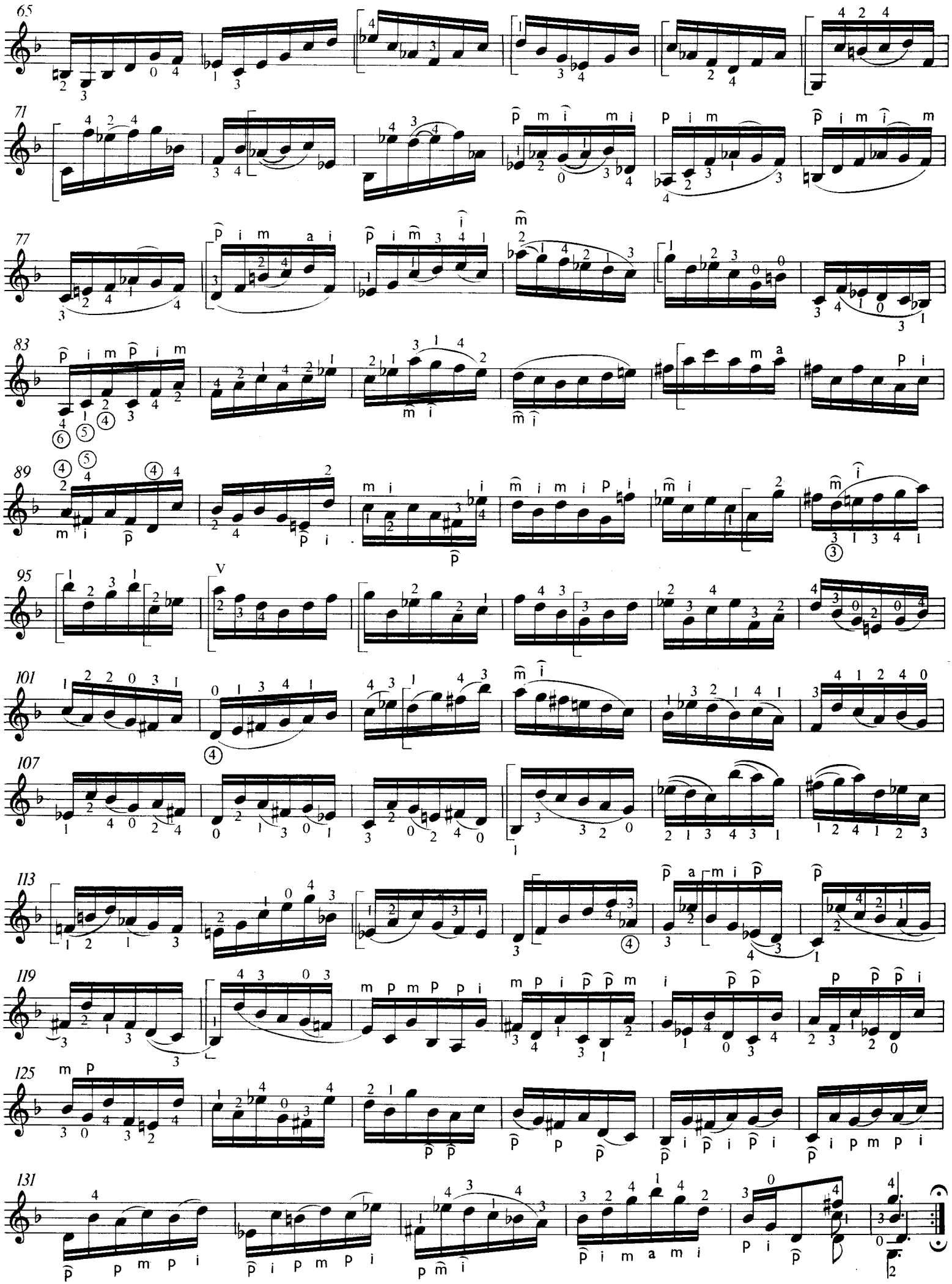

Fuga
Allegro
4
7
10
13
16
19
22
25
28




64
67
70
73
76
79
82
85
88
90
93


Siciliano
3
5
7
10
12
14
16
18


Presto
6
11
17
23
29
35
41
47
53
59


65
71
77
83
89
95
101
107
113
119
125
131
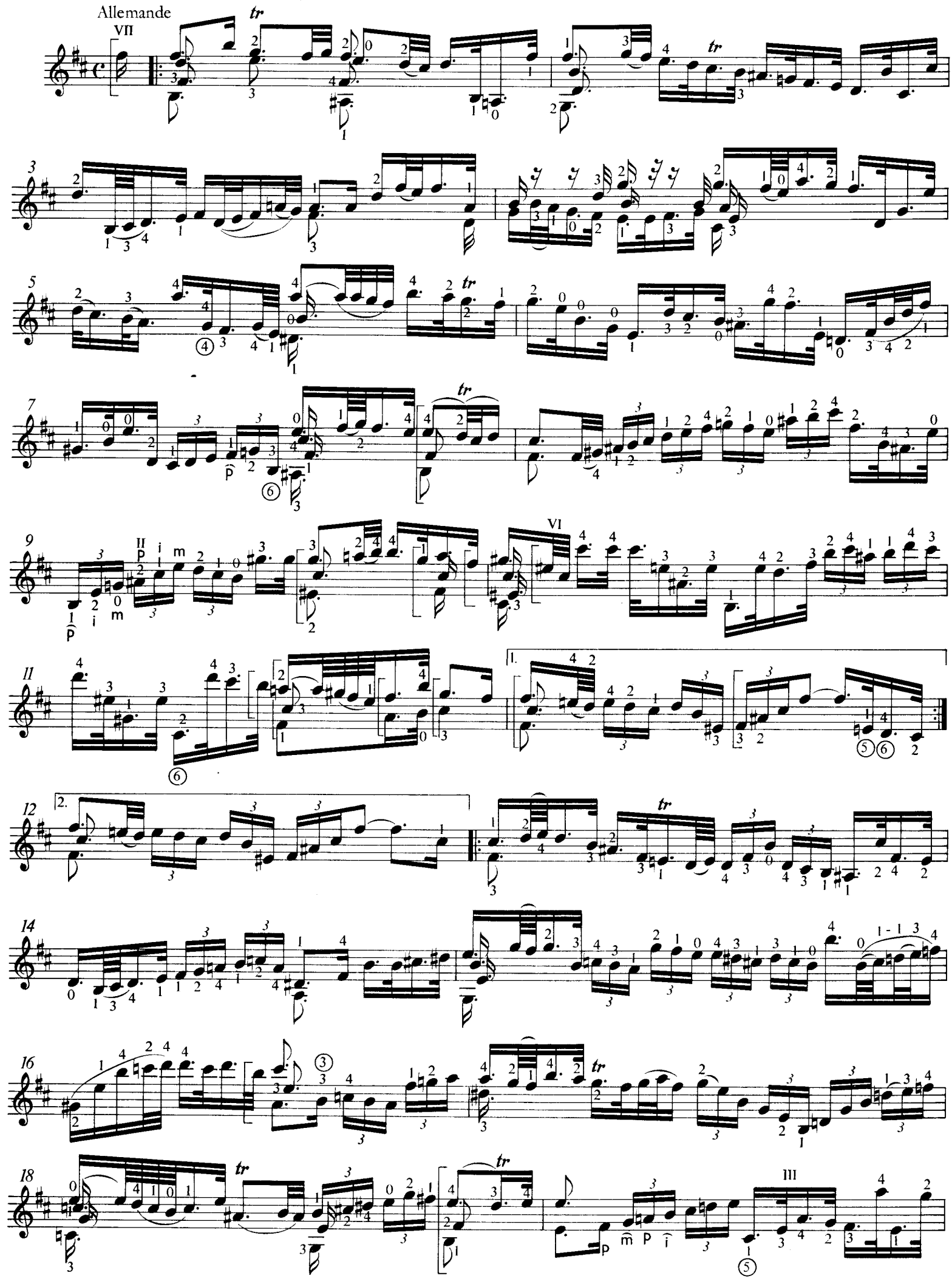
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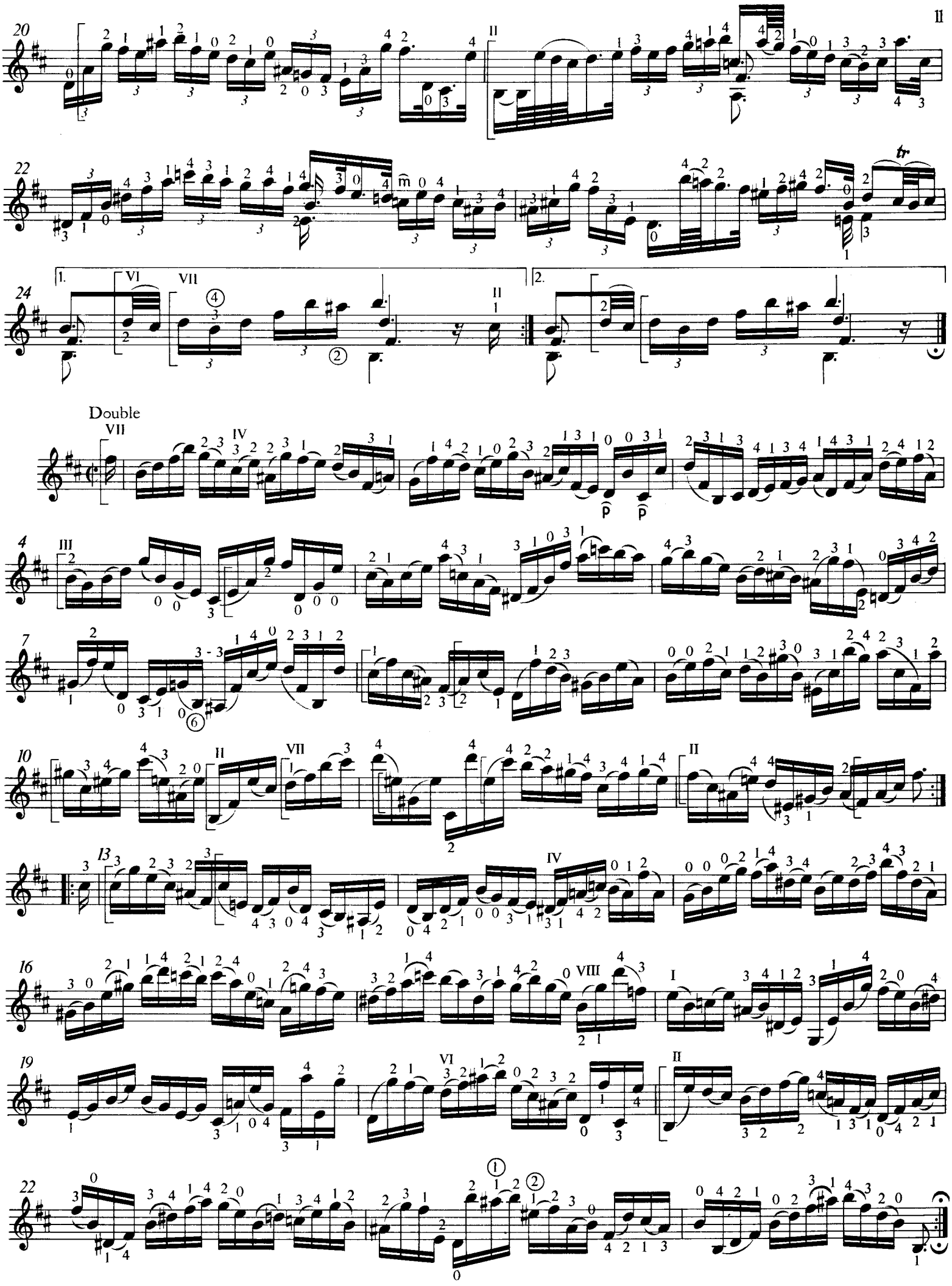
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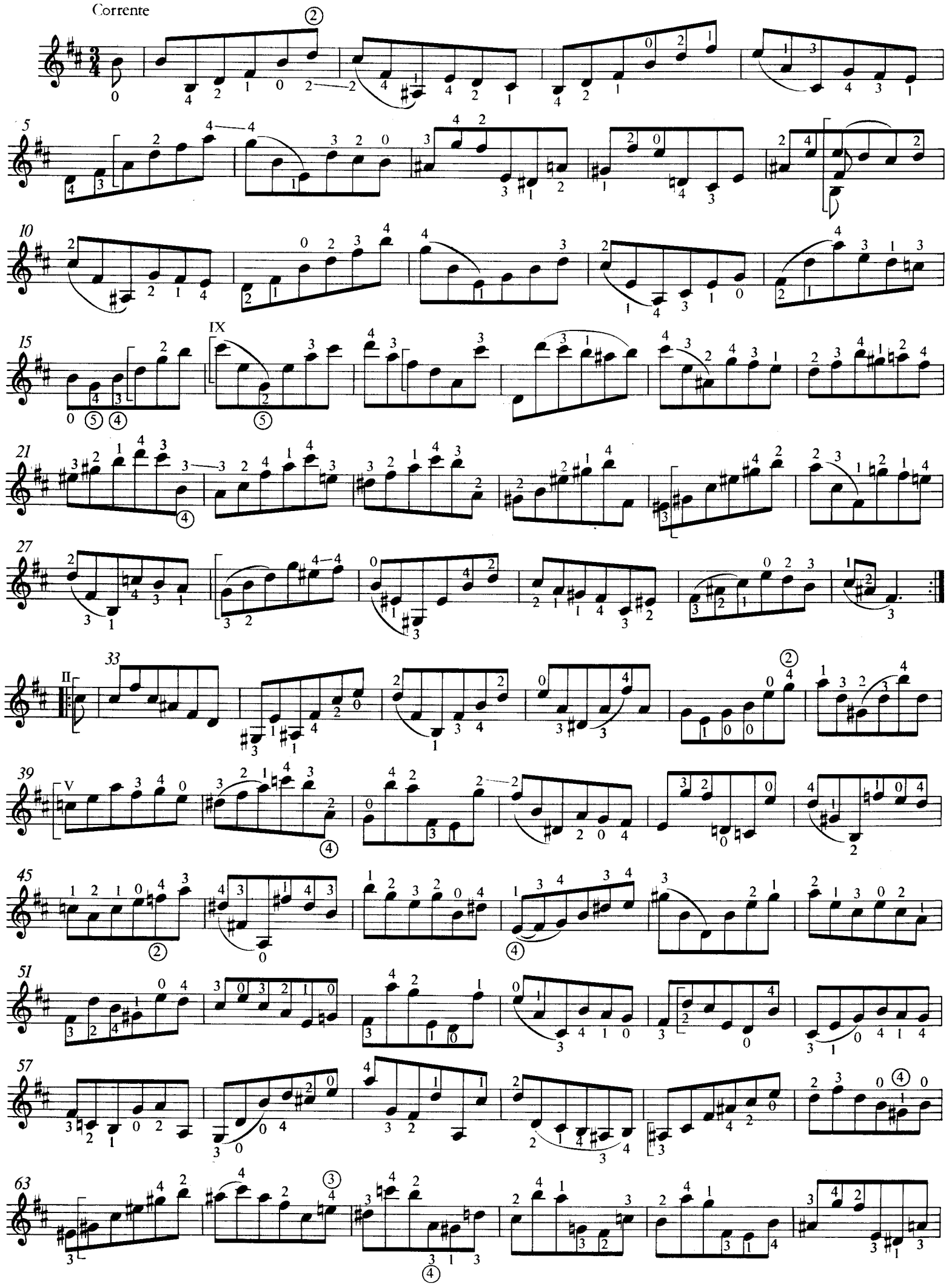
1. Allemande 2
2. Double 3
3. Corrente 4
4. Double 5
5. Sarabande 7
6. Double 8
7. Borea 8
8. Double 10
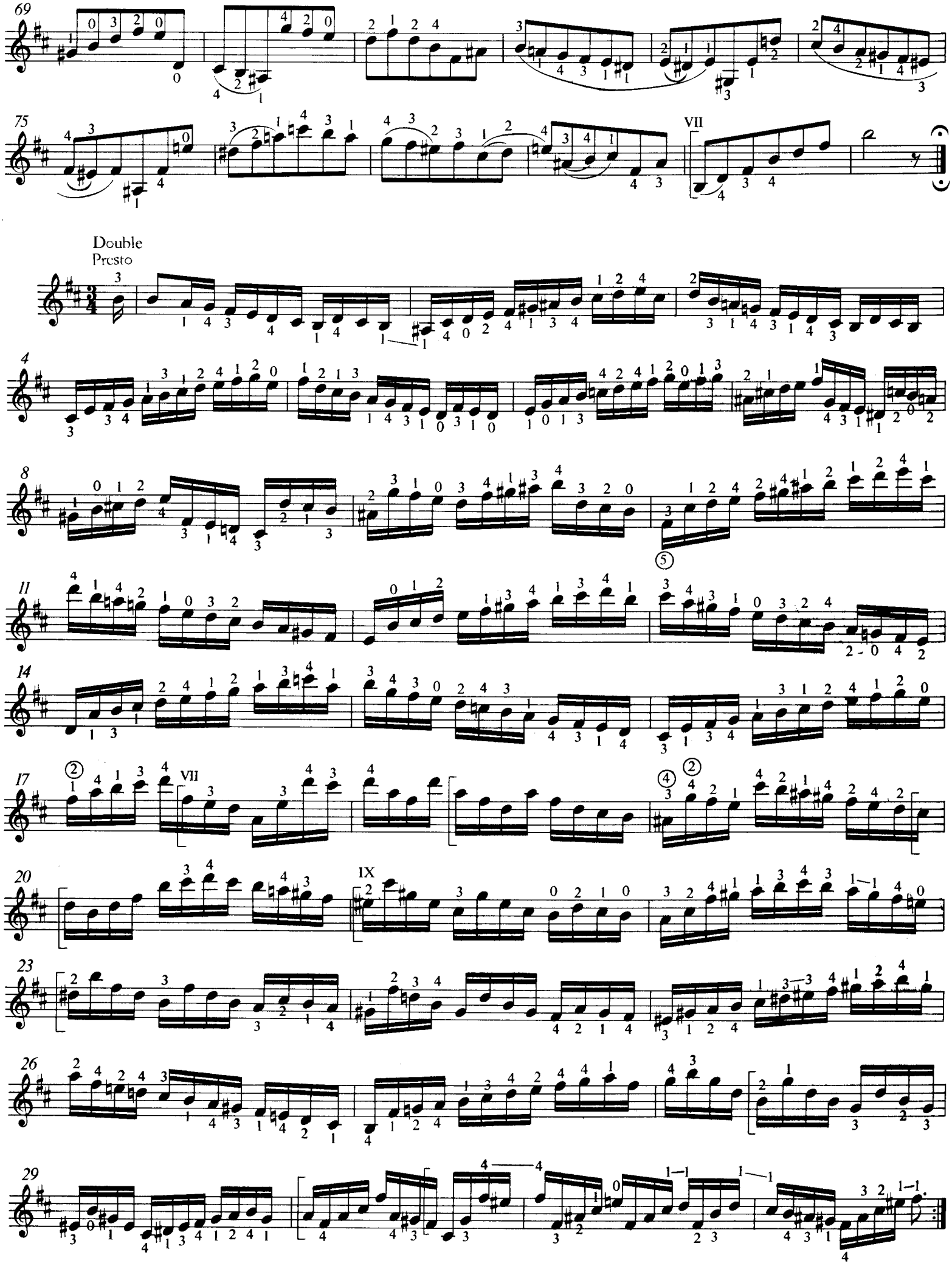
9. Bourree & Double, Arr. by Andres Segovia 12
10. Sarabande, Arr. by Andres Segovia 16
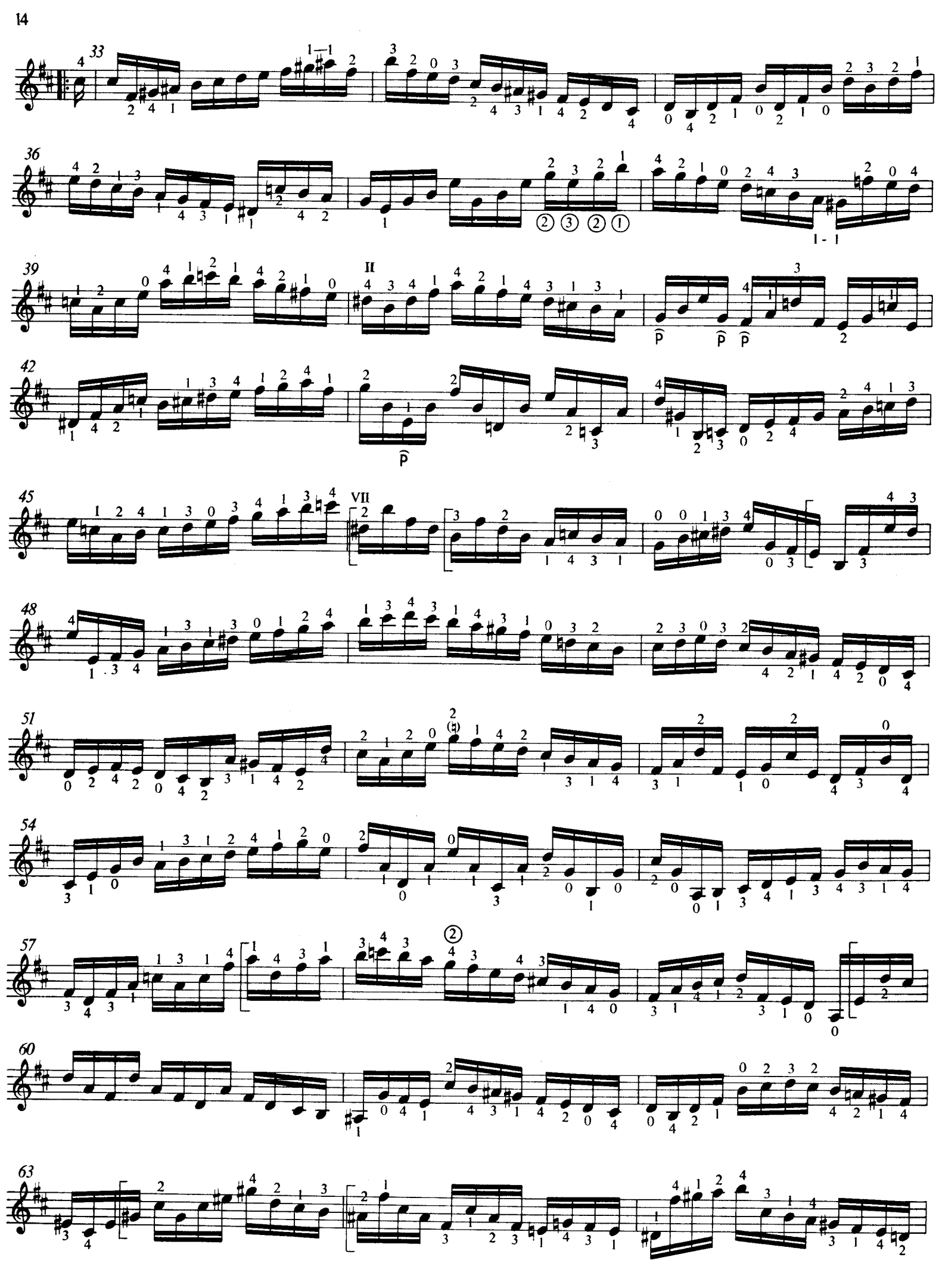
PARTITA I

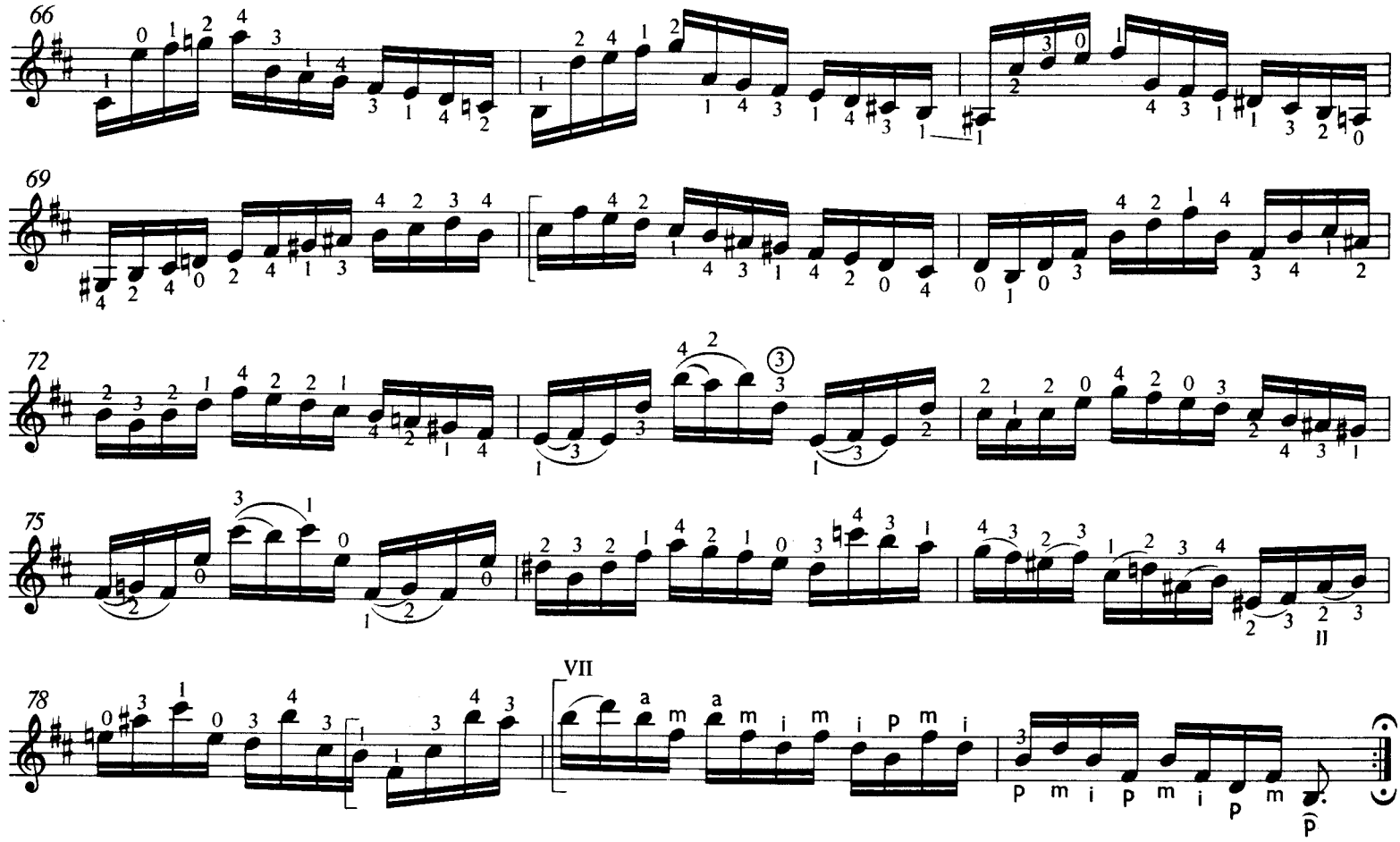



20
22
24
1.
2.
Double
4
7
10
13
16
19
22
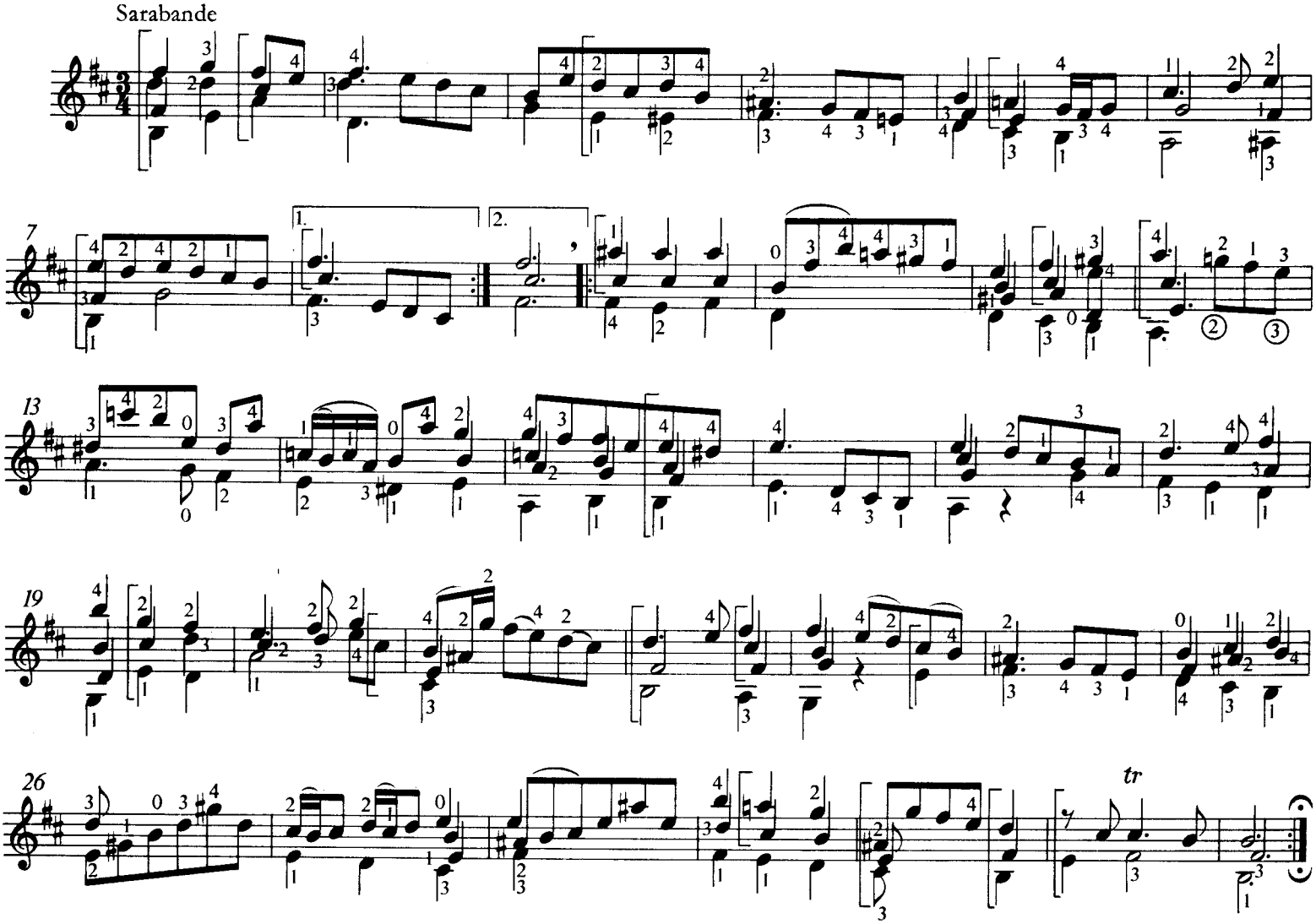

Corrente
5
10
15
IX
21
27
II
33
V
39
45
51
57
63
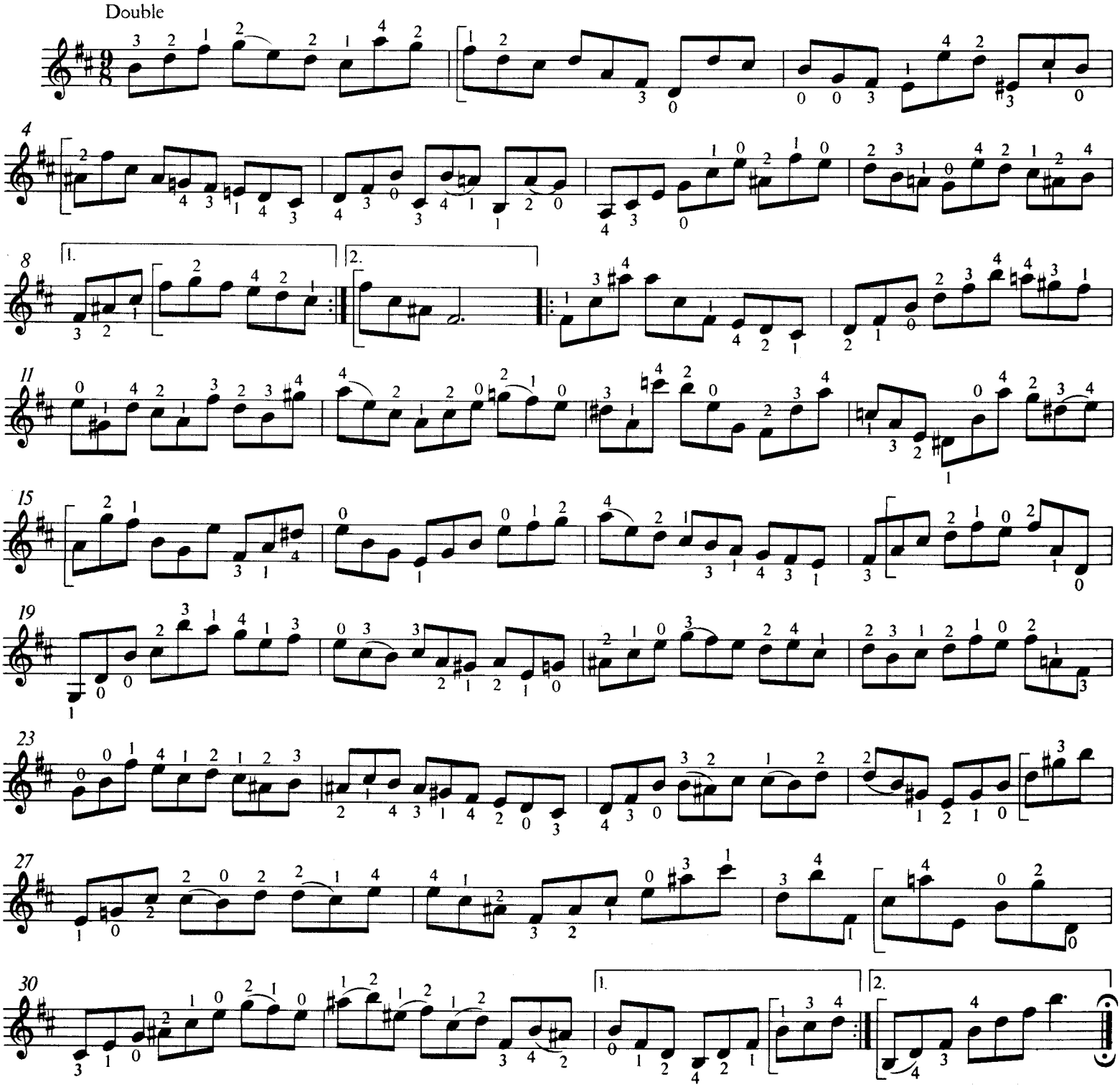

69
75
VII
Double
Presto
4
8
11
14
17
VII
20
IX
23
26
29

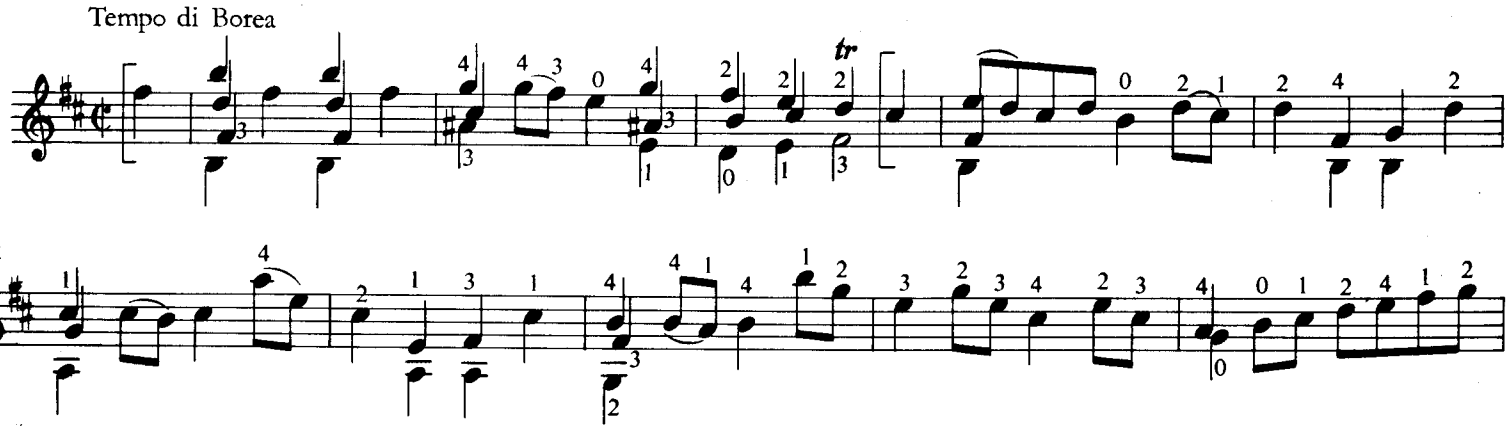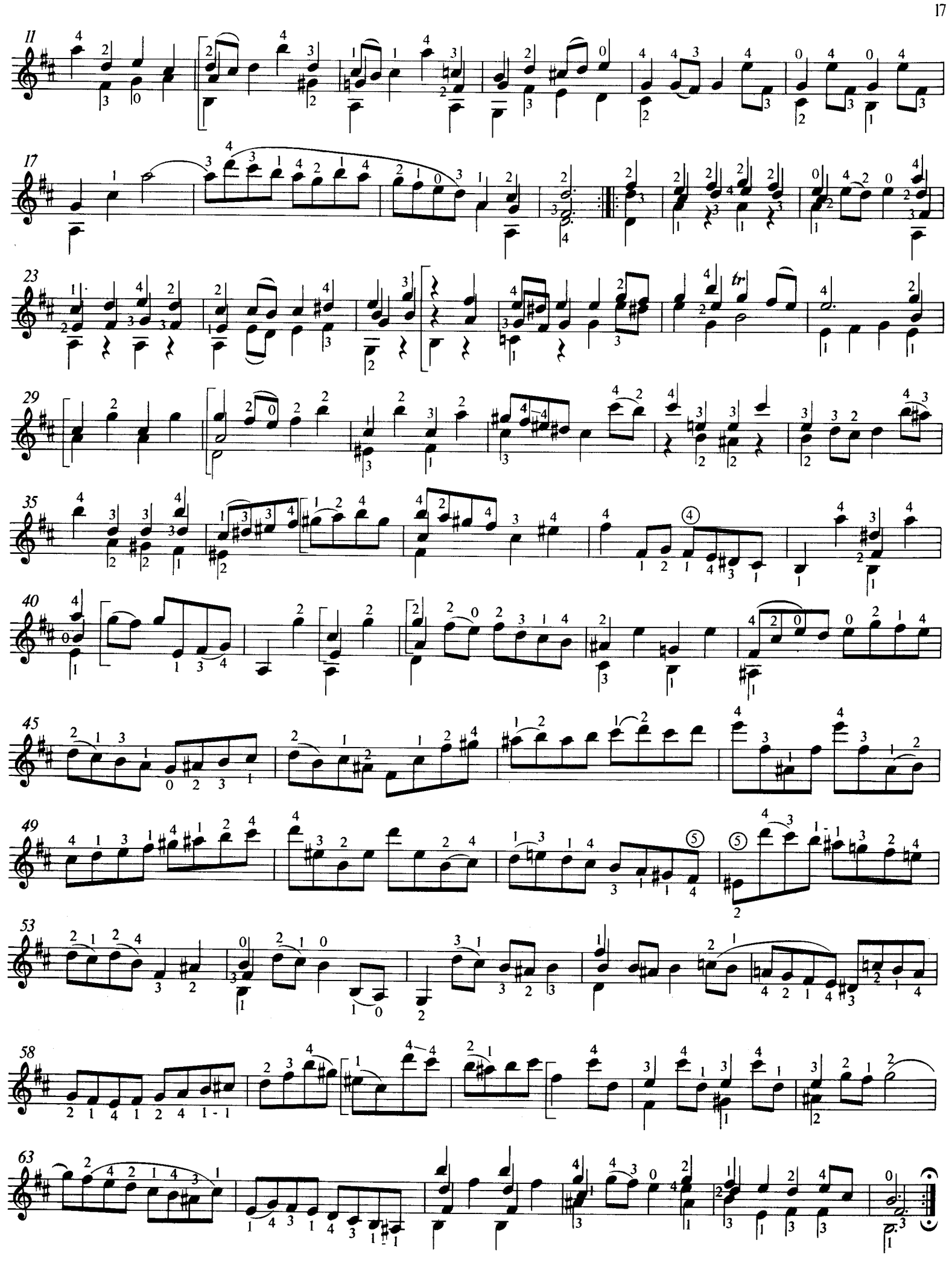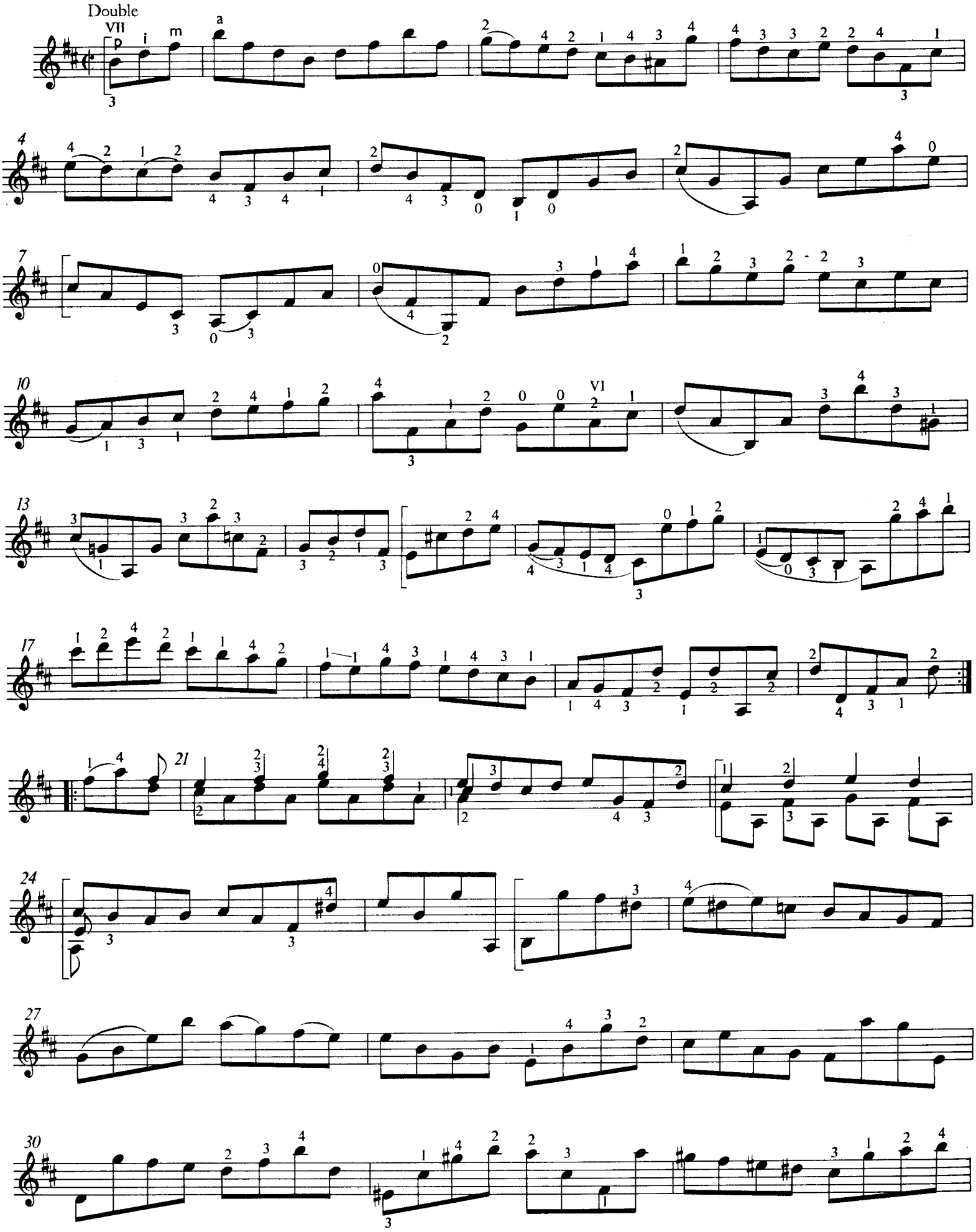




Sarabande
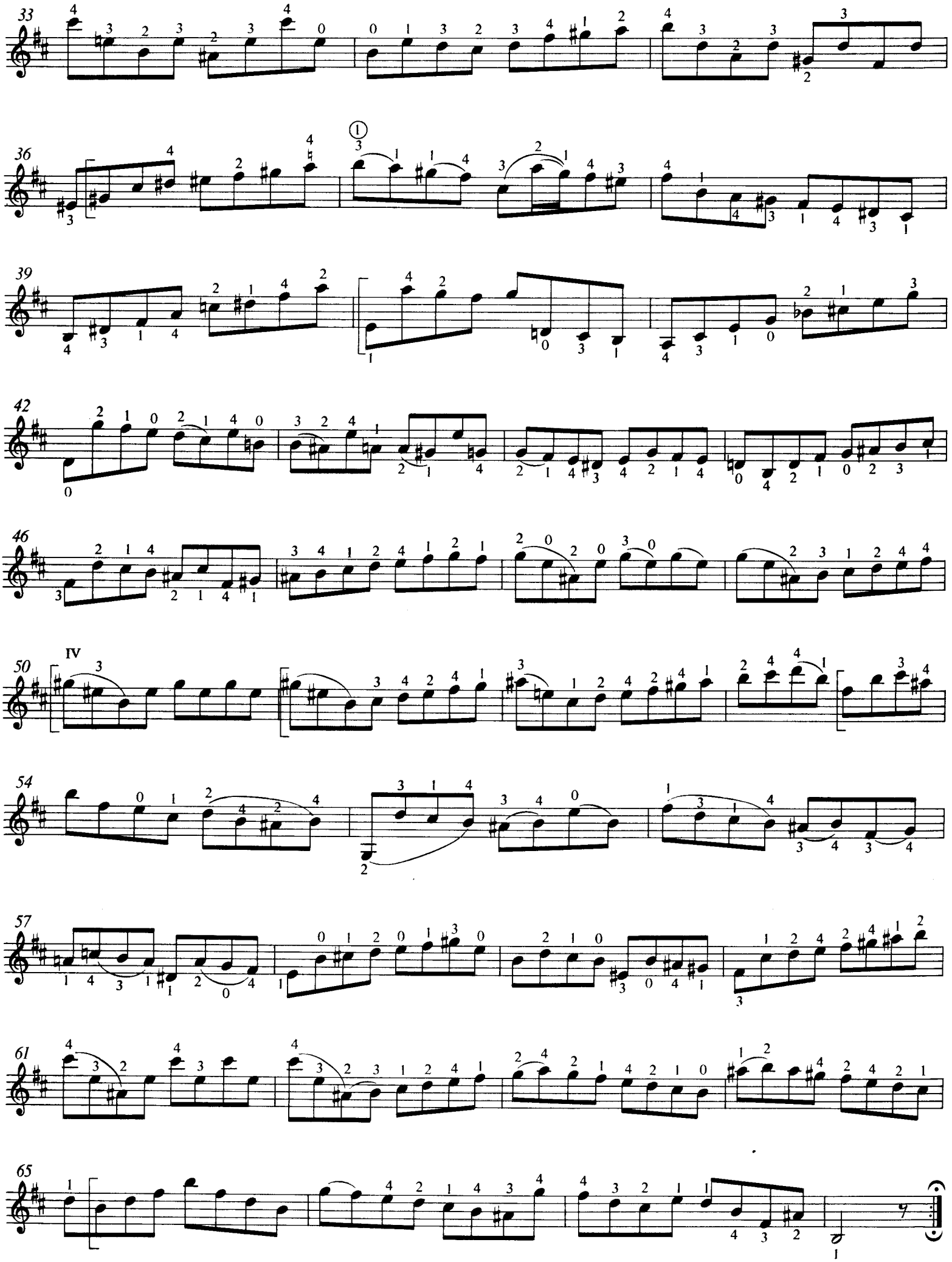



Double
4
8
1.
2.
11
15
19
23
27
30
1.
2.


Tempo di Borea
tr
6



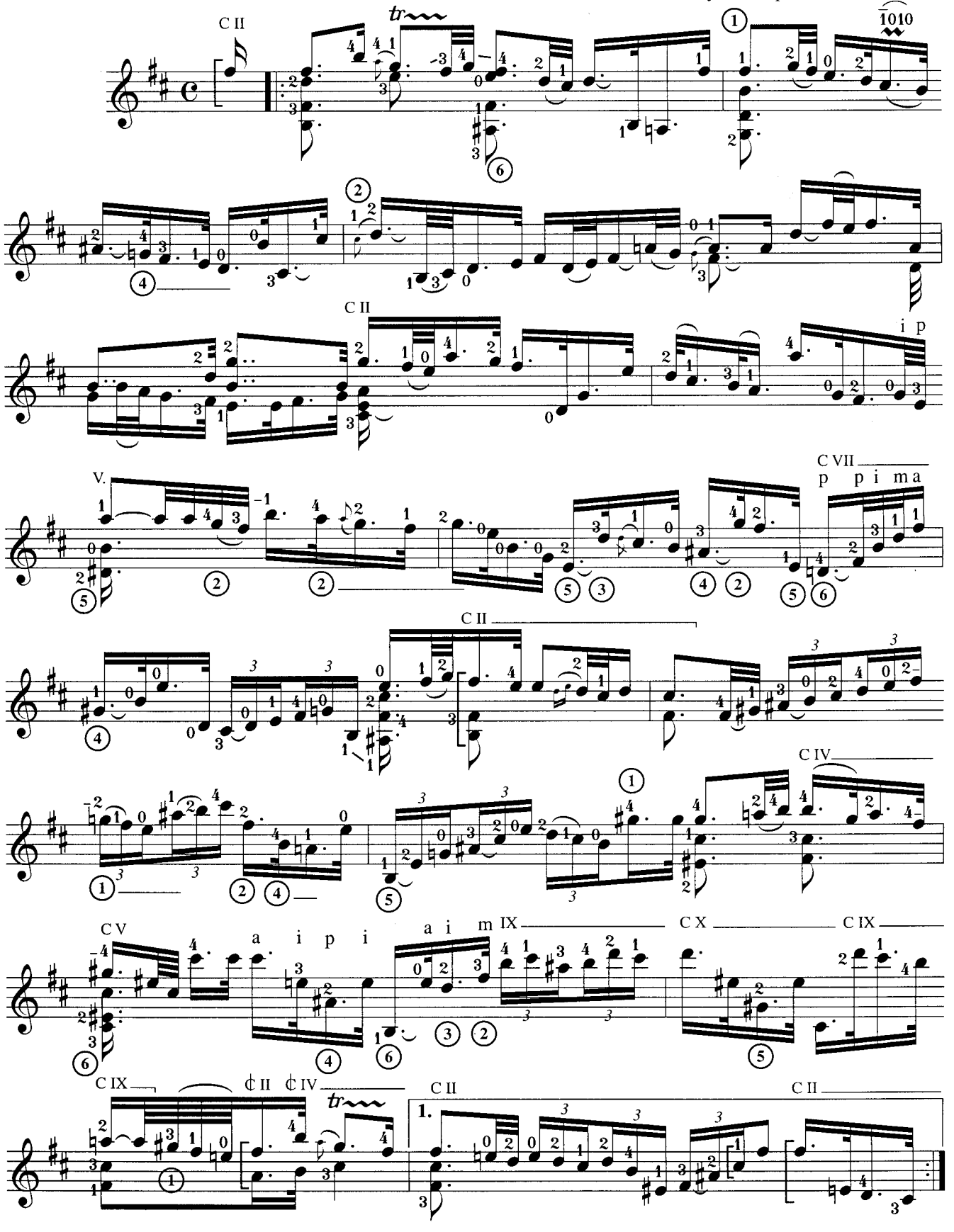

Double
VII
p i m a
4
7
10
VI
13
17
21
24
27
30
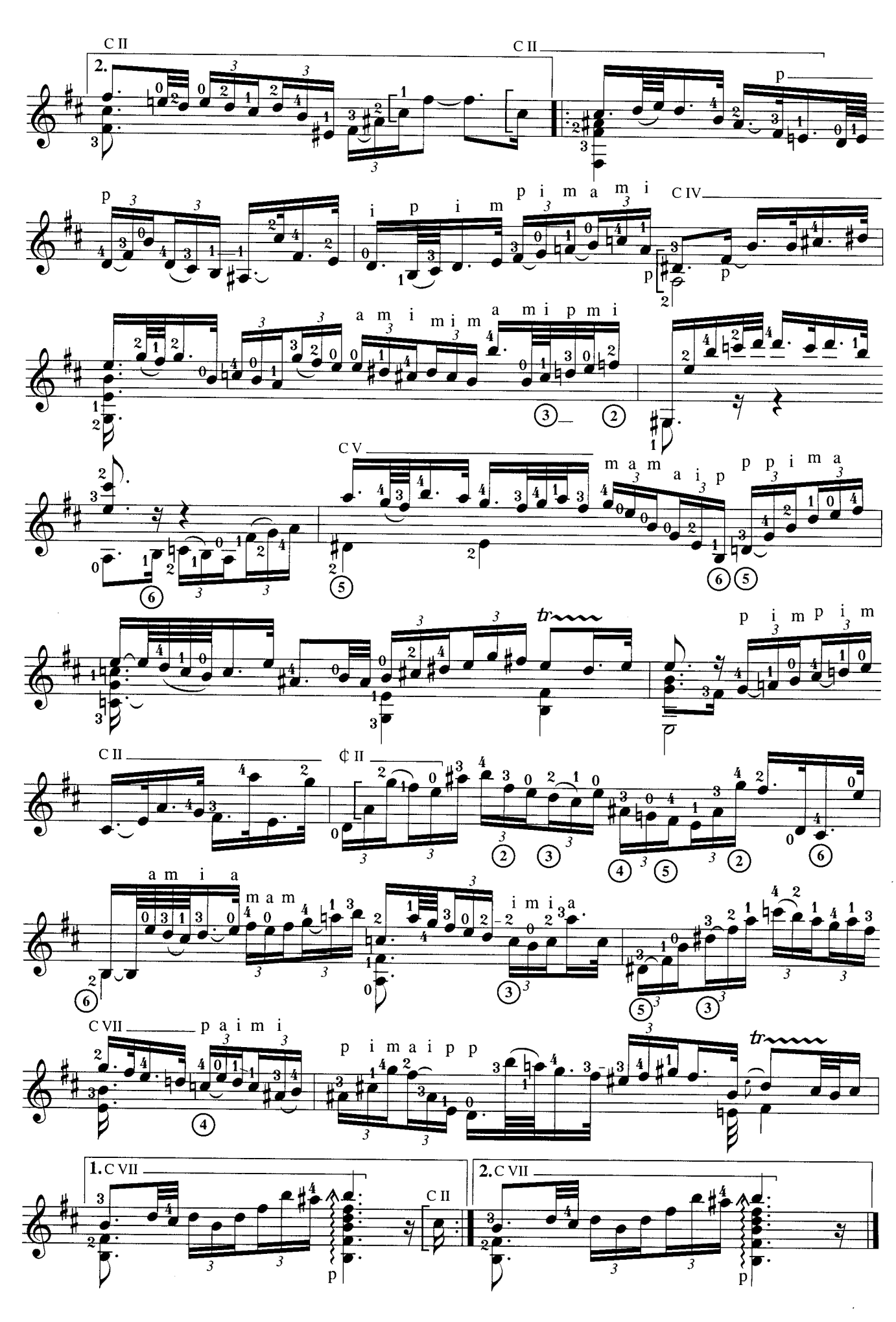

33
36
39
42
46
IV
50
54
57
61
65

Partita I h moll BWV 1002
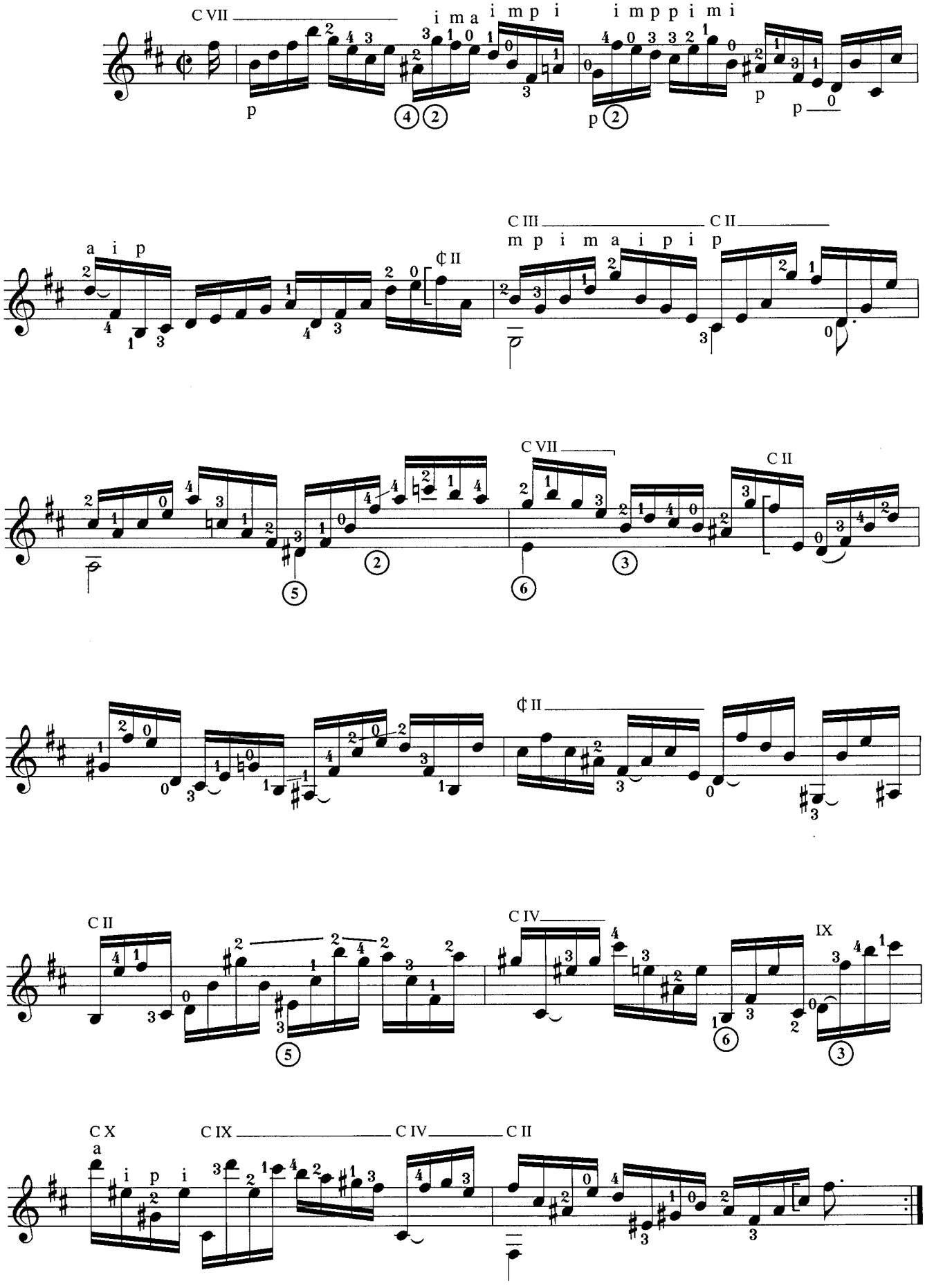
Allemanda
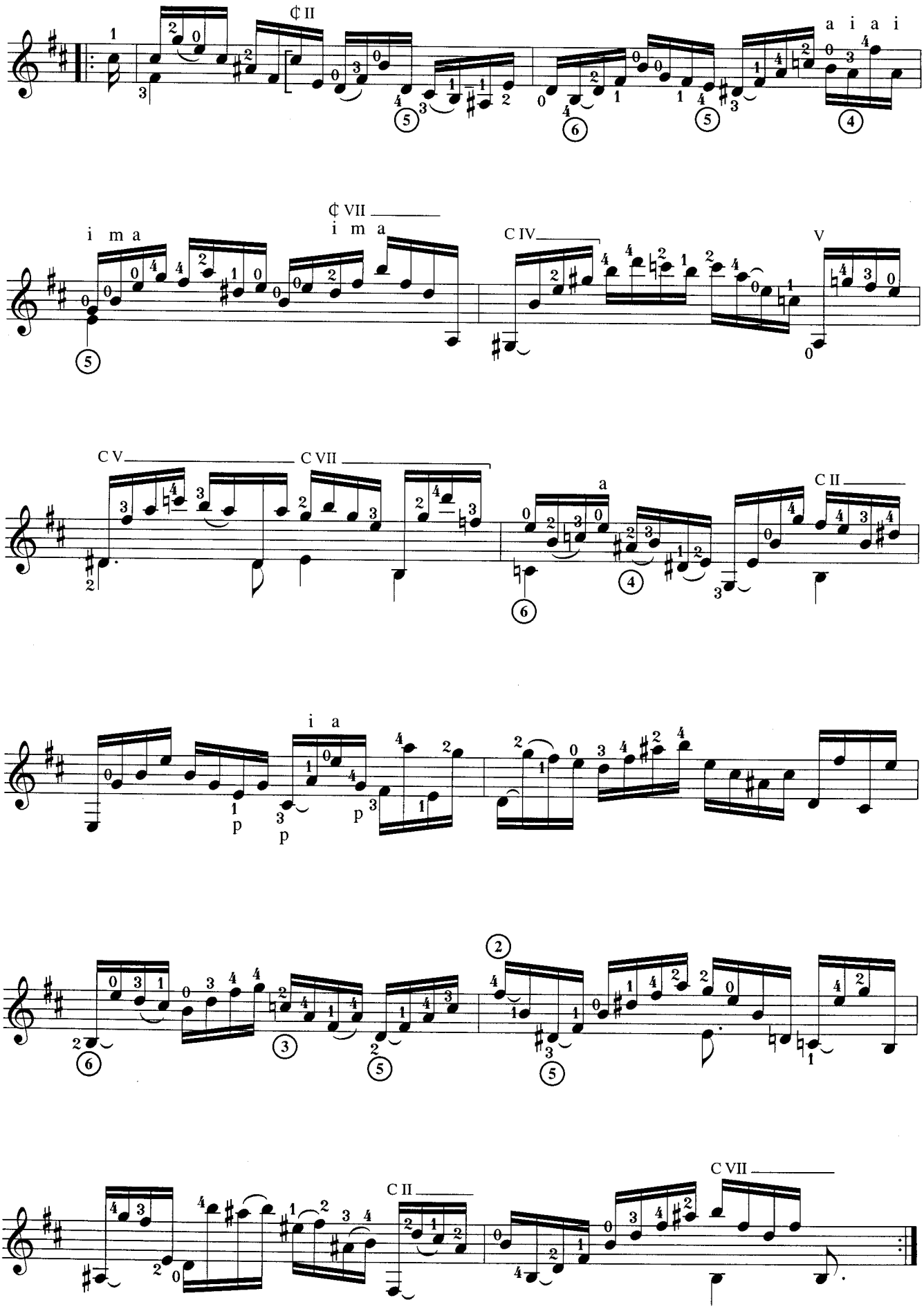
Johan Sebastian Bach
Kytarová úprava: Stanislav Juřica
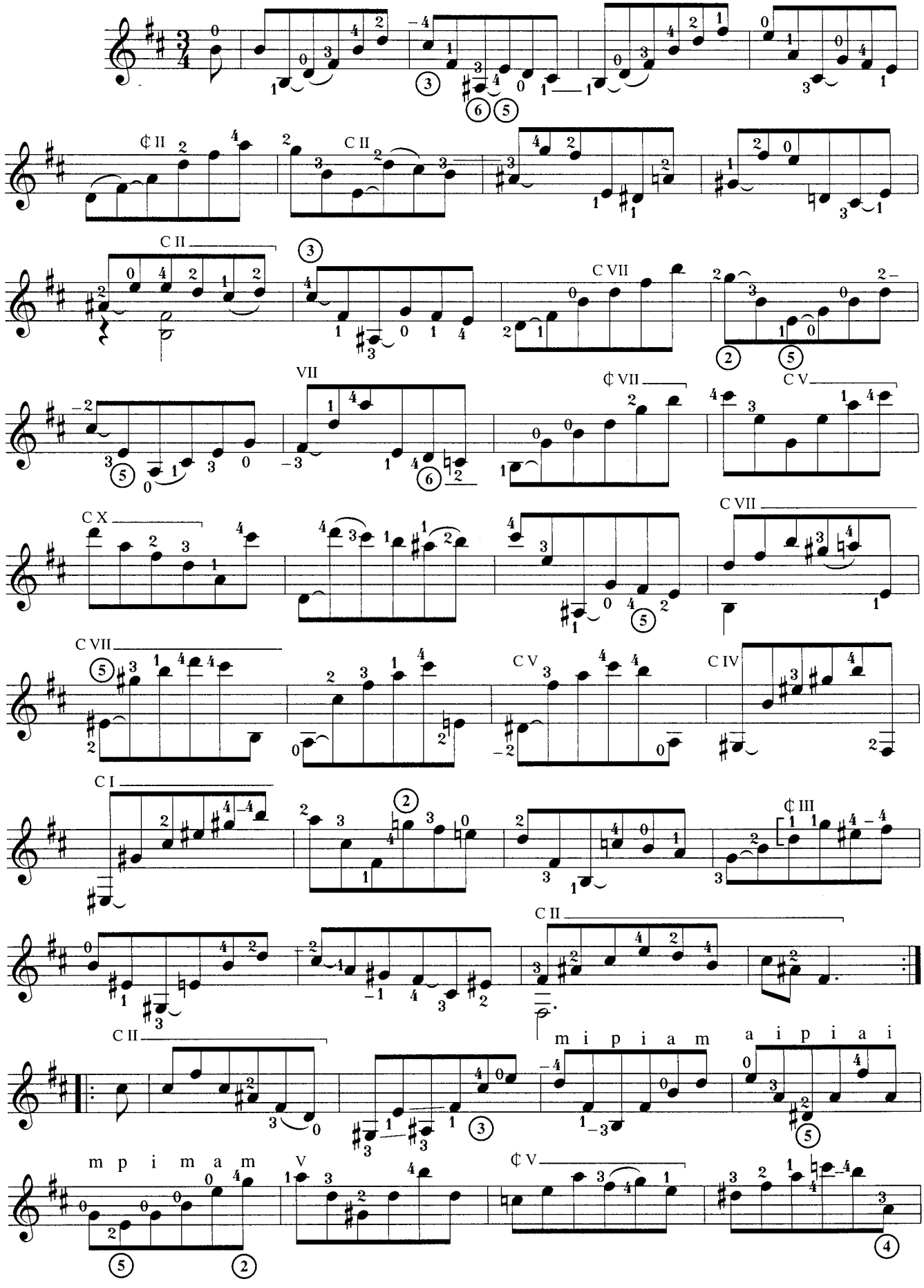



C II
2.
C II
p
p
i p i m
p i m a m i
C IV
p
p
a m i m i m a m i p m i
C V
m a m a i p
p p i m a
tr
p i m p i m
C II
¢ II
a m i a
m a m
i m i a
C VII
p a i m i
p i m a i p p
tr
1. C VII
C II
p
2. C VII
p
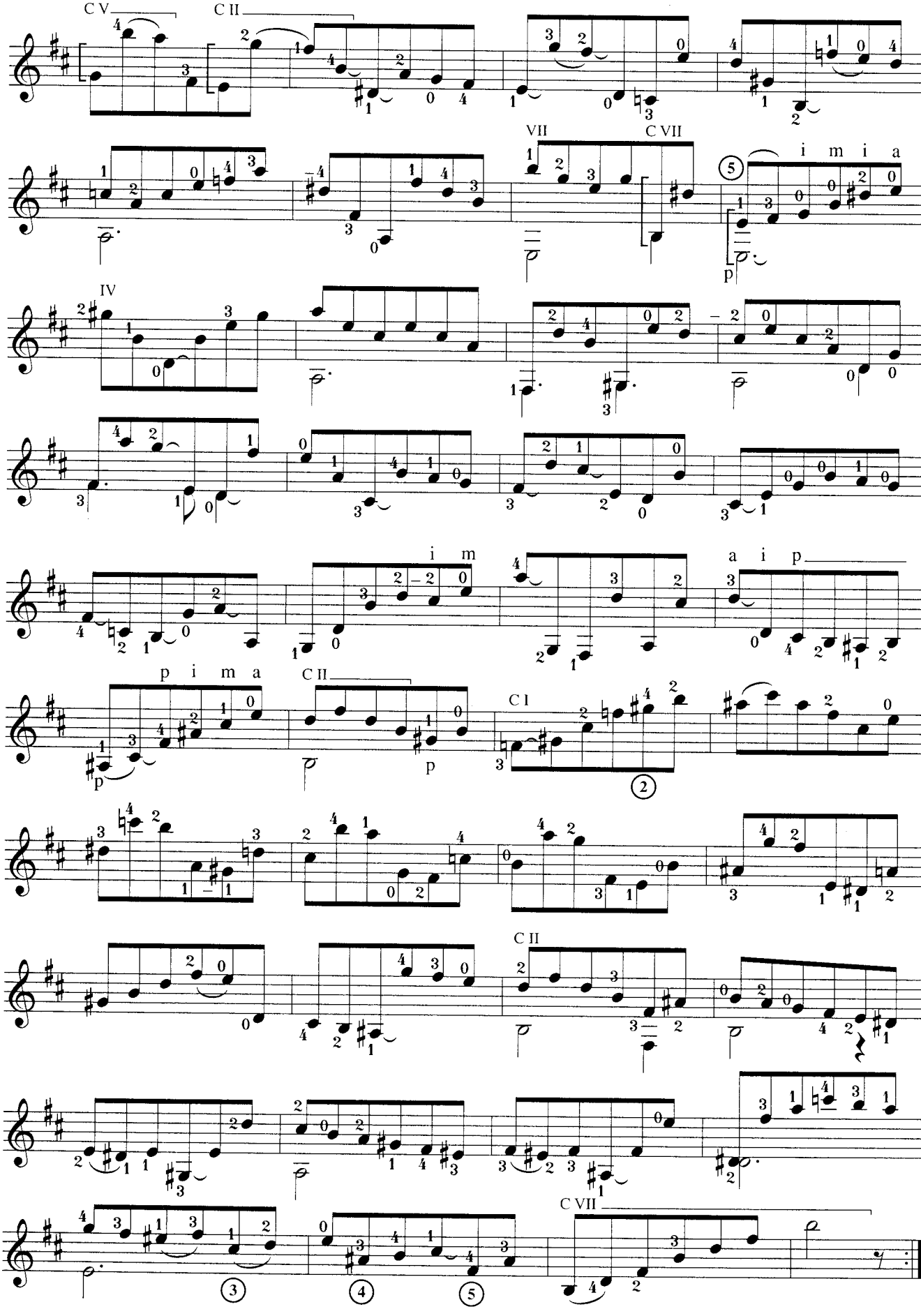
Double


C VII
i m a i m p i
i m p p i m i
p
C III
C II
m p i m a i p i p
a i p
C VII
C II
C II
C IV
IX
C X
a
i p i
C IX
C IV
C II
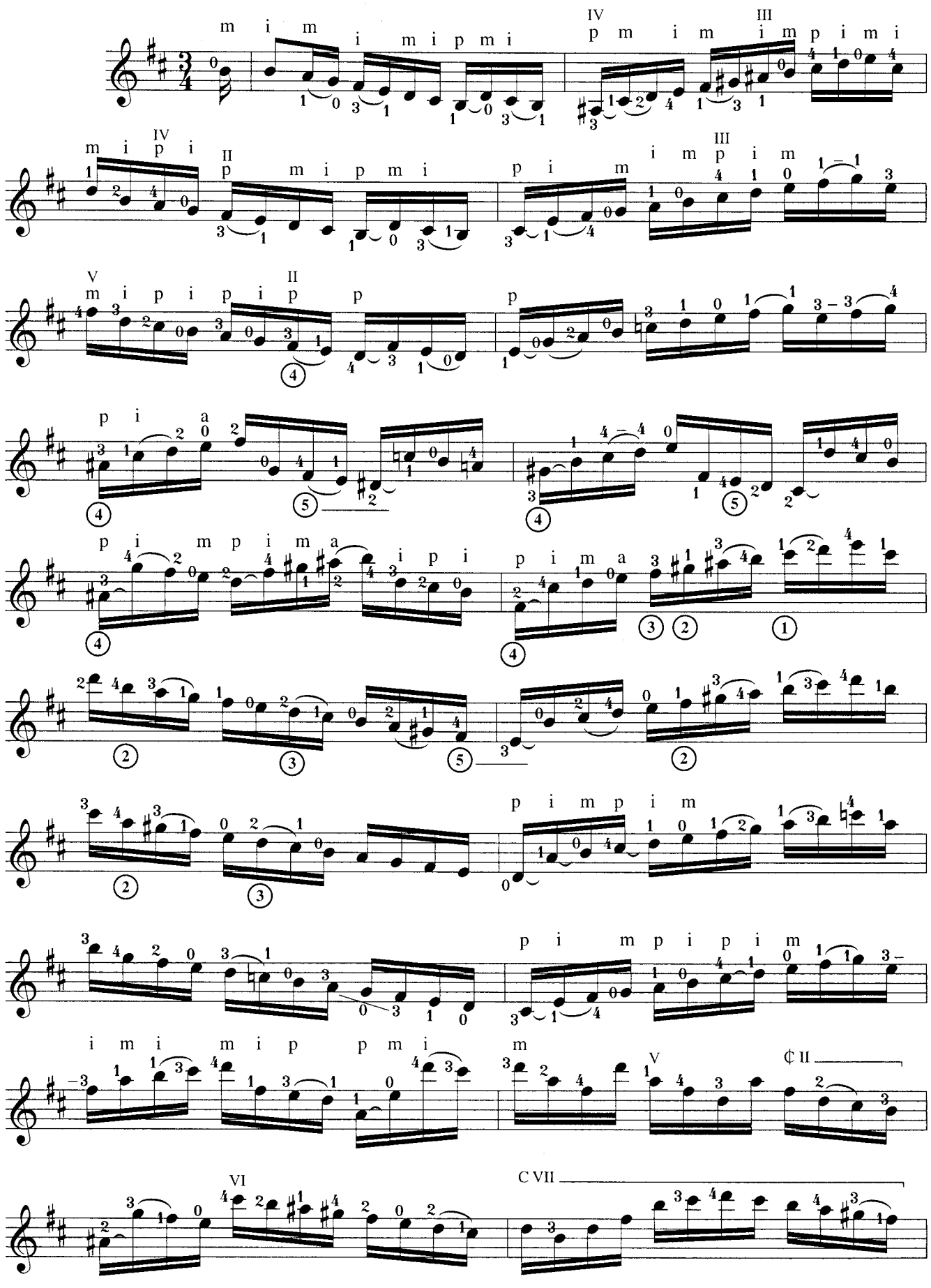

¢ II
a i a i
¢ VII
i m a
i m a
C IV
V
C V
C VII
a
C II
i a
p
p
p
C II
C VII
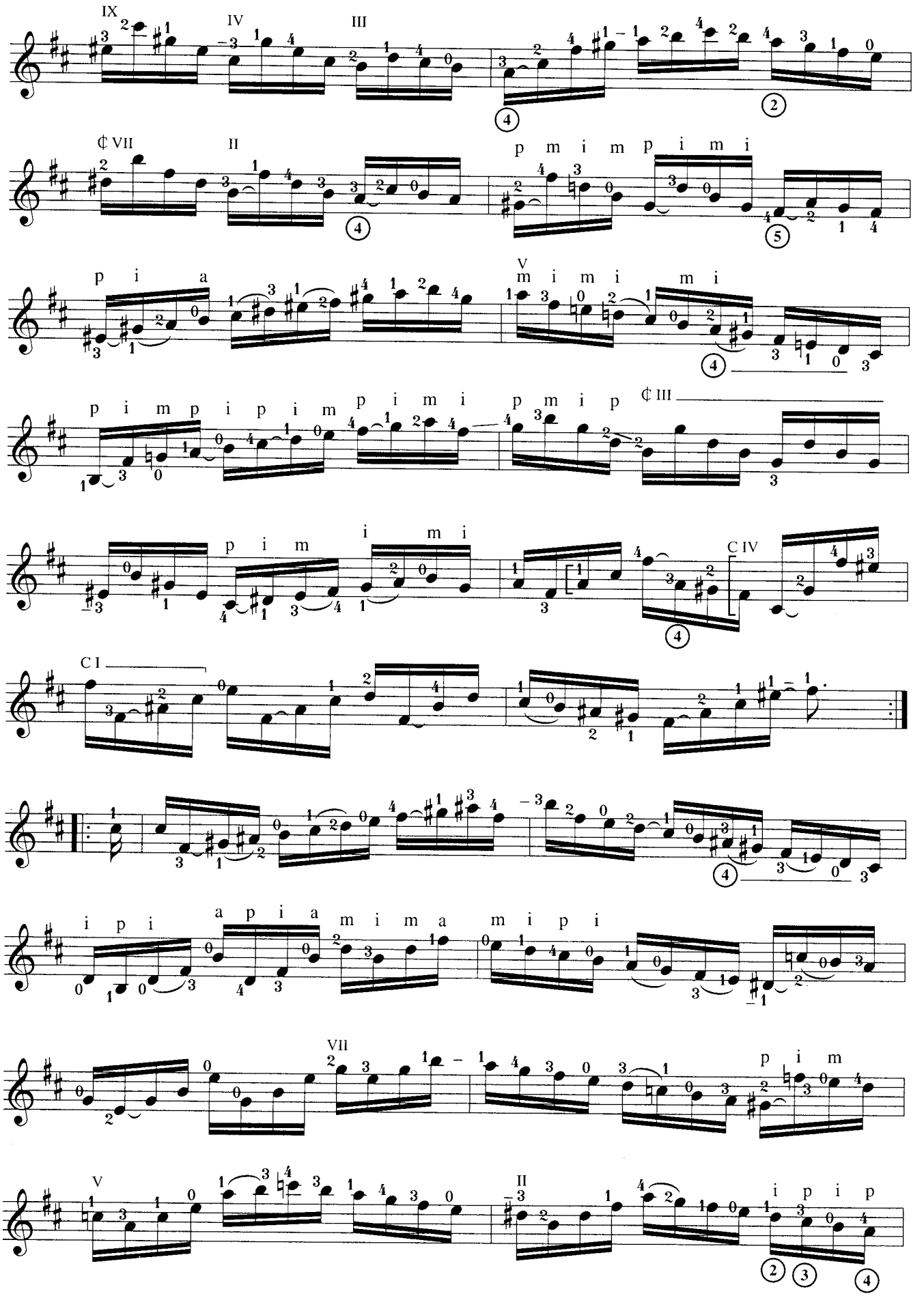
Corrente

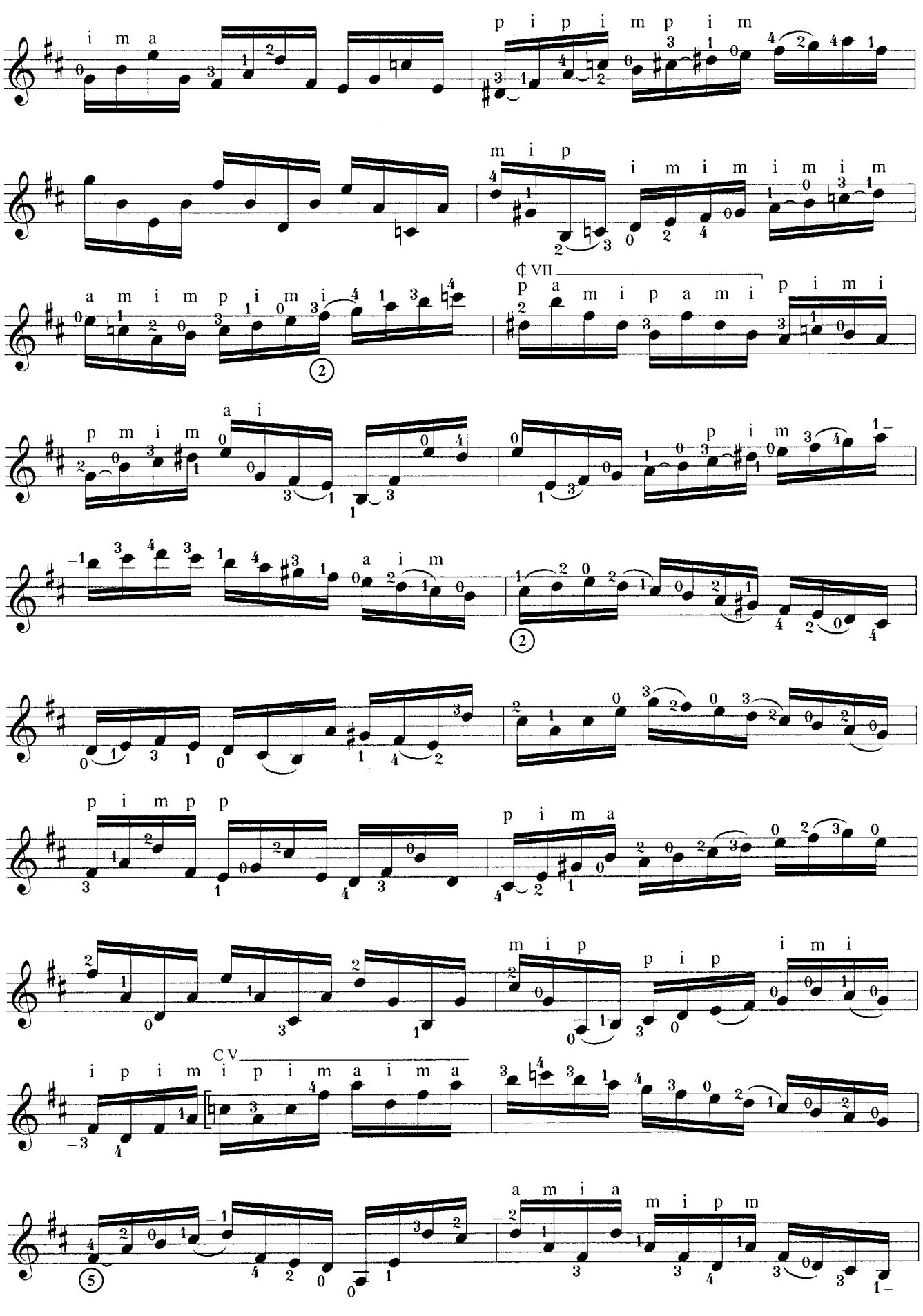

C II
C II
C II
C VII
VII
C VII
C V
C X
C VII
C VII
C V
C IV
C I
C III
C II
C II
m i p i a m
a i p i a i
m p i m a m
V
C V
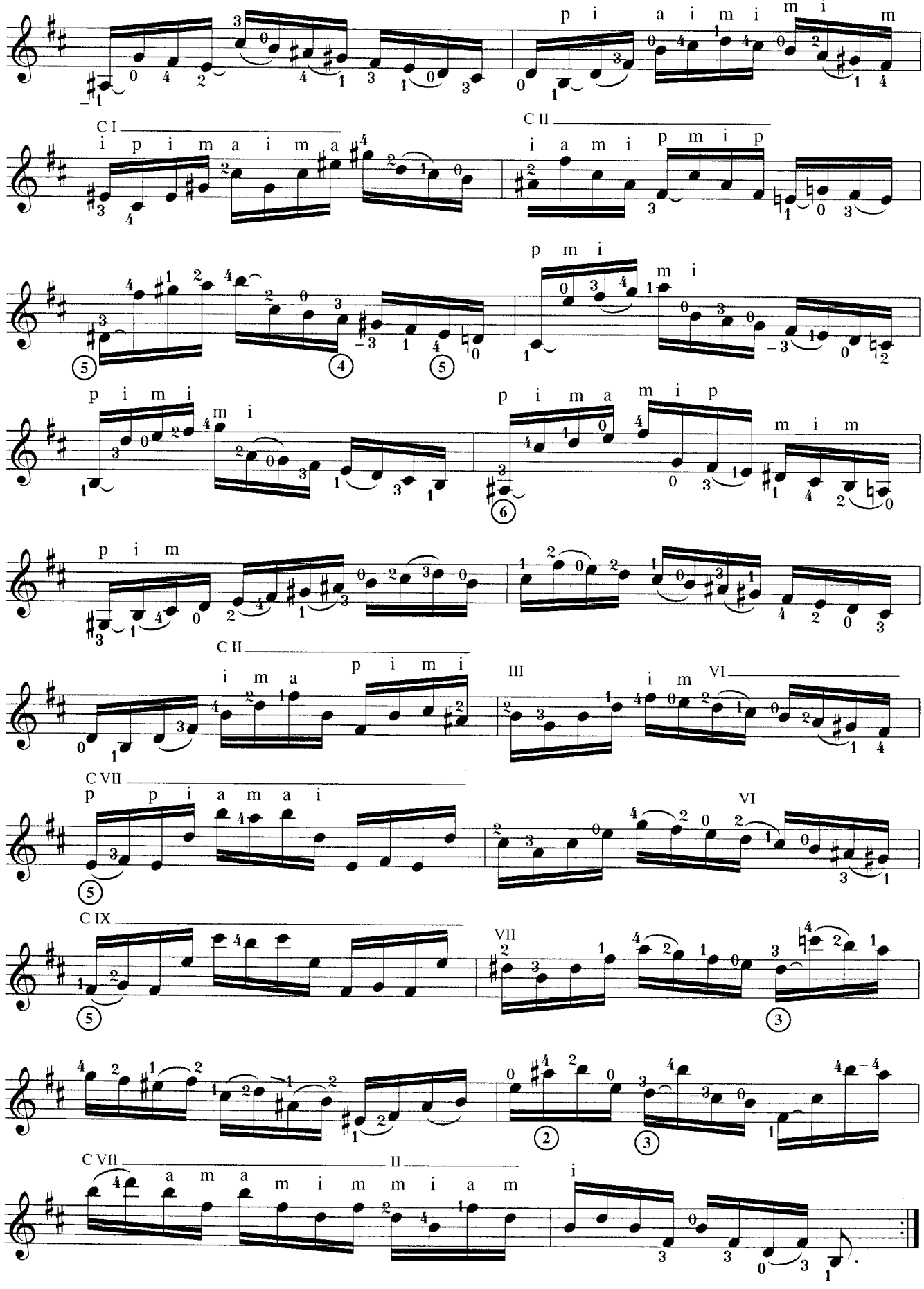

C V
C II
VII
C VII
i m i a
IV
i m
a i p
p i m a
C II
p
C I
C II
C VII

Double (*Presto*)
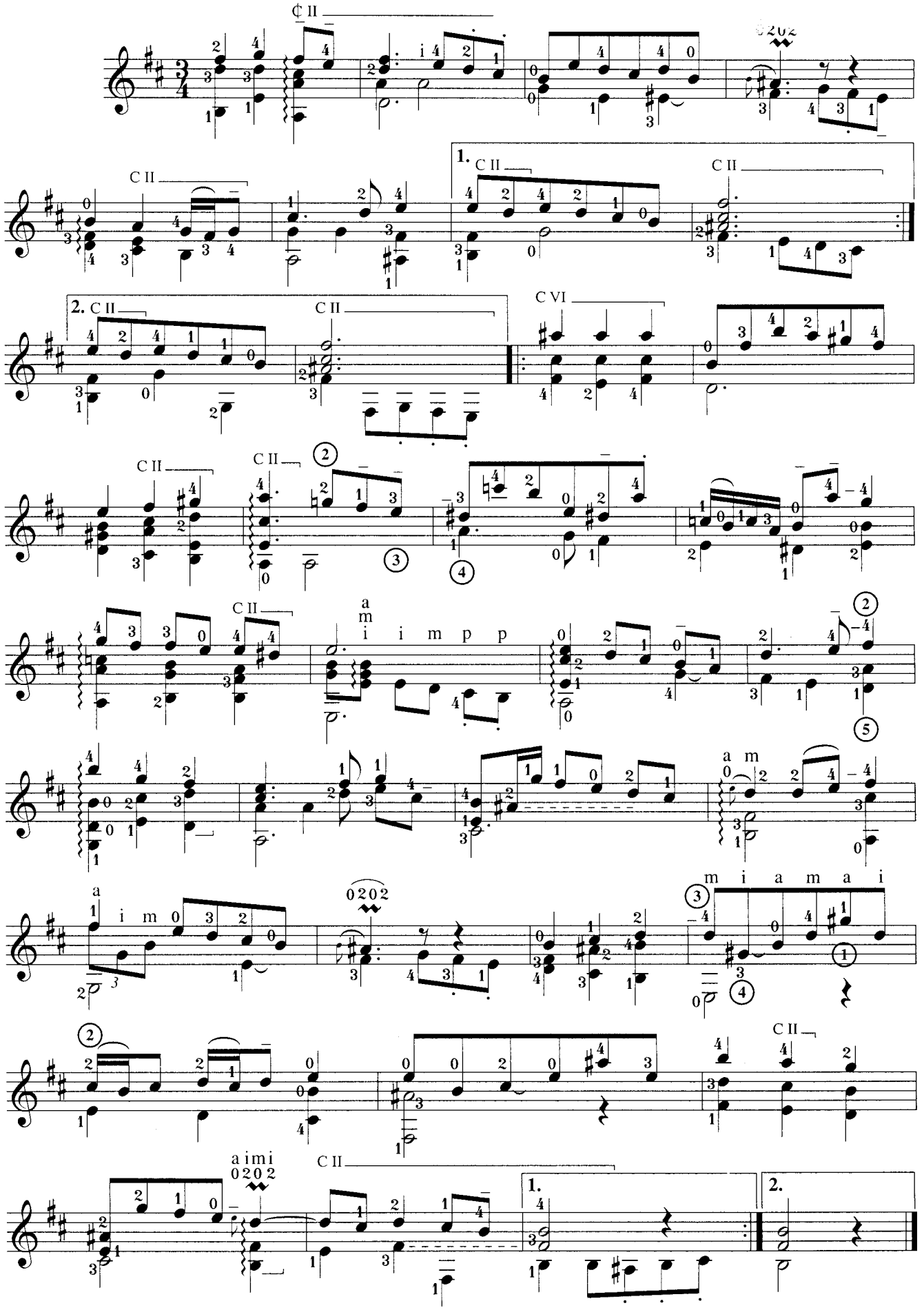



IX
IV
III
¢ VII
II
p m i m p i m i
p i a
V
m i m i m i
p i m p i p i m p i m i
p m i p
¢ III
p i m
i m i
C IV
C I
i p i
a p i a
m i m a
m i p i
VII
p i m
V
II
i p i p
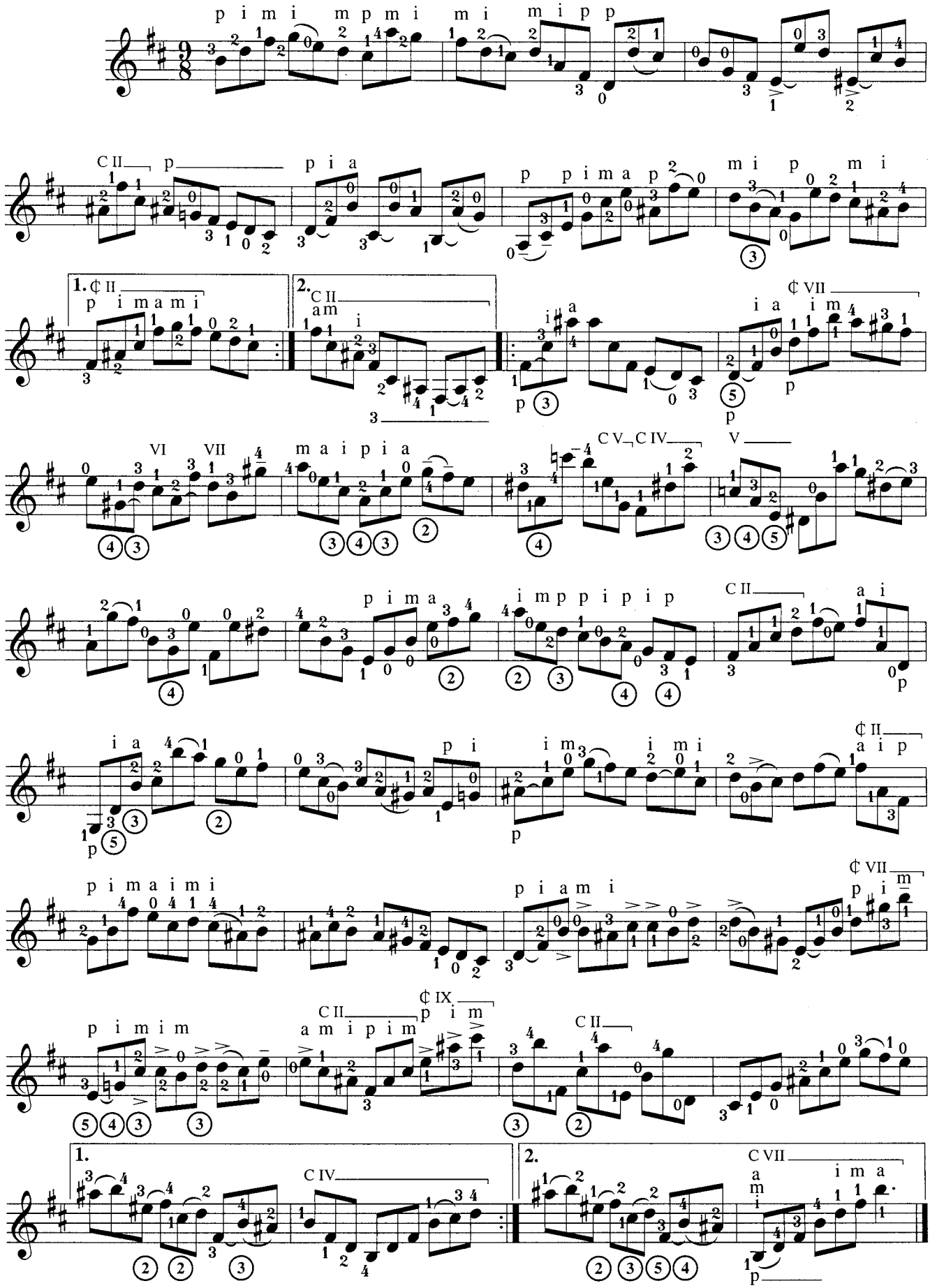



p i a i m i m i m
C I
i p i m a i m a
C II
i a m i p m i p
p m i
m i
p i m i
m i
p i m a m i p
m i m
p i m
C II
i m a p i m i
III
i m
VI
C VII
p p i a m a i
VI
C IX
VII
C VII
II
a m a m i m m i a m
i
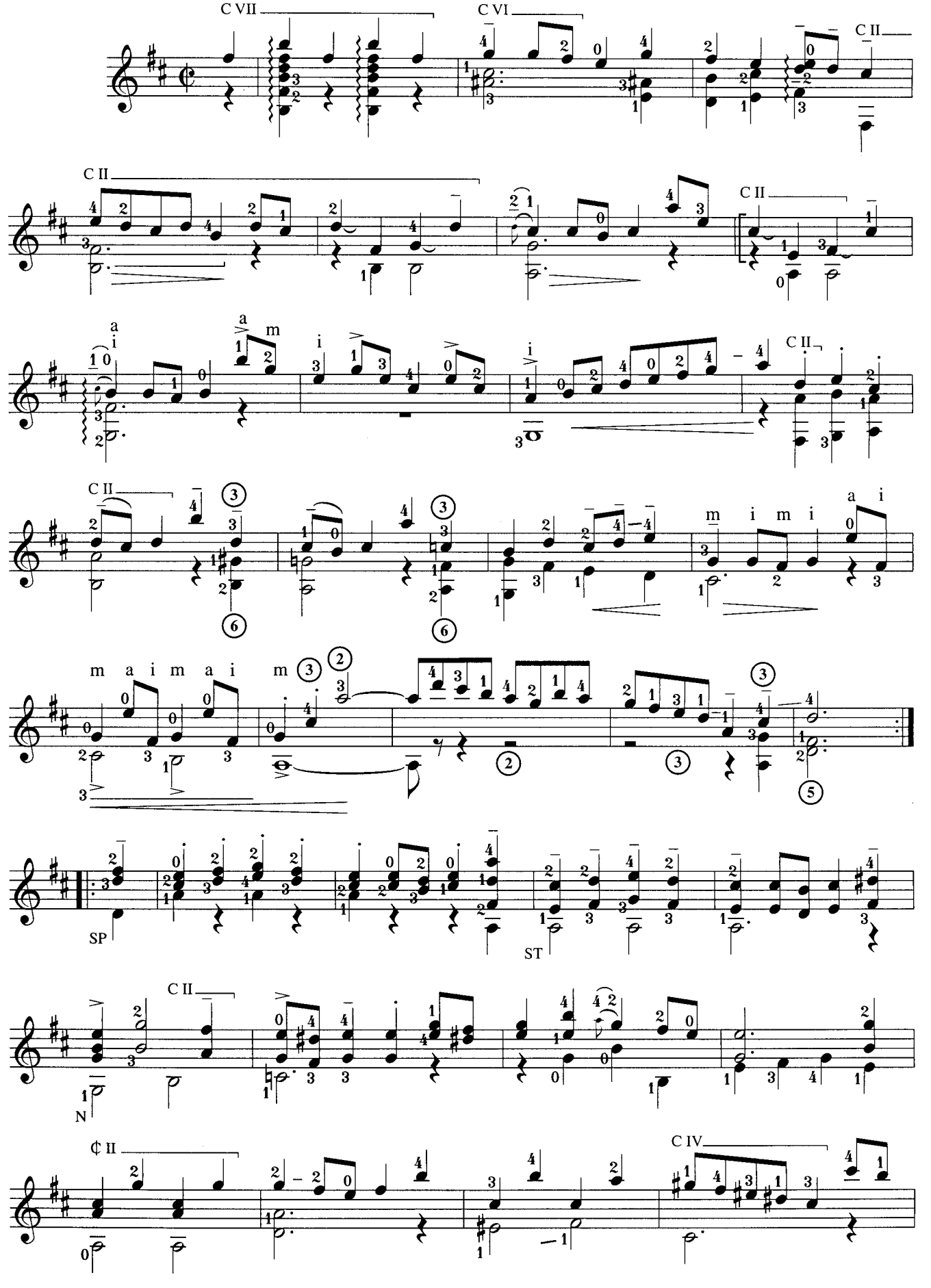
Sarabande
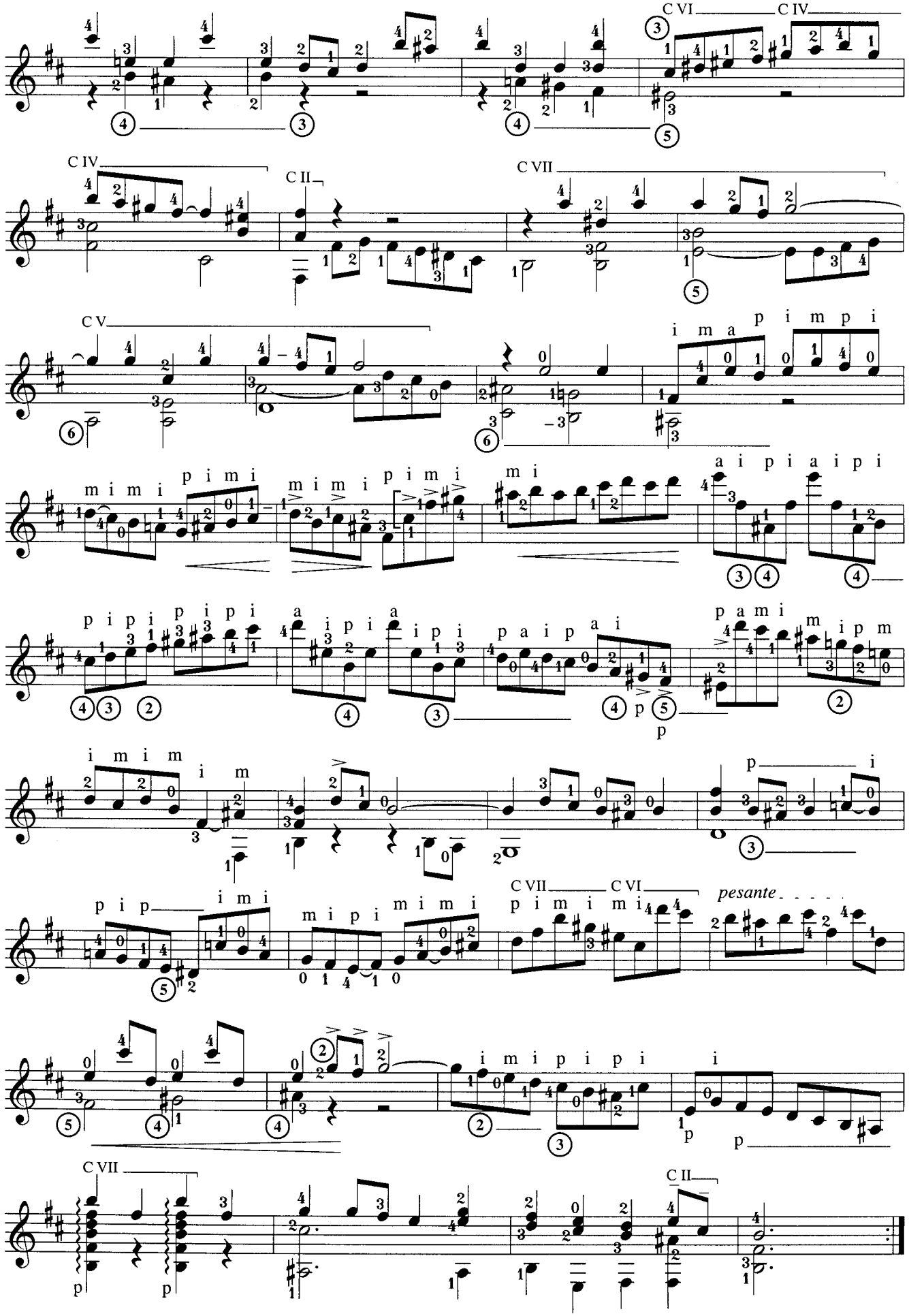


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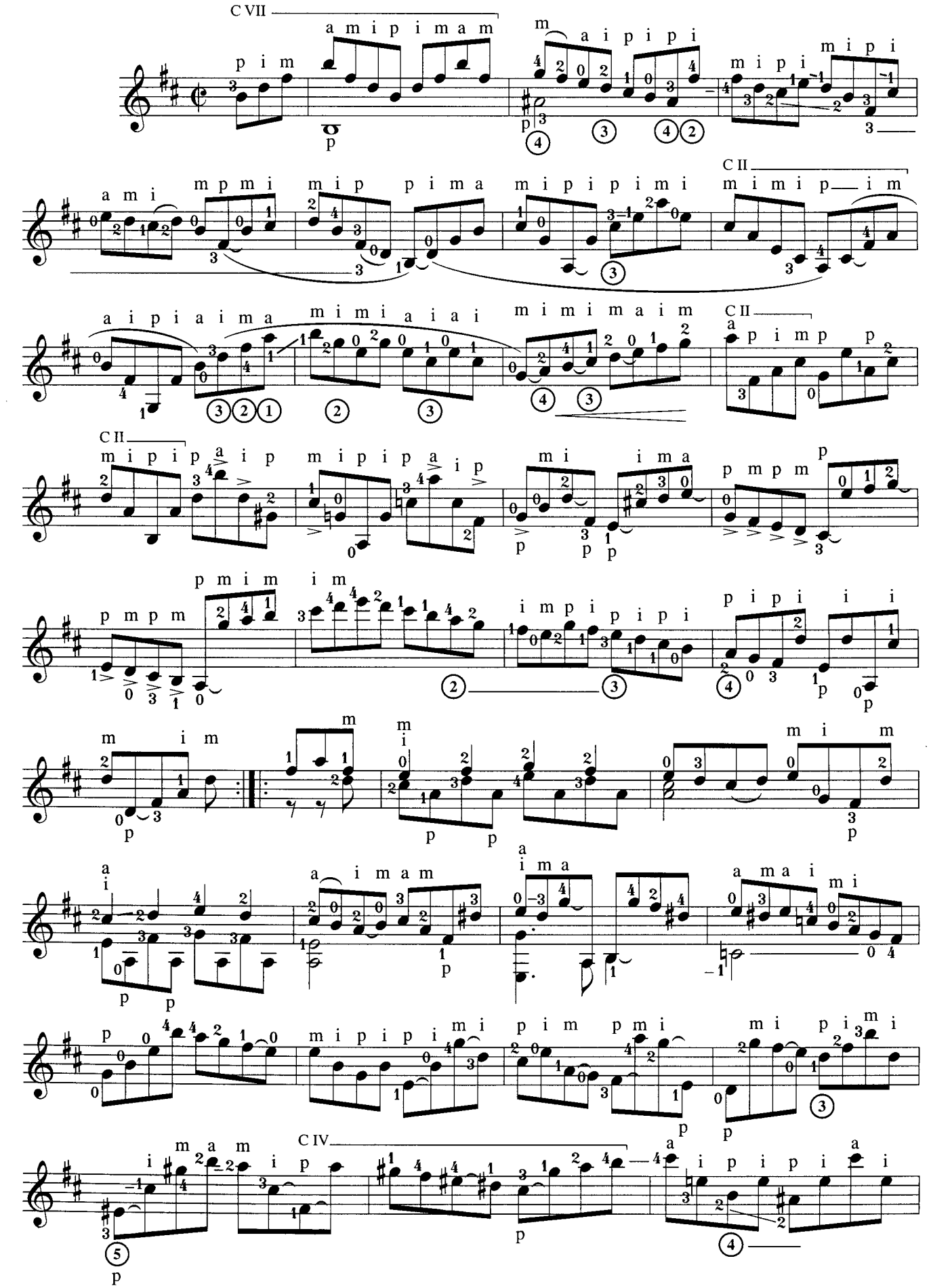

p i m i m p m i m i m i p p
C II p p i a
p p i m a p m i p m i
1. ¢ II p i m a m i
2. C II a m i
¢ VII i a i m
VI VII m a i p i a
C V C IV V
p i m a i m p p i p i p
C II a i
i a p i i m i m i a i p
¢ II a i p
p i m a i m i p i a m i
¢ VII p i m
p i m i m C II a m i p i m ¢ IX p i m
C II C II
1. C IV
2. C VII a m i i m a
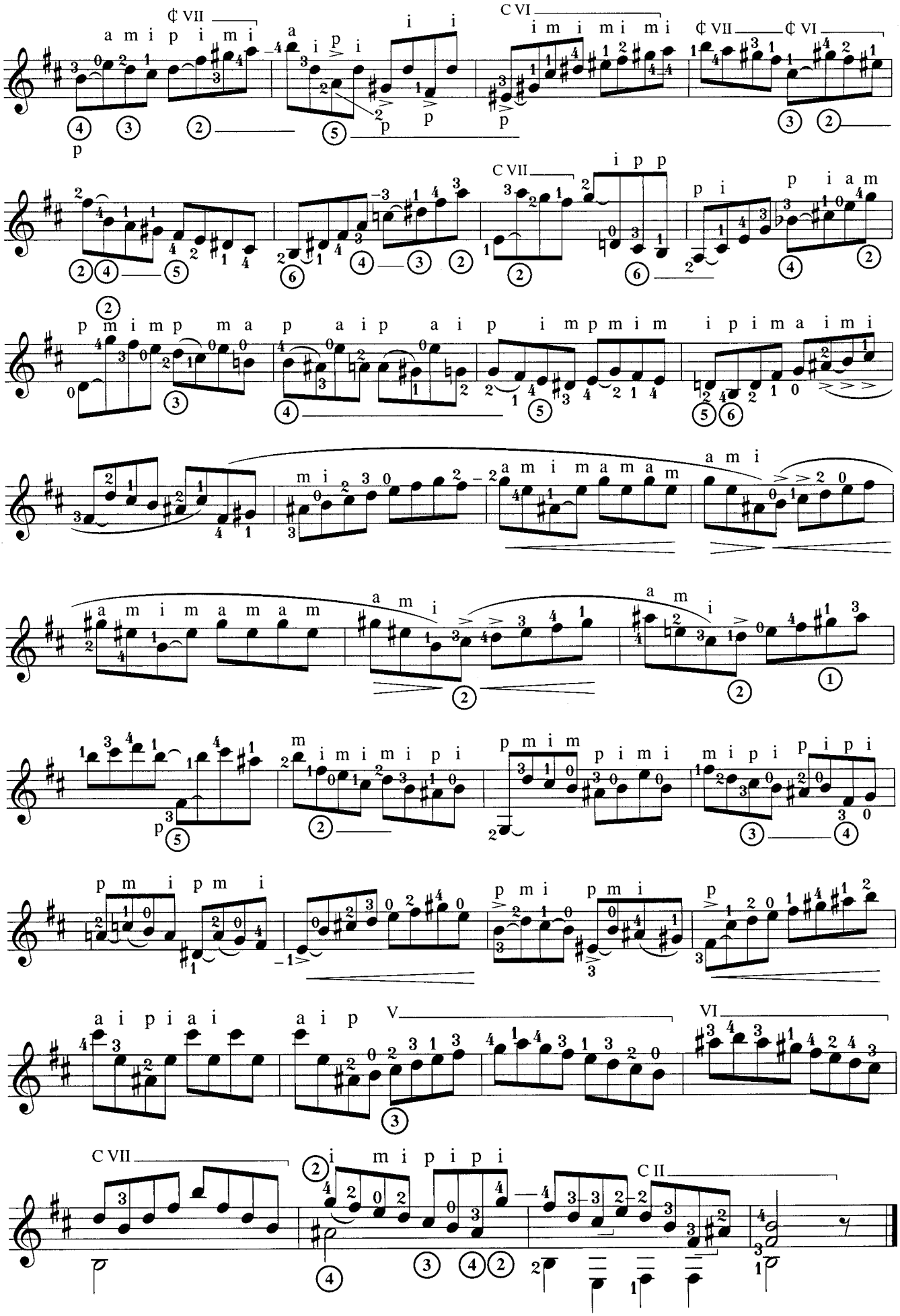
Tempo di Borea




C VI
C IV
C IV
C II
C VII
C V
i m a p i m p i
m i m i p i m i
m i m i p i m i
m i
a i p i a i p i
p i p i p i p i
a i p i a
i p i
p a i p a i
p a m i
m i p m
i m i m
i m
p i
p i p
i m i
m i p i m i m i
C VII
C VI
p i m i m i
pesante
i m i p i p i
i
C VII
C II

Double




¢ VII
a m i p i m i
a i p i
i i
C VI
i m i m i m i
¢ VII
¢ VI
C VII
i p p
p i
p i a m
p m i m p m a
p a i p a i p
i m p m i m
i p i m a i m i
m i
a m i m a m a m
a m i
a m i m a m a m
a m i
a m i
m
i m i m i p i
p m i m
p i m i
m i p i p i p i
p m i p m i
p m i p m i
p
a i p i a i
a i p
V
VI
C VII
i m i p i p i
C II

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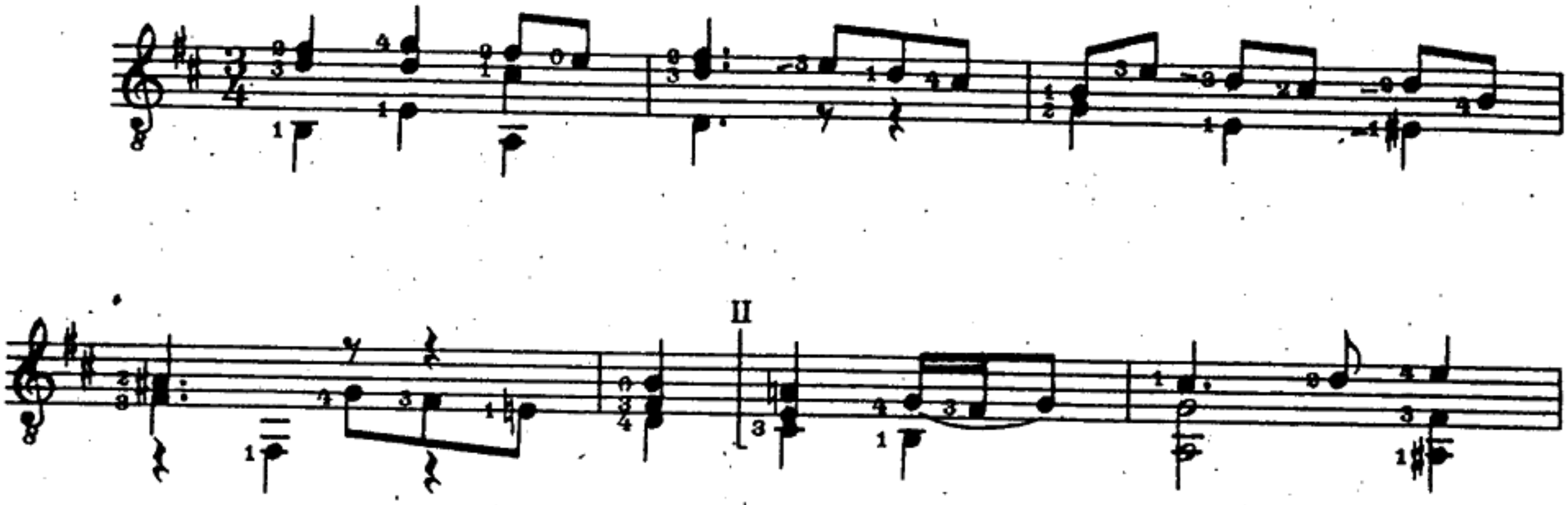
SARABANDE und BOURRÉE
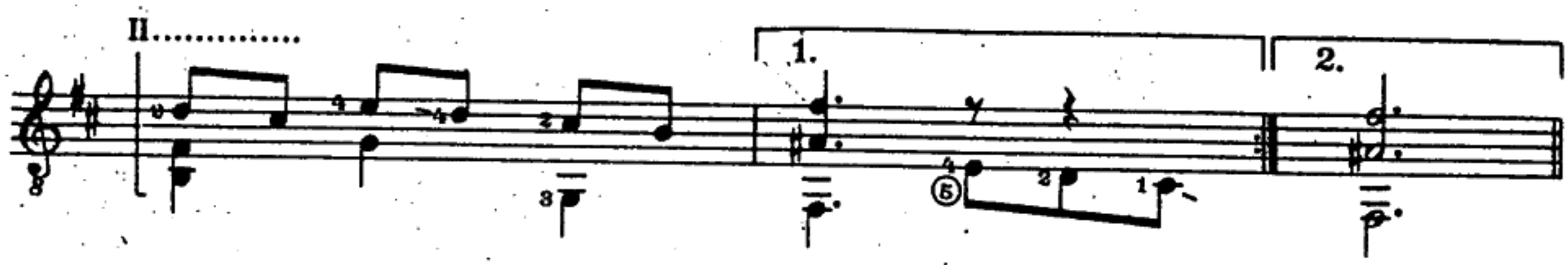
Aus der H-Moll Partita für Solo-Violine

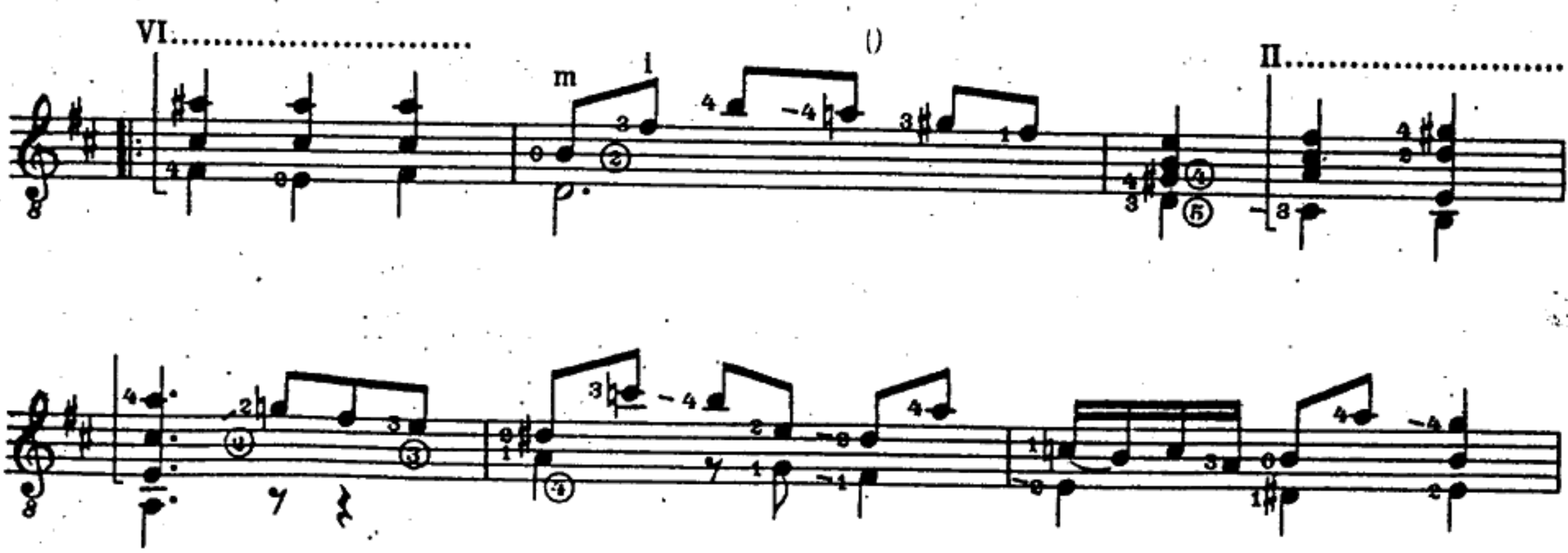
Für Gitarre bearbeitet
von Karl Scheit

Joh Seb. Bach
(1685-1750)

Sarabande







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In public performances the name of the arranger is to be mentioned on the programmes etc.

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Universal Edition Nr. 12471

II.....

II

m i

m i

m i

VII

Tempo di Bourrée

VII.....

II.....

II.....

II..... IV..... II

II..... II.....

VI.....

II.....

VII.....

БУРРЕ И ДУБЛЬ
из 1й скрипичной партиты

Бурре

И. С. БАХ
Переложение А. Сеговии

IV II II V VII VI VII II

Дубль

IV I IV II ② ③ ② ③ ② ③
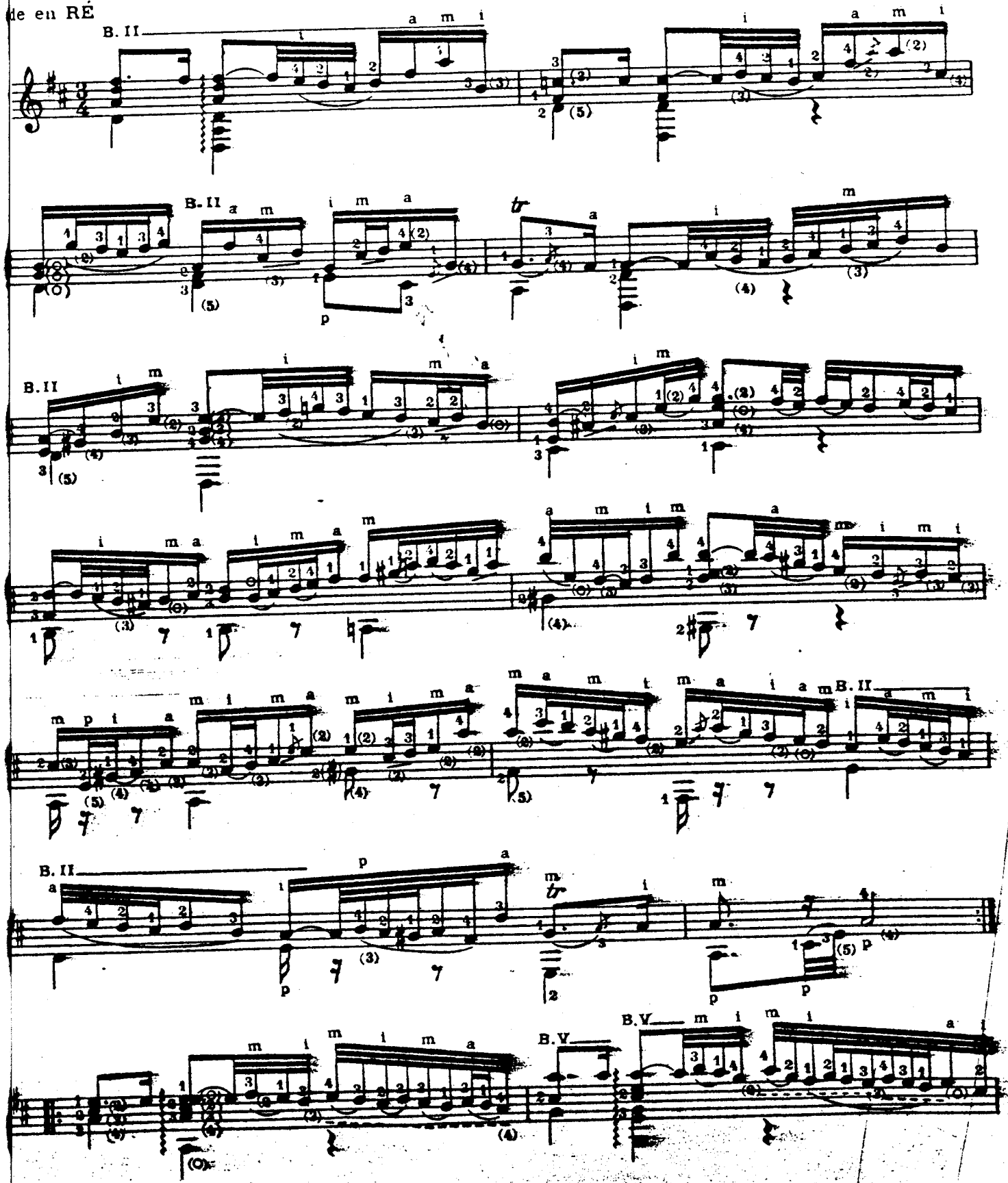
SARABANDE
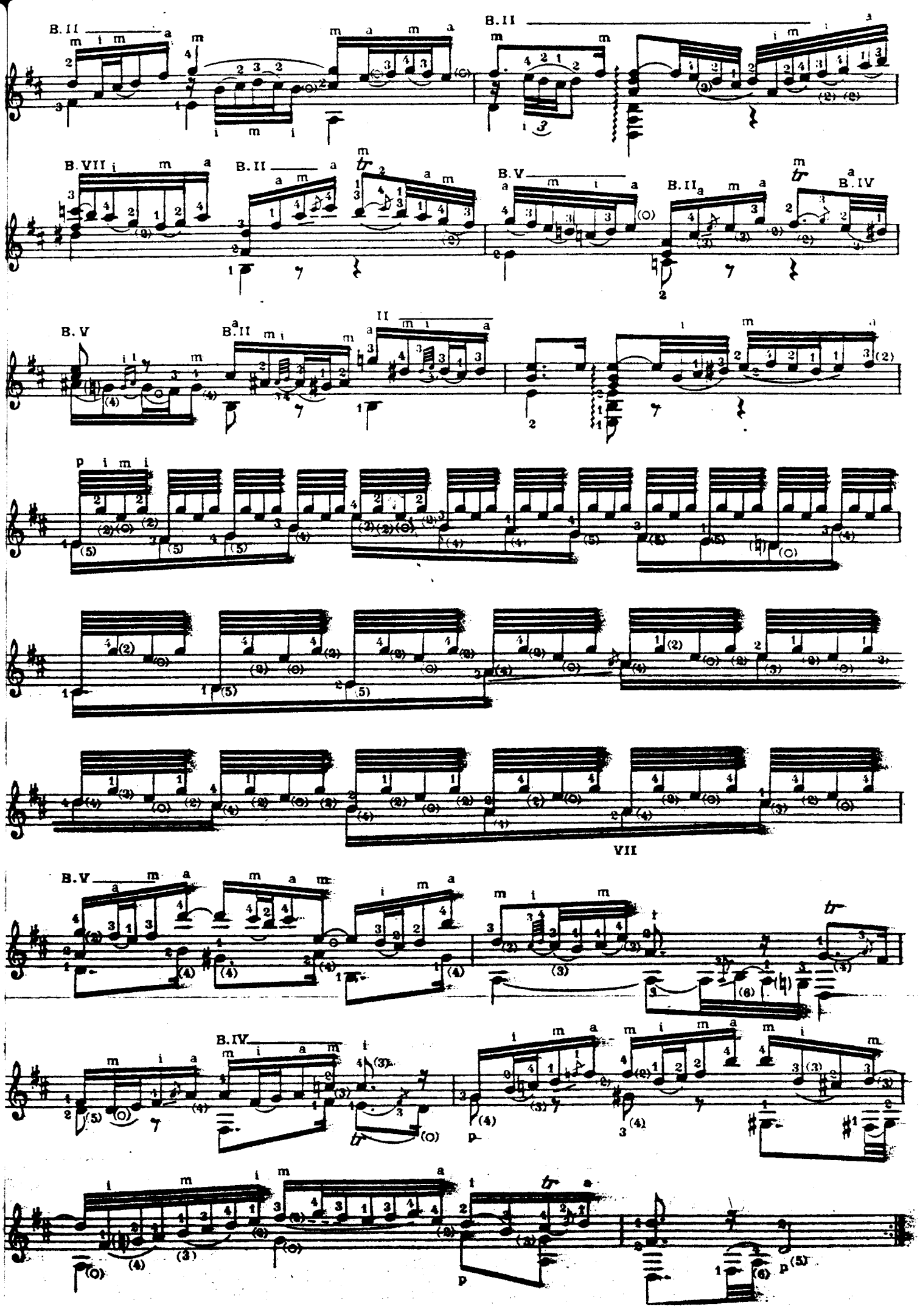
ription par
PUJOL

J. S. BACH

Andante sostenuto

de en RÉ




B. II
B. II
B. VII
B. II
B. V
B. II
B. IV
B. V
B. II
II
VII
B. V
B. IV
p
p
p

САРАБАНДА

Из Партиты № 1 для скрипки.

И. С. БАХ

Переложение А. Сеговии

Andante [Не спеша]

Зарубежные композиторы

КУРАНТА И ДУБЛЬ

из Первой скрипичной партиты си минор

И. С. БАХ

Переложение В. Дубовицкого

КУРАНТА

Гитара шестиструнная

Оживленно

cresc. poco a poco
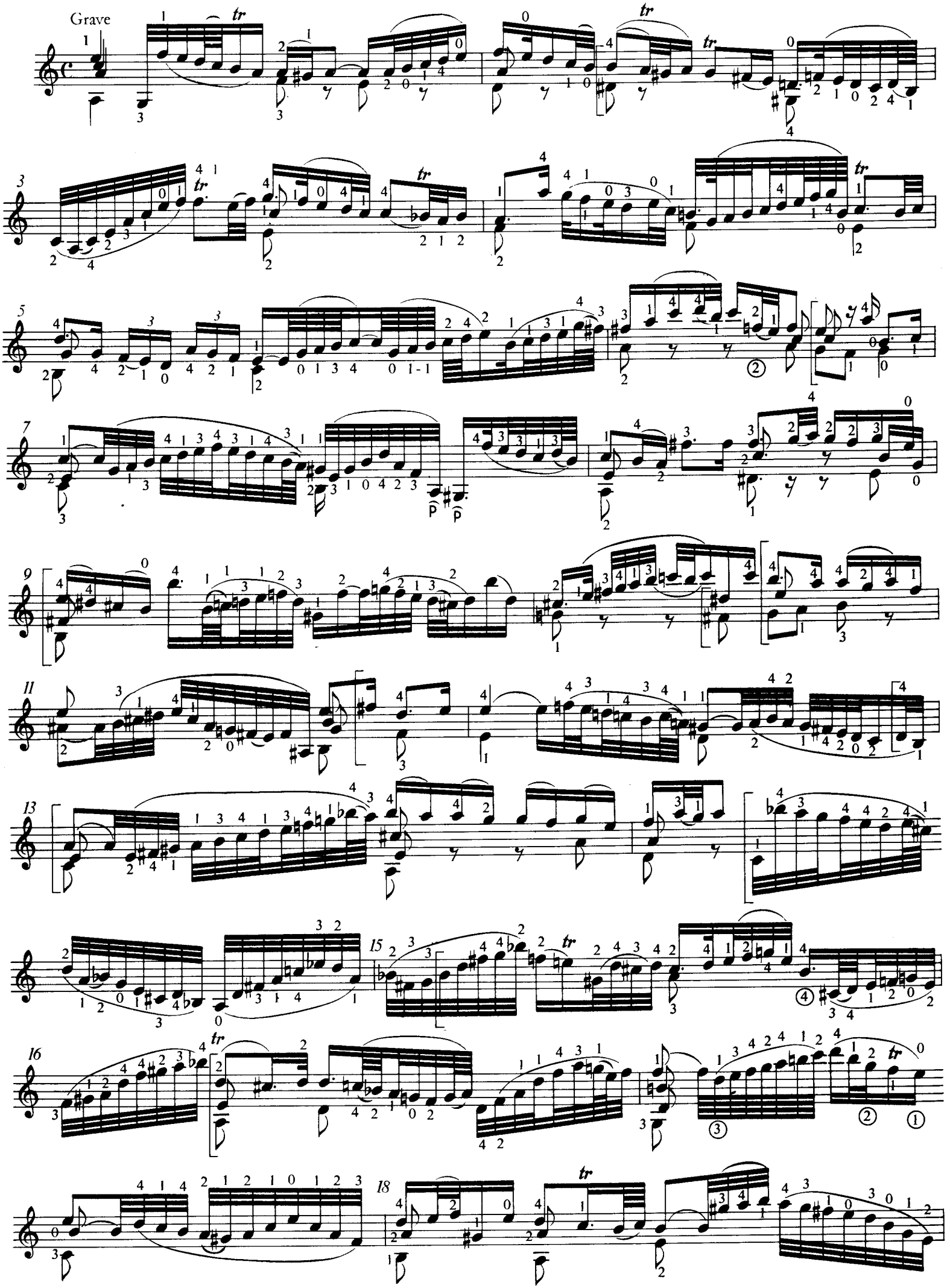
ДУБЛЬ
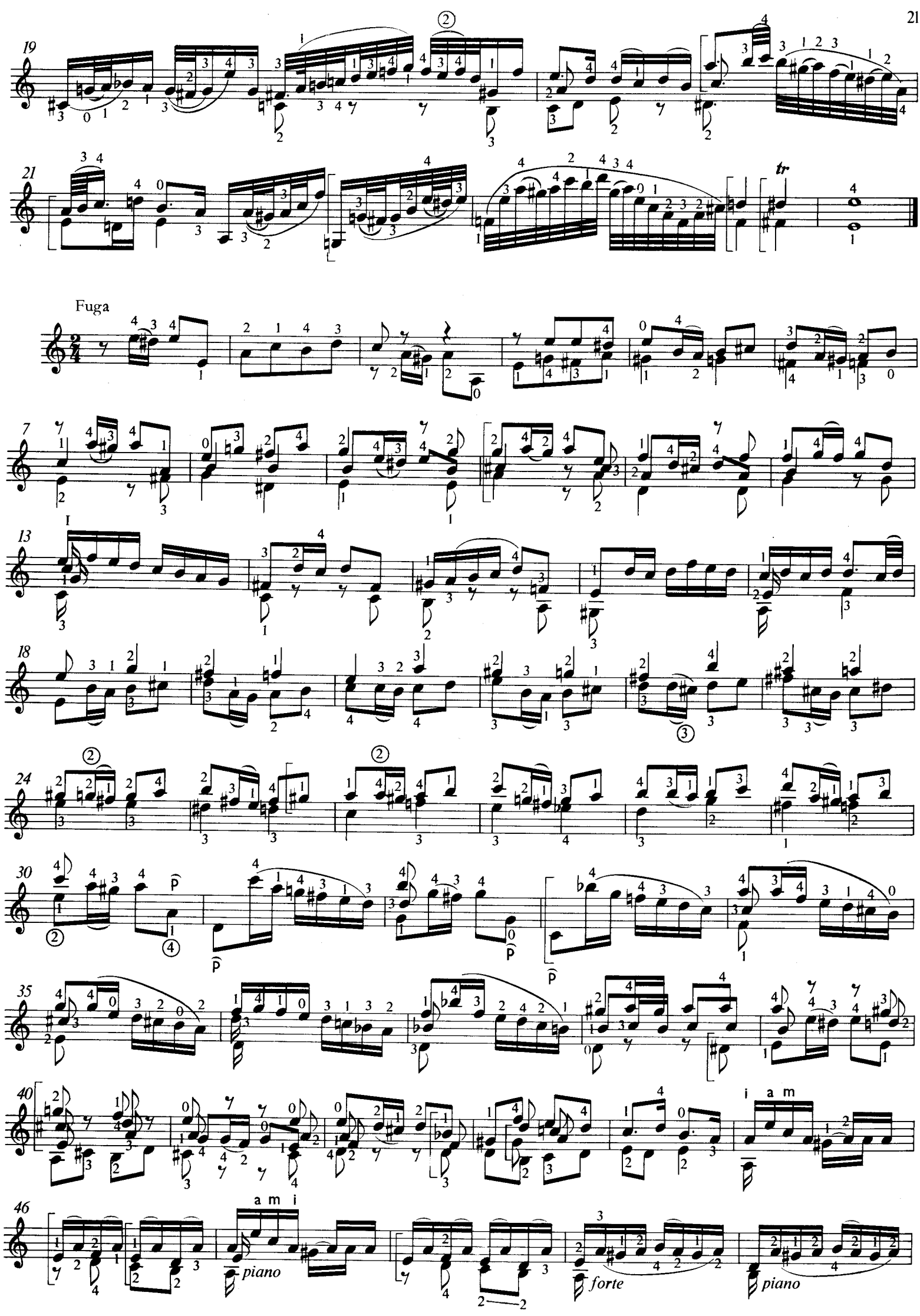
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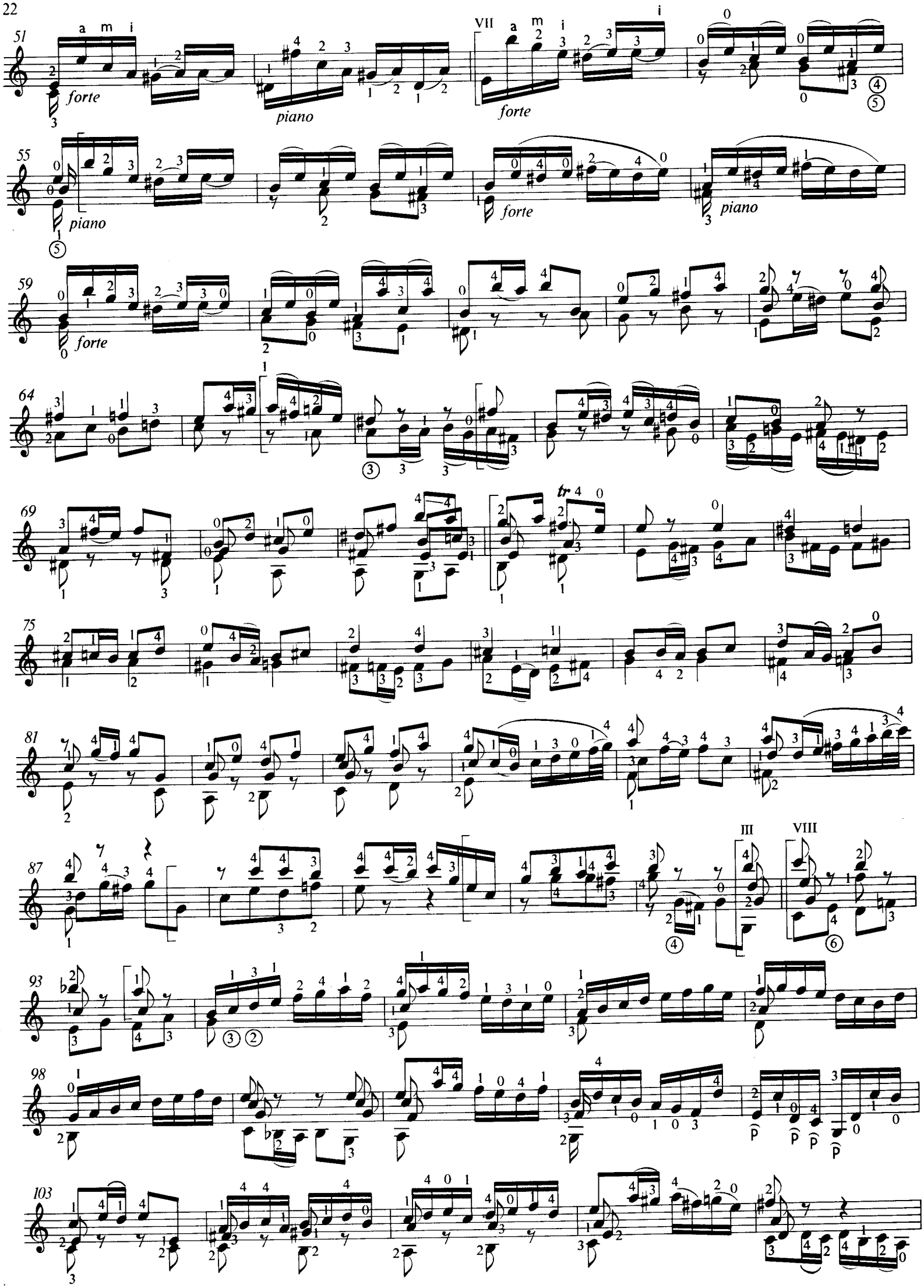
cresc.
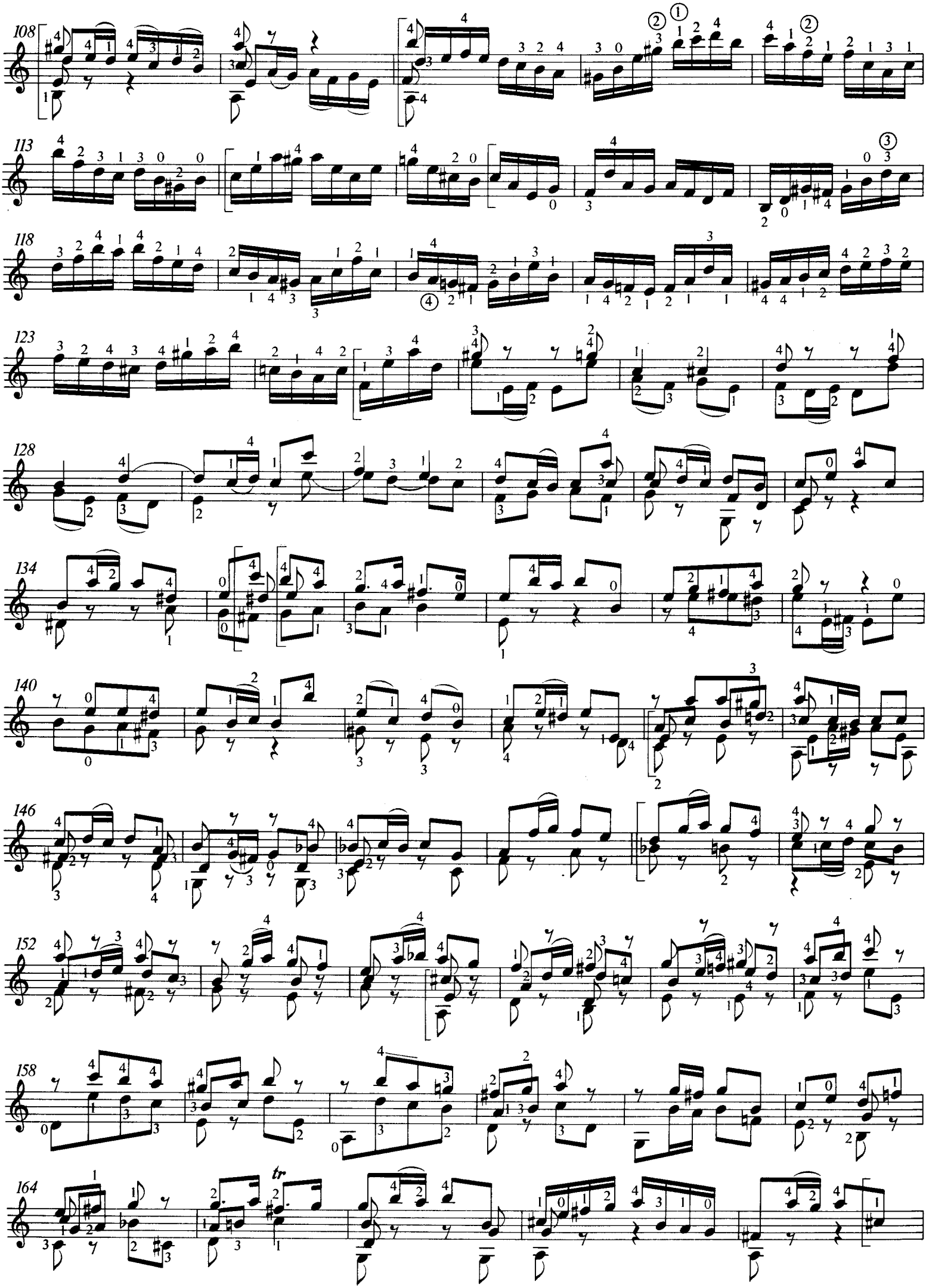
poco a poco
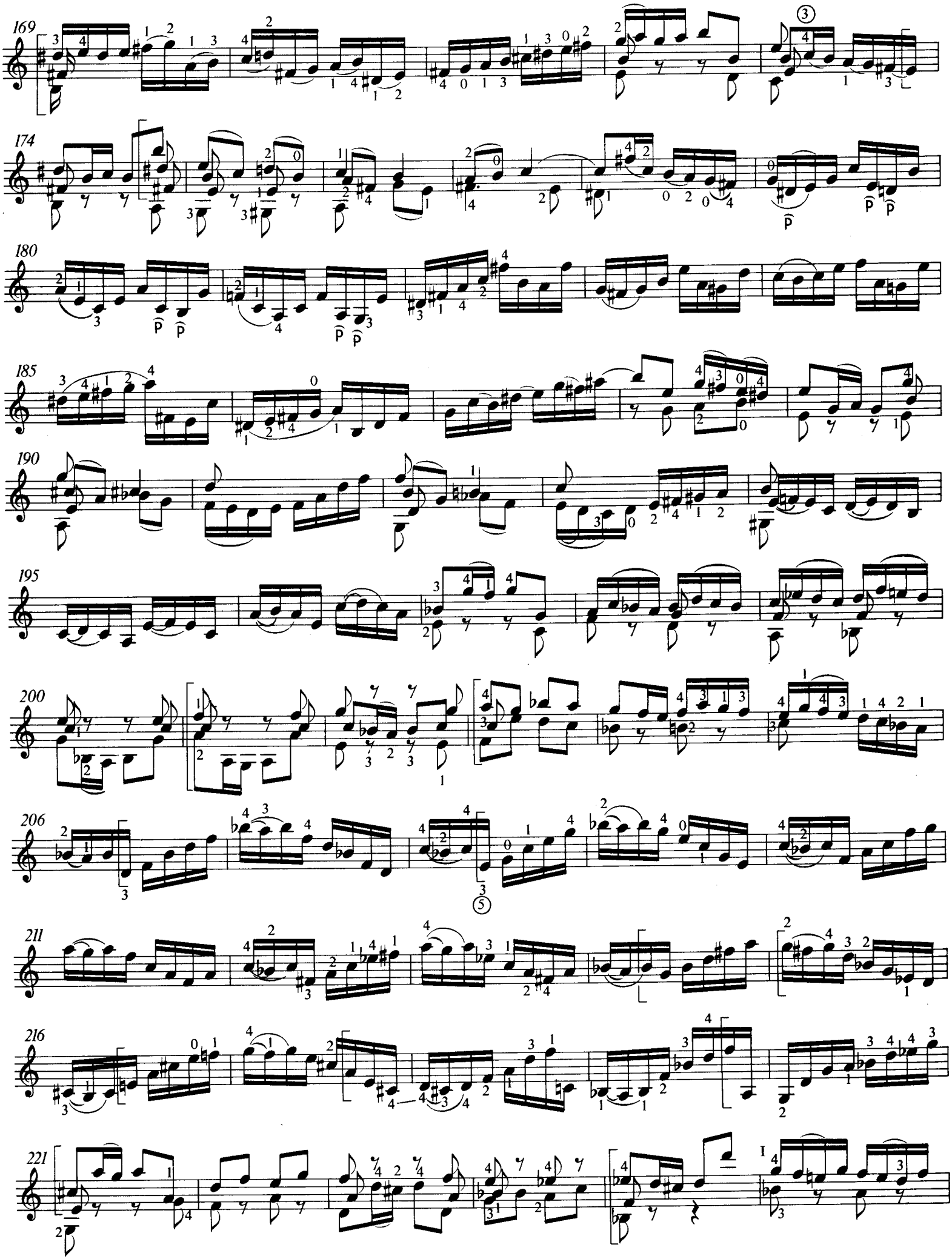
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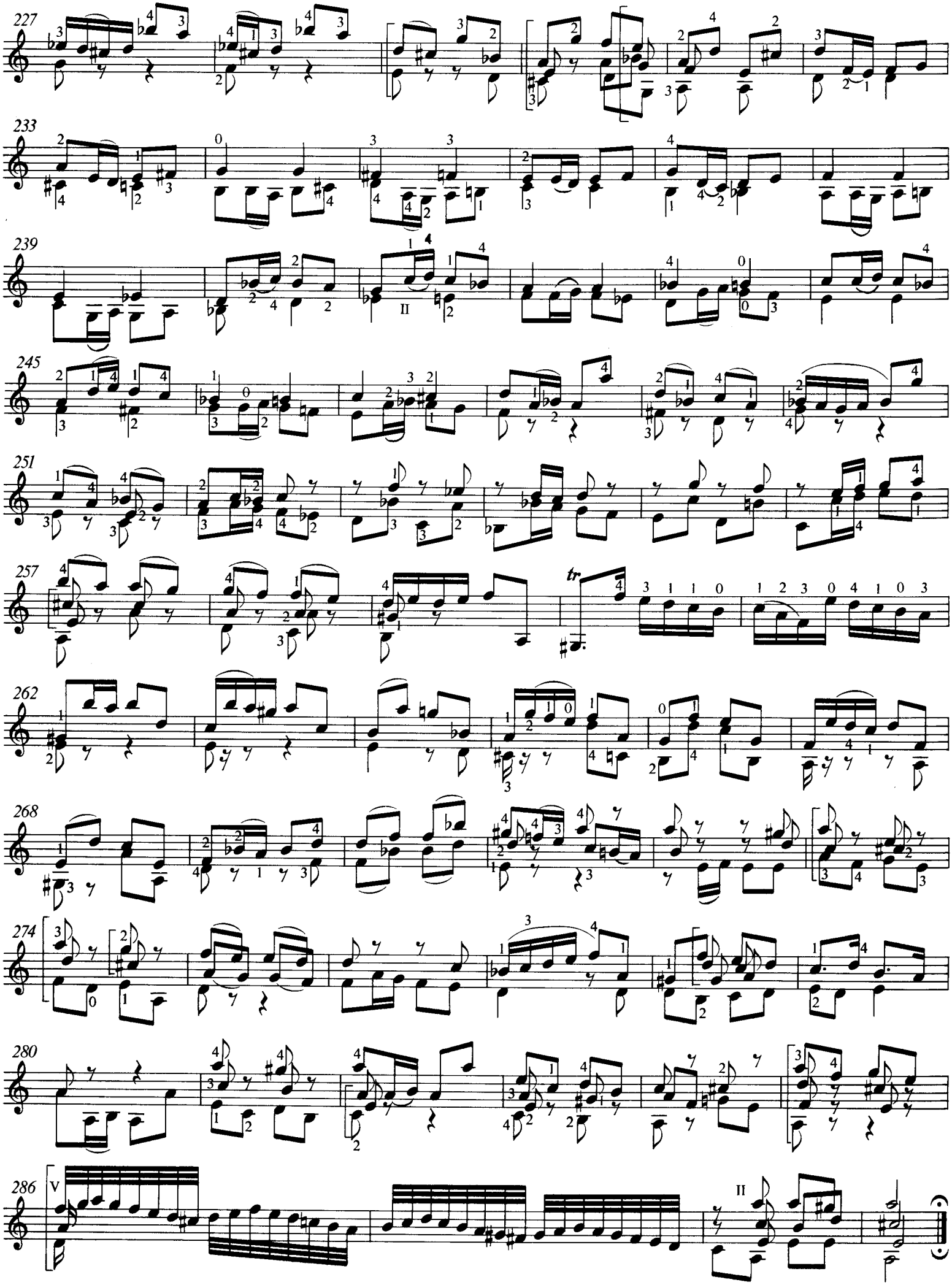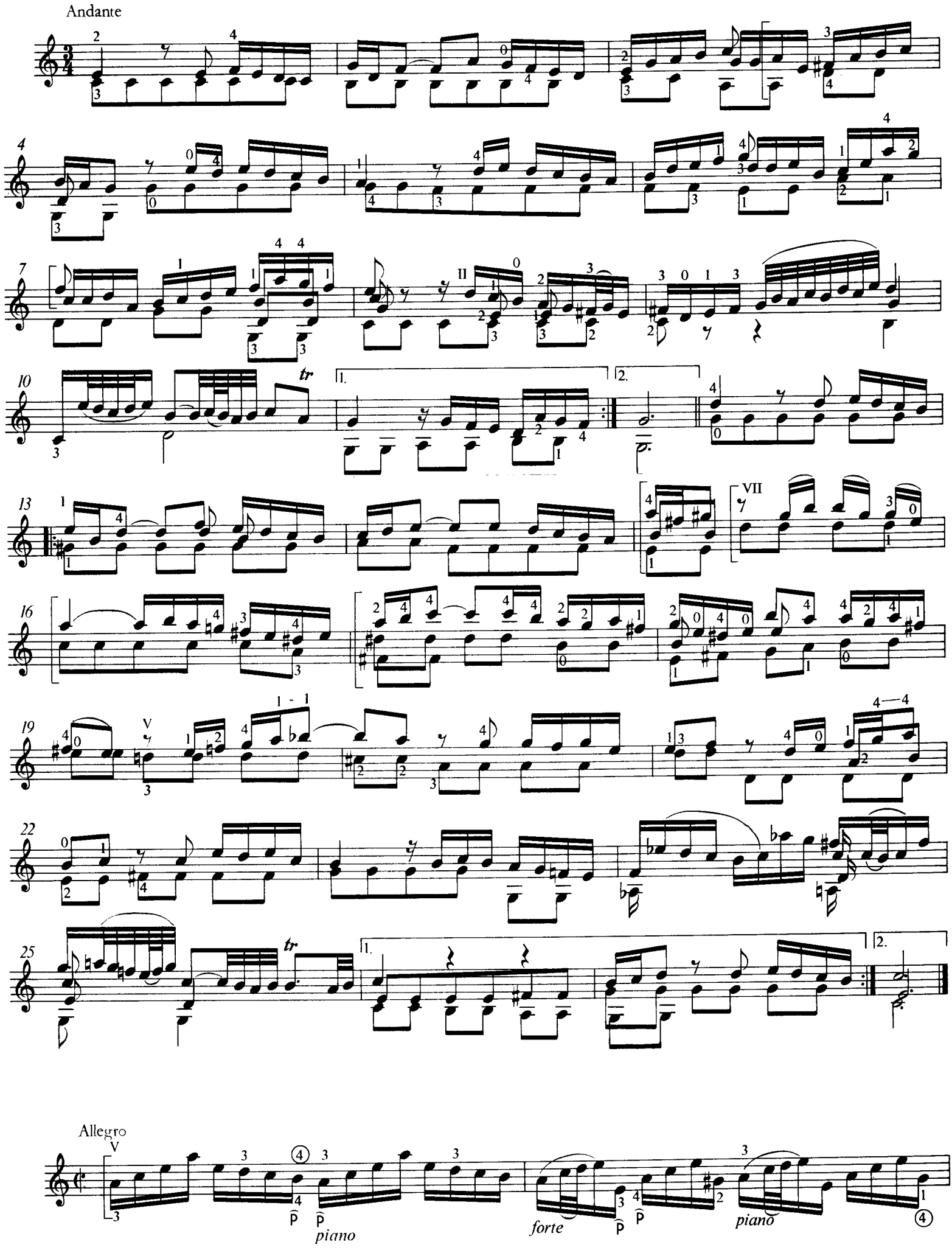



19
21
Fuga
7
13
18
24
30
35
40
46
tr
piano
forte
piano
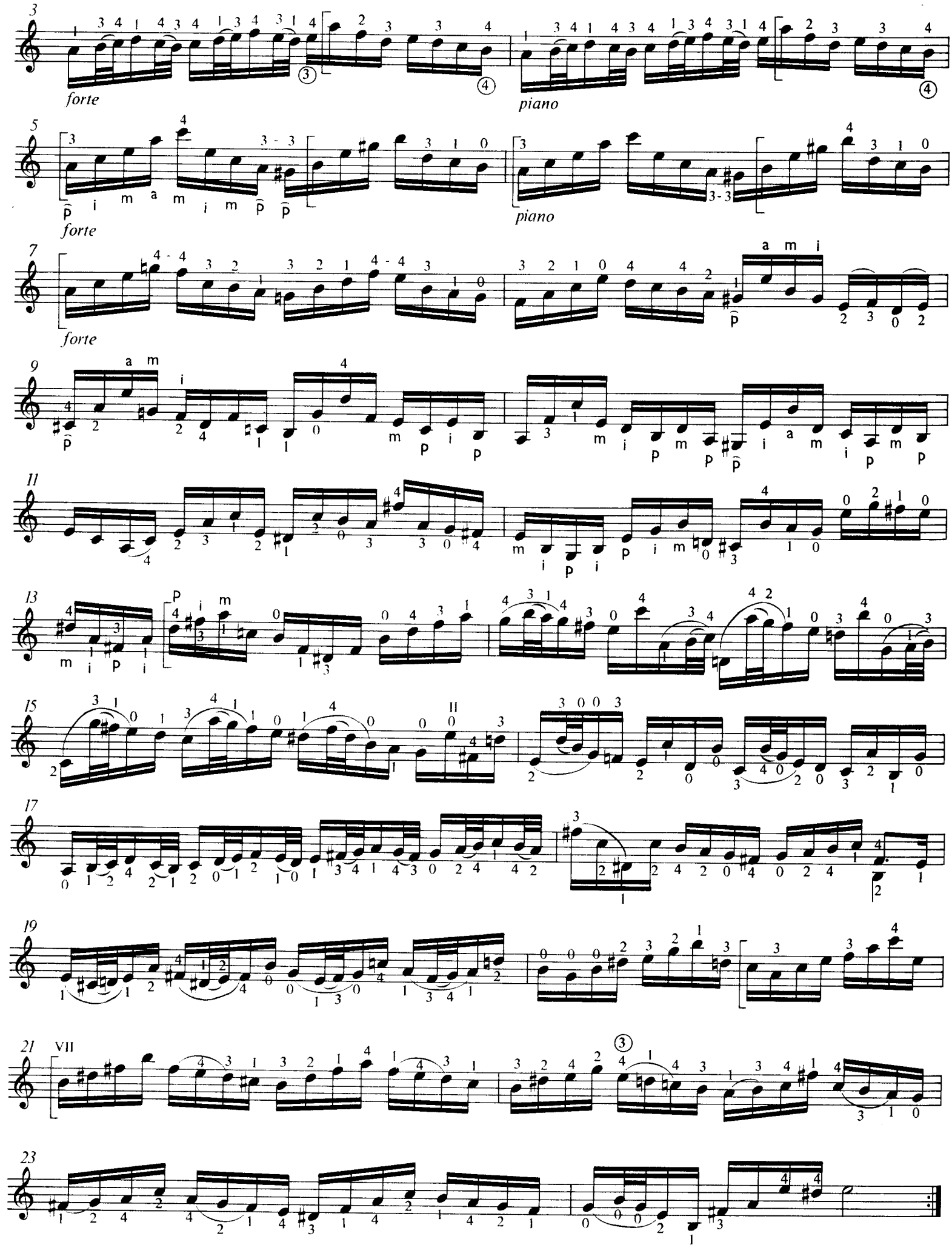

51
a m i
forte
piano
VII a m i i
forte
55
piano
forte
piano
59
forte
64
69
tr
75
81
87
III
VIII
93
98
103
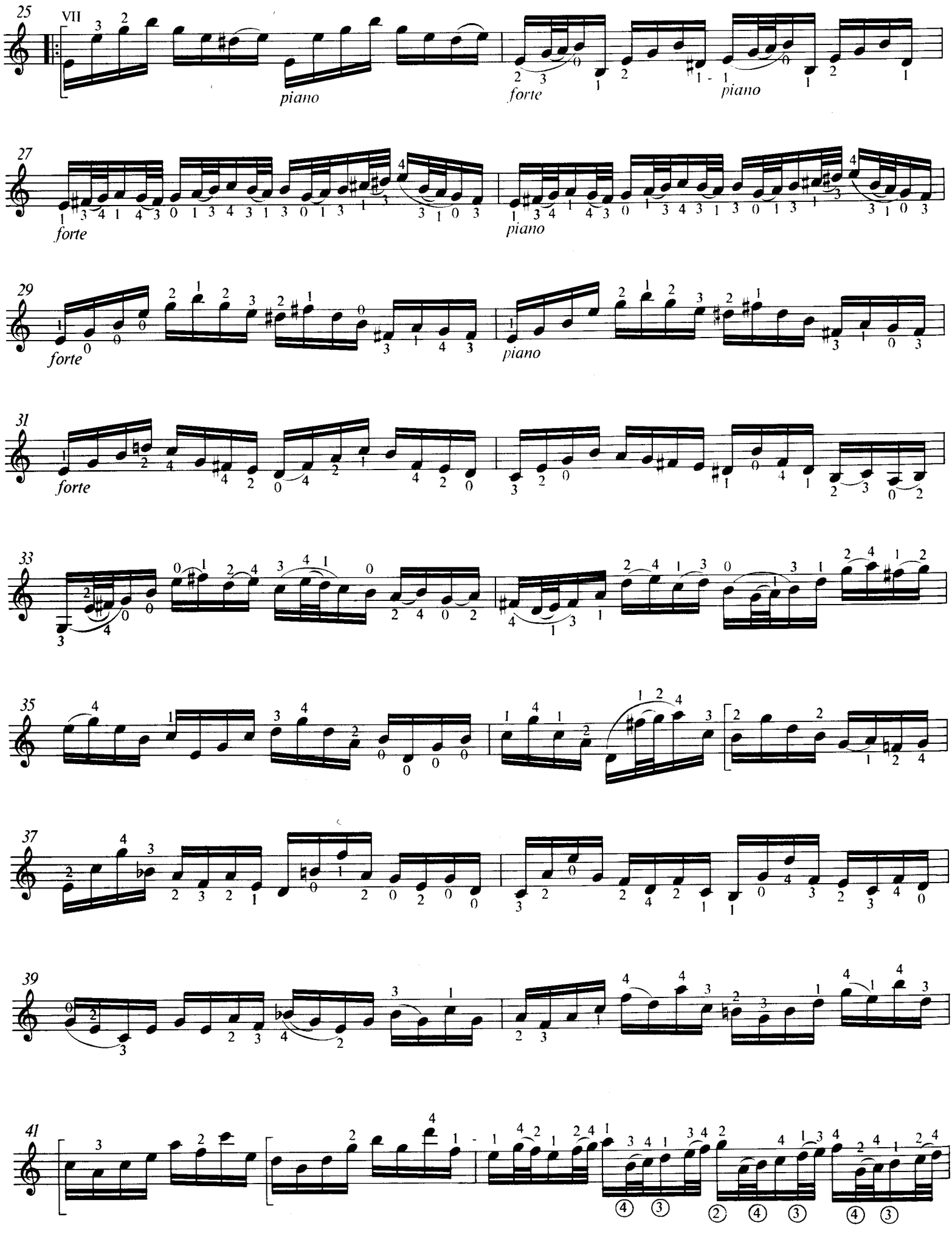

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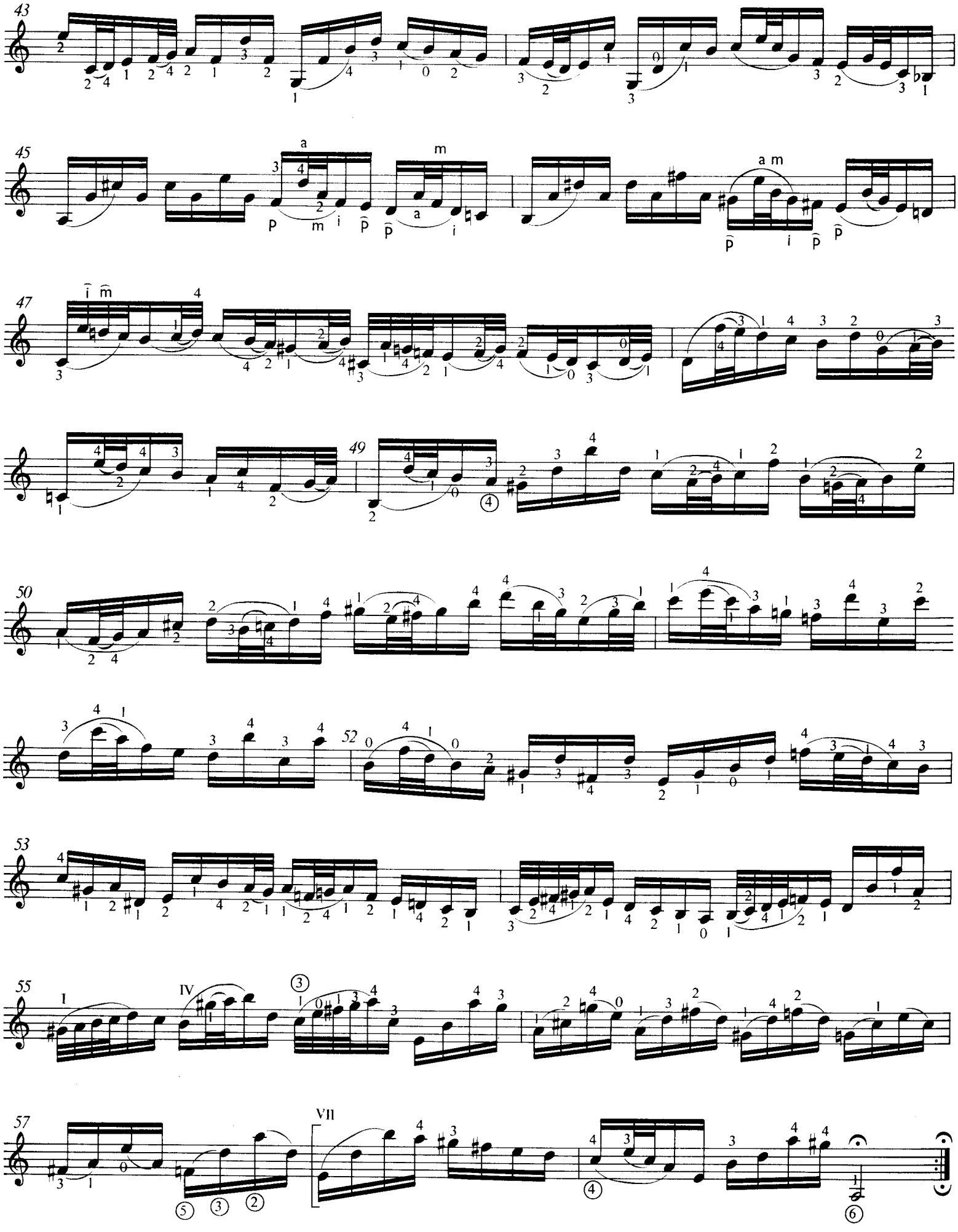

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185
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195
200
206
211
216
221


227
233
239
245
251
257
tr
262
268
274
280
286
V
II


Andante
tr
1.
2.
V
VII
II
Allegro
piano
forte
piano


3
forte
piano
5
forte
piano
7
forte
9
11
13
15
17
19
21
23


25
VII
piano
forte
piano
27
forte
piano
29
forte
piano
31
forte
33
35
37
39
41


43
45
47
49
50
52
53
55
57
I
IV
VII

АНДАНТЕ

из 2й скрипичной сонаты

И. С. БАХ

Переложение А. Сеговии

mf

tr

1. 2.

arm 12

tr

Содержание:
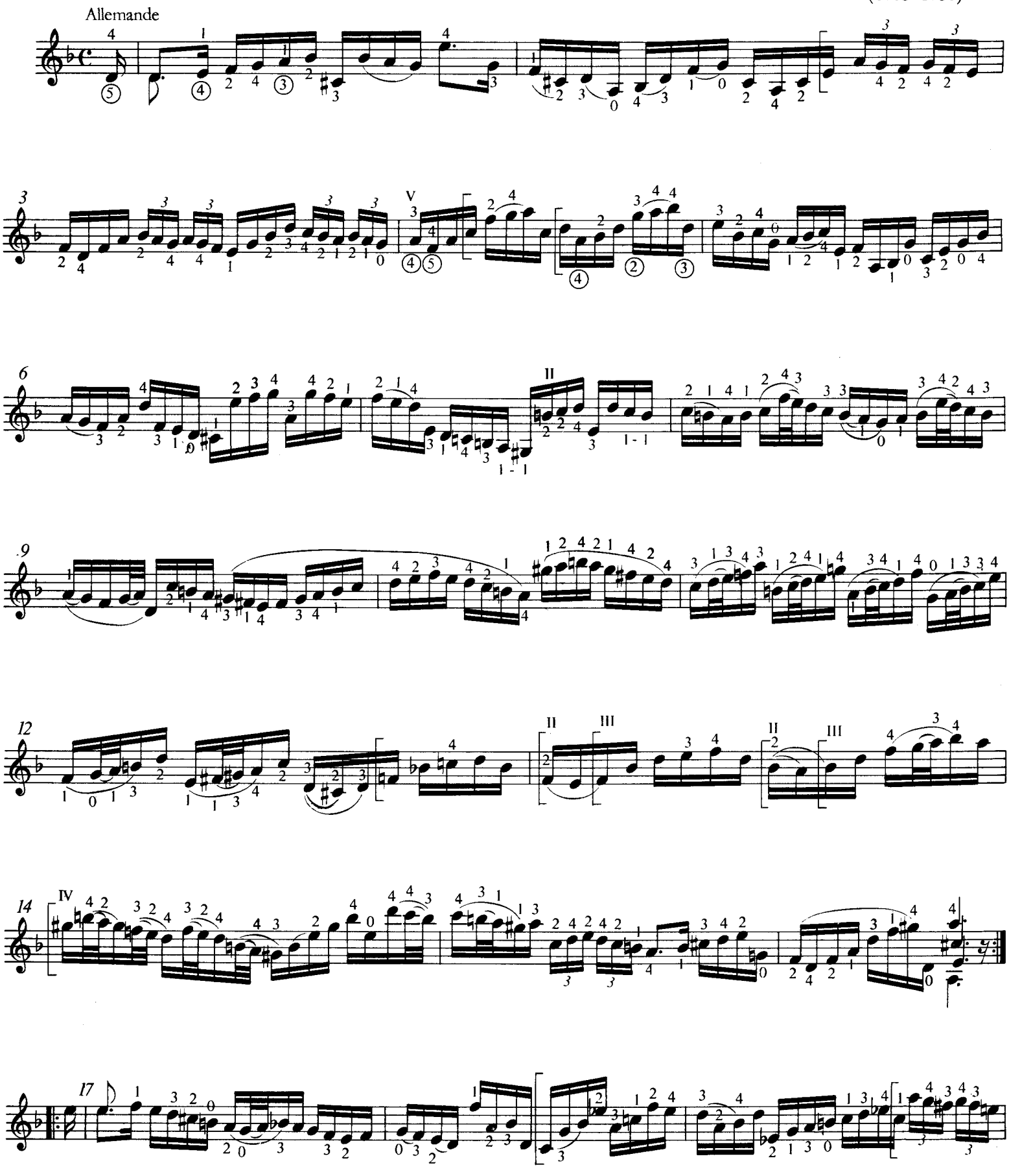
PARTITA FOR VIOLIN SOLO NO.2 IN D MINOR, BWV 1004, Arr. for Guitar by Mosoczi, Miklos:

1. Allemande 2
2. Corrente 3
3. Sarabande 5
4. Giga 6
5. Ciaccona 8

6. Chaconne, Transcr. by Andres Segovia (Import) 20
7. Chaconne, Transcr. by Andres Segovia (Из красного сборника) 29
8. Chaconne, Transcr. by Andres Segovia (Из школы Кирьянова) 42
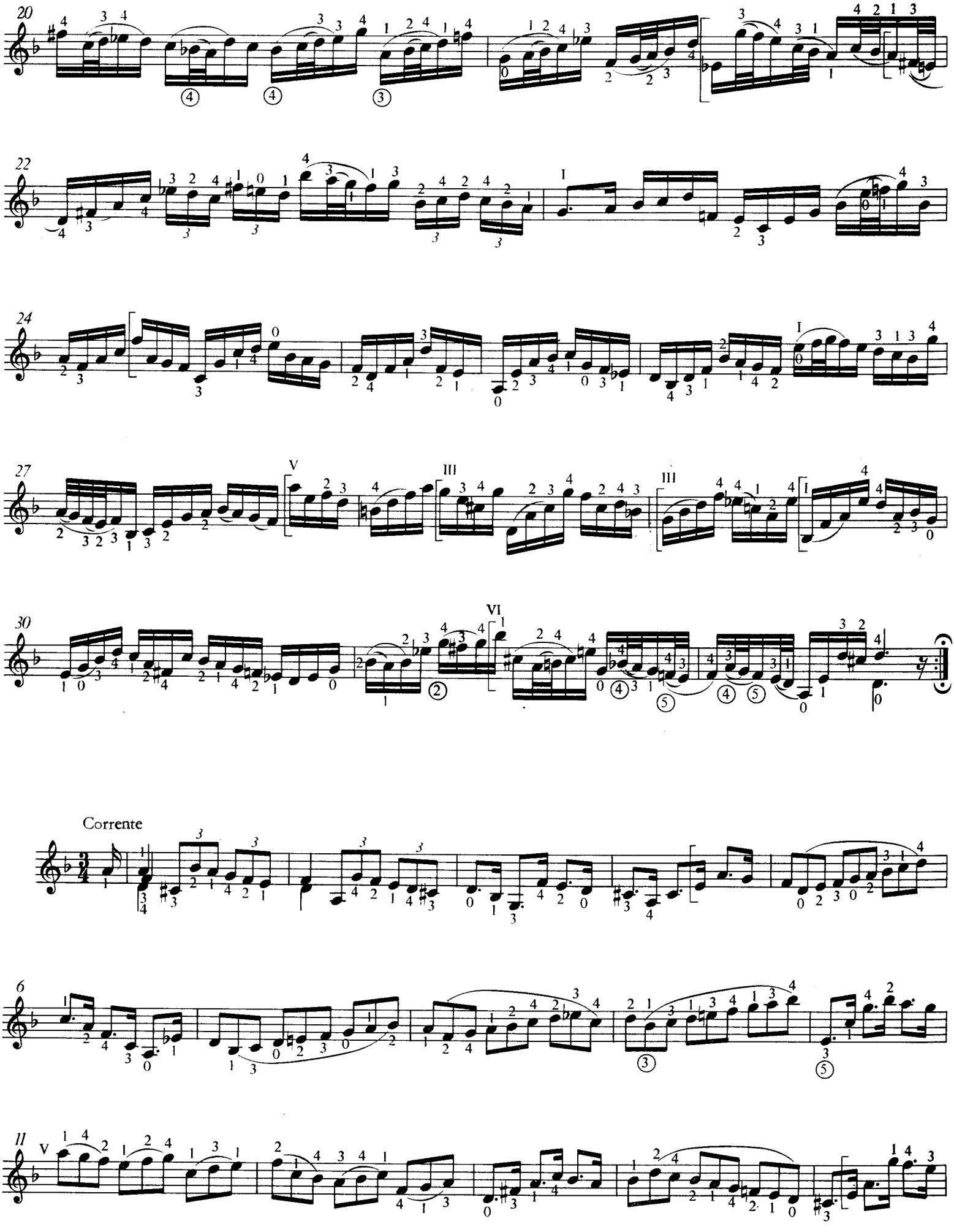
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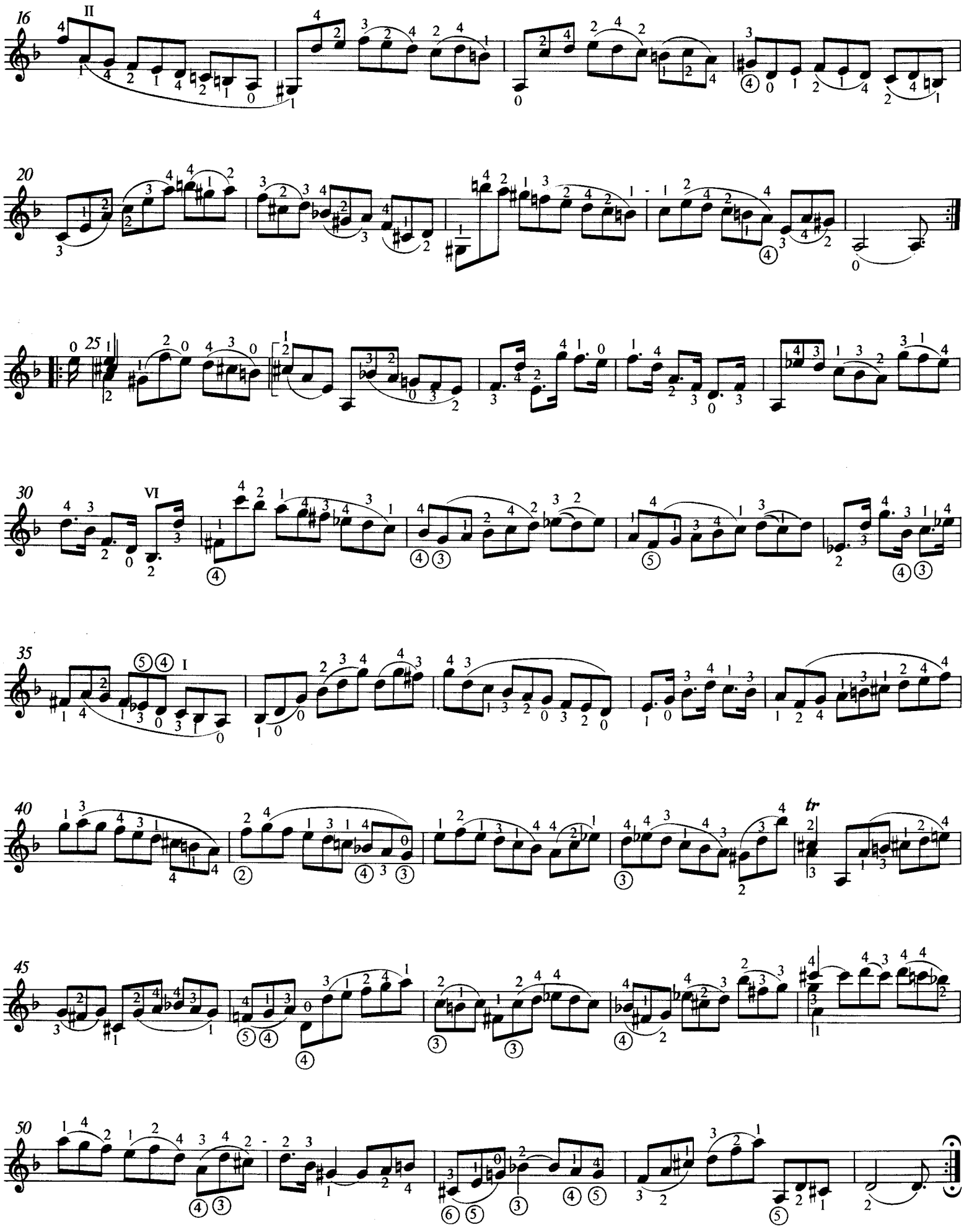
Johann Sebastian Bach
(1685–1750)
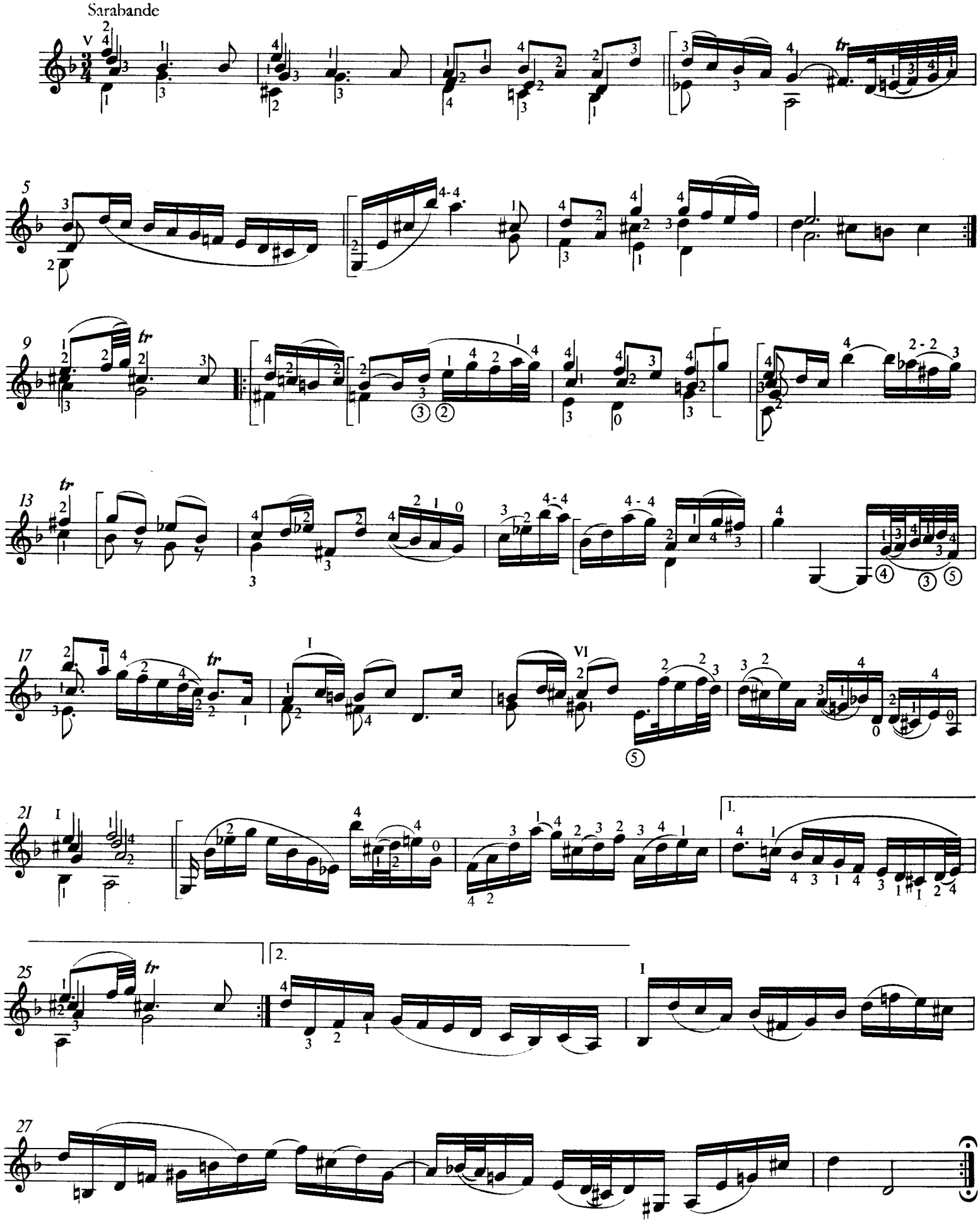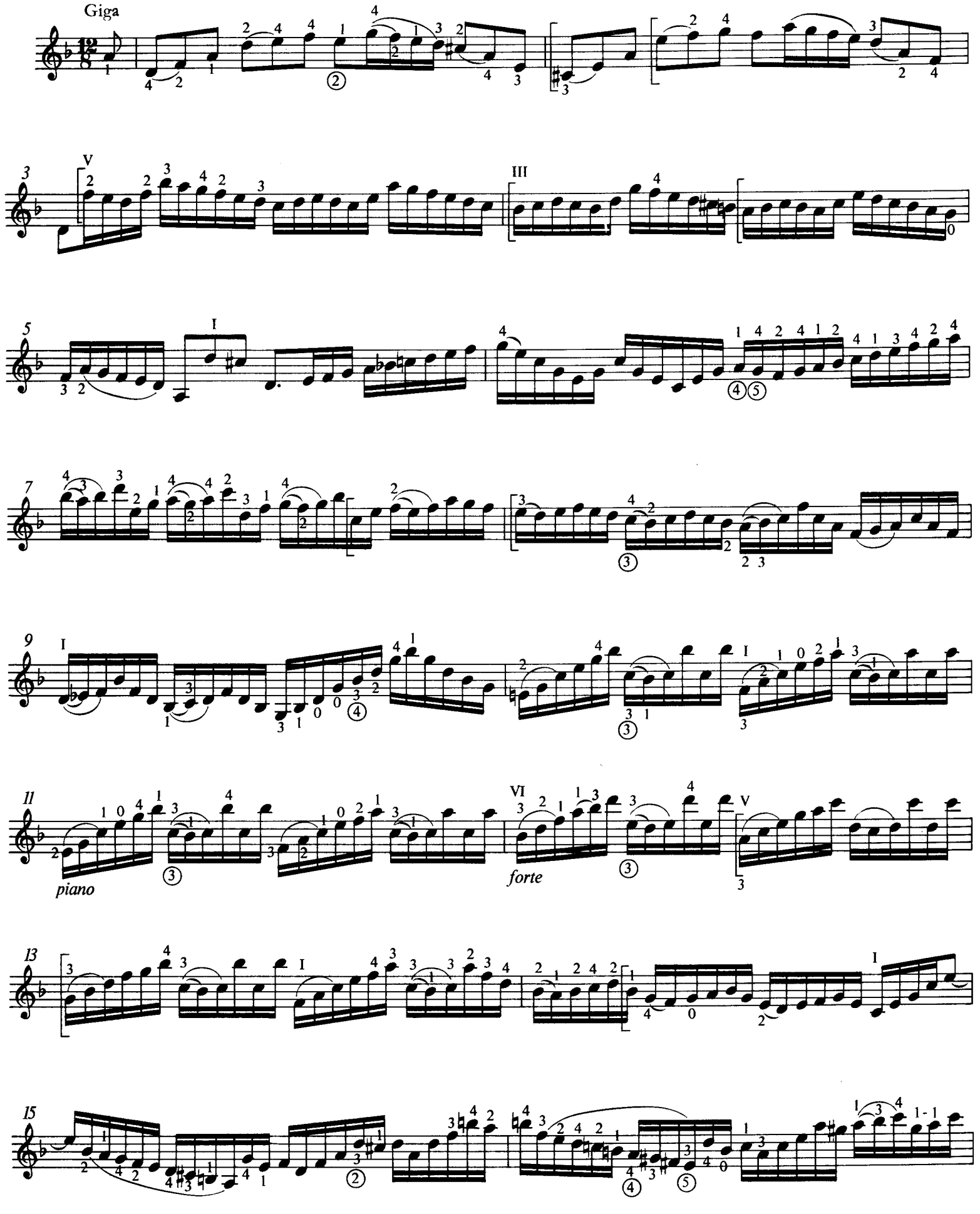


Printed in Hungary
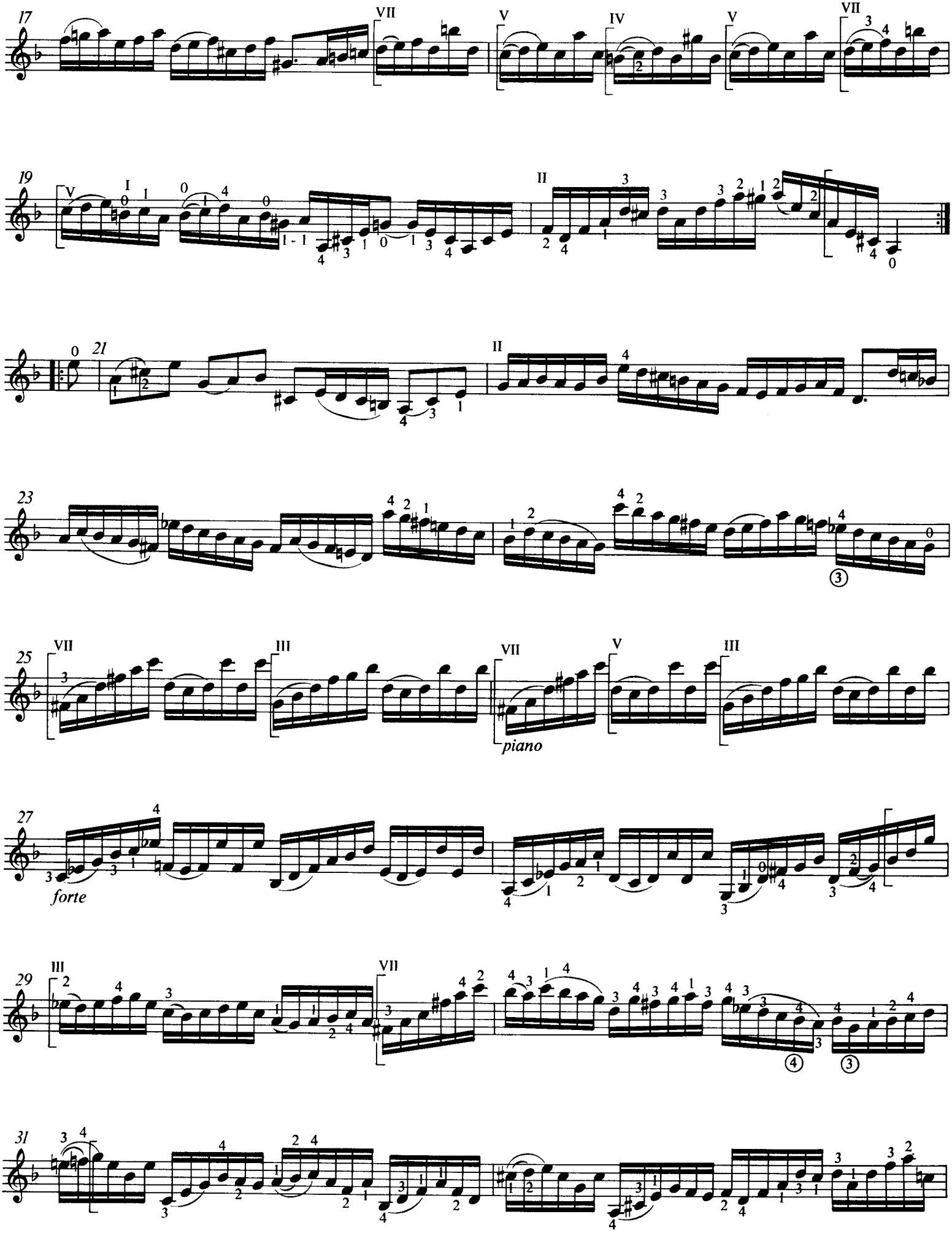
Z. 8527
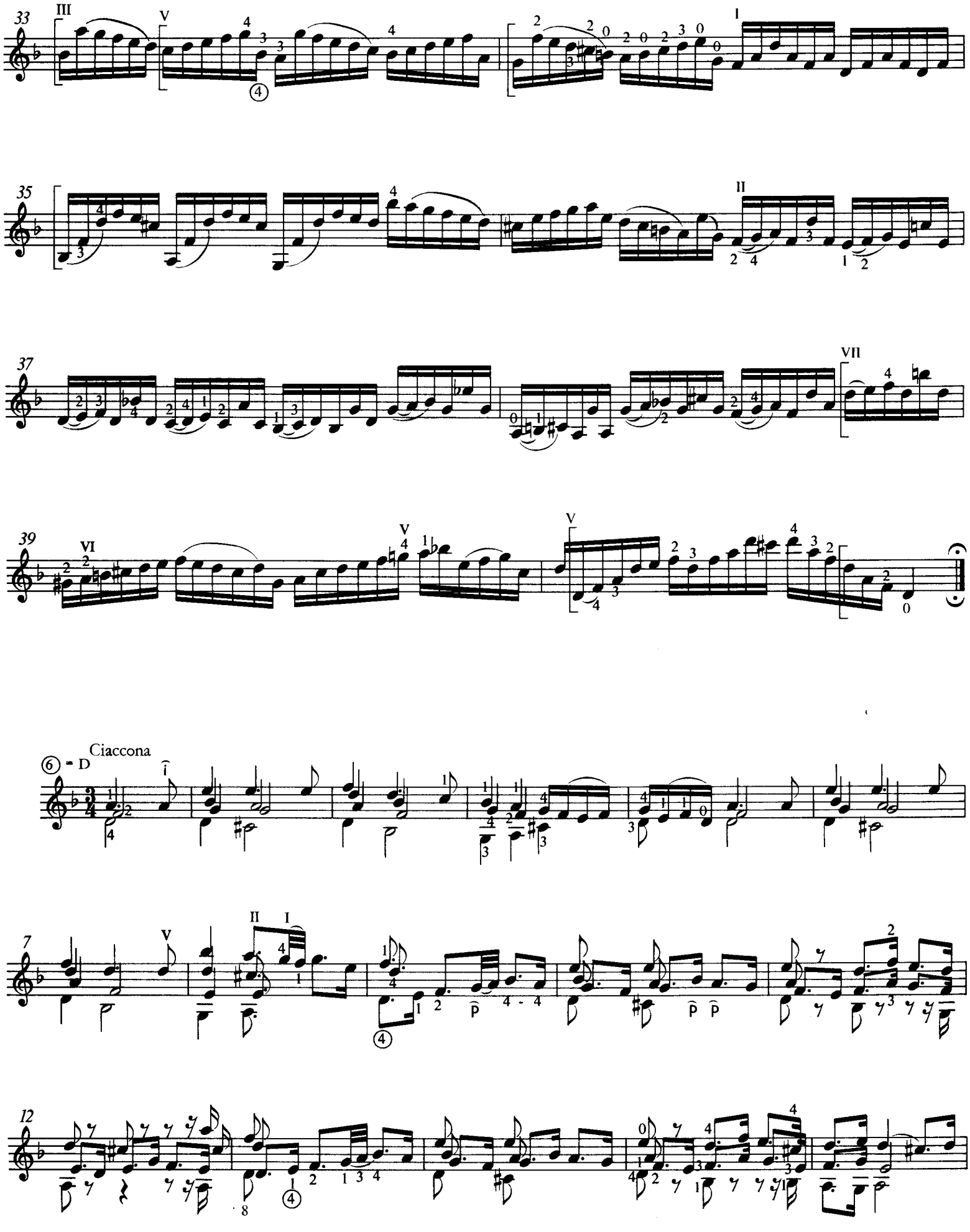

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24
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30
Corrente
6
11
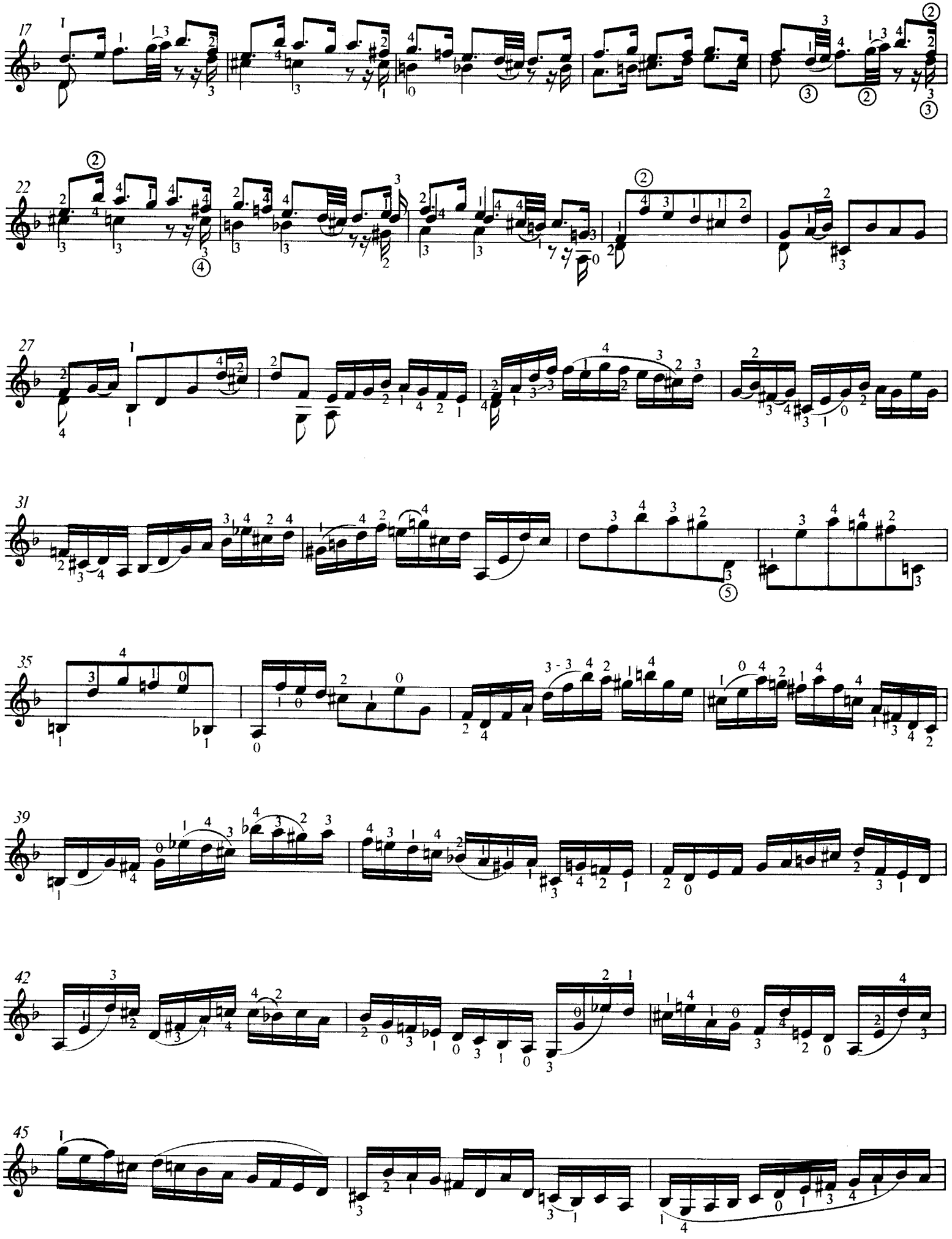

16
II
20
25
30
VI
35
I
40
tr
45
50
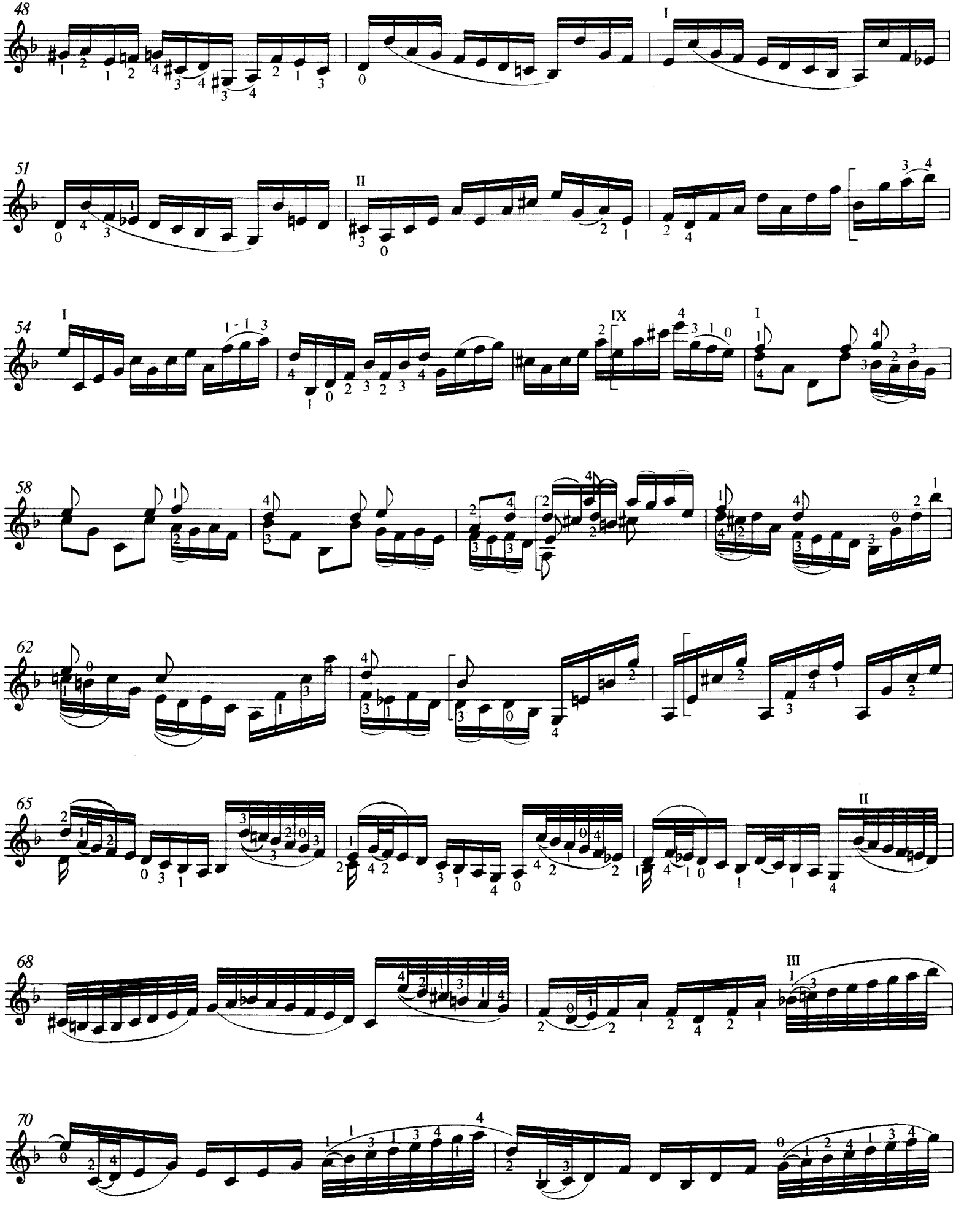

Sarabande
5
9
13
17
21
25
27
1.
2.

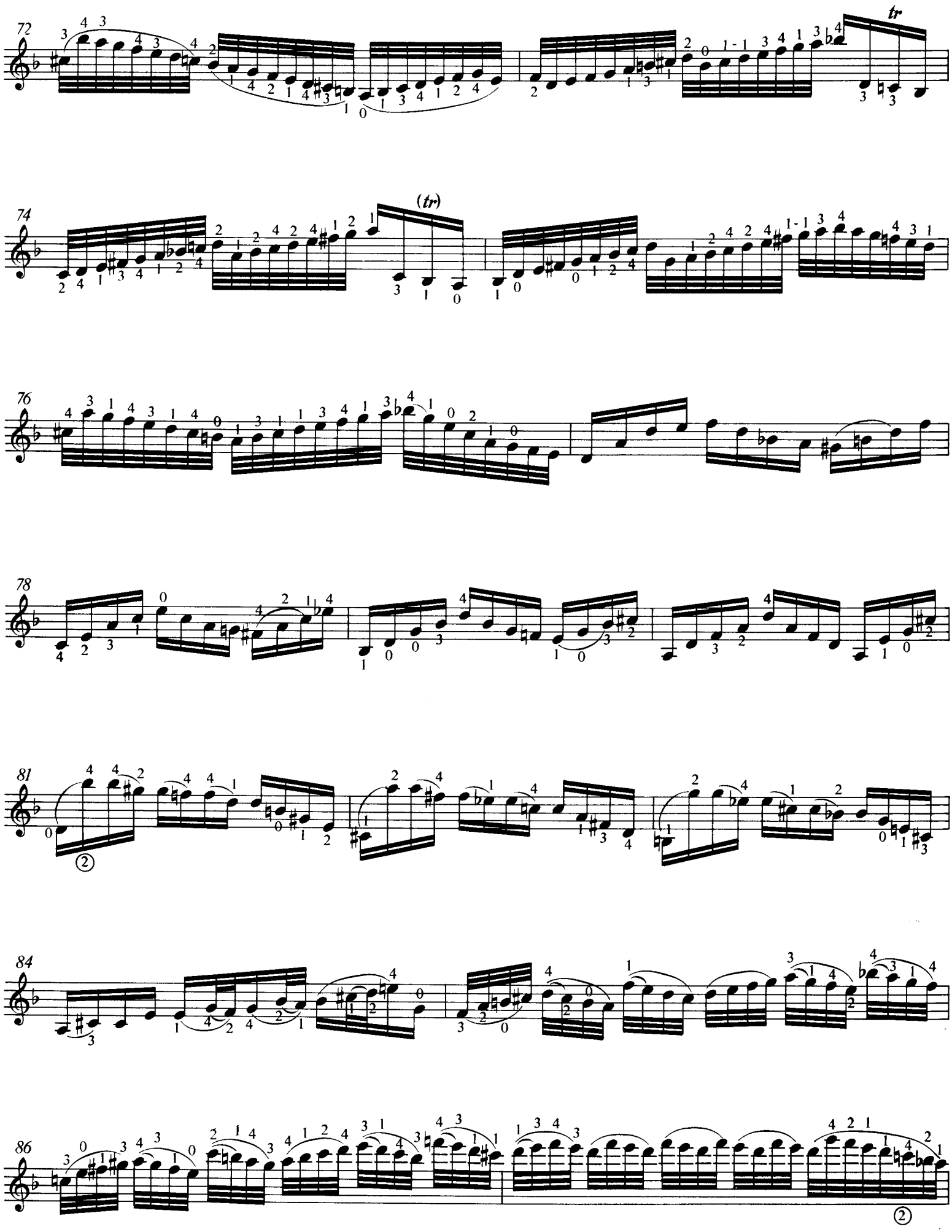

Giga
piano
forte
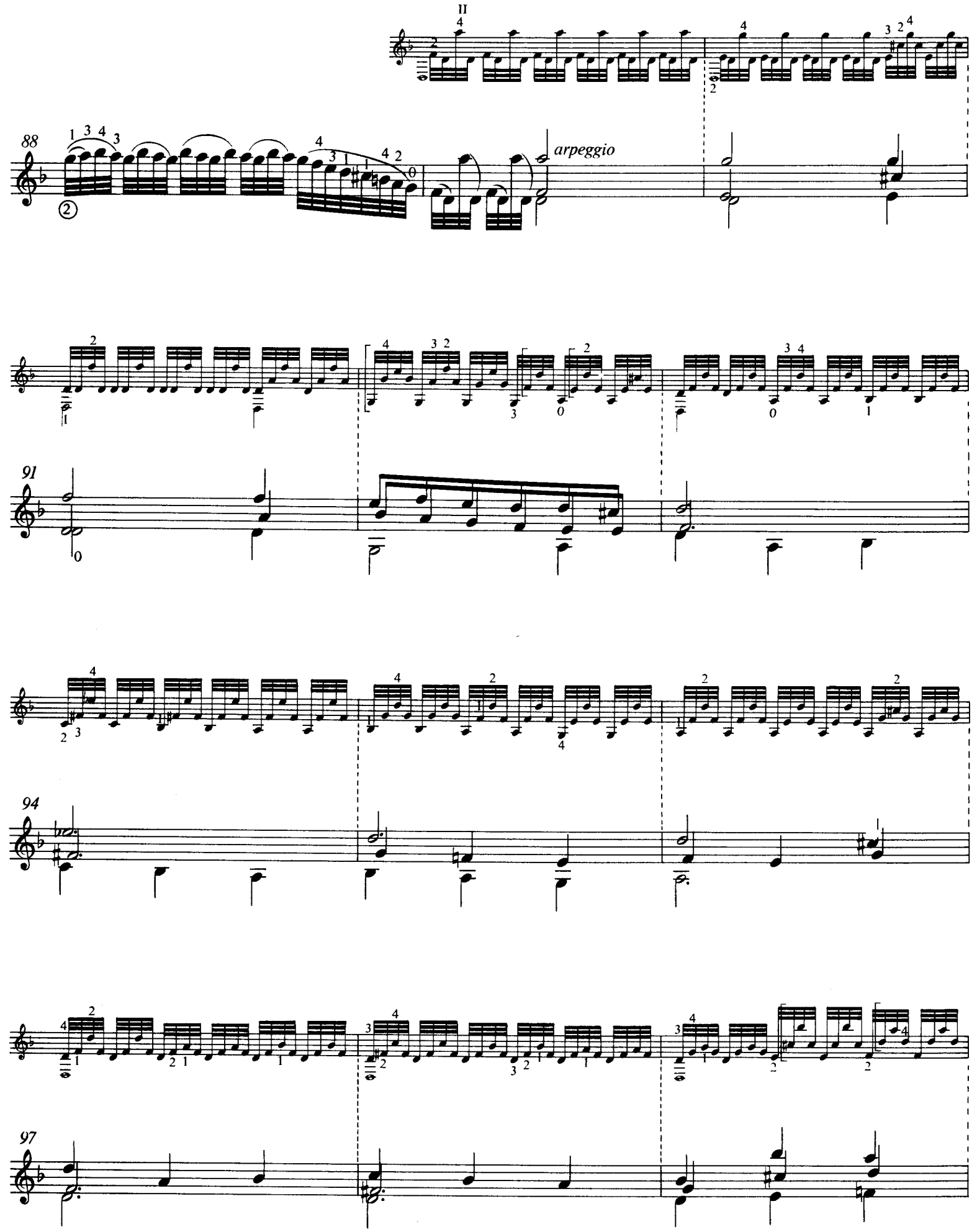

17
19
21
23
25
piano
27
forte
29
31
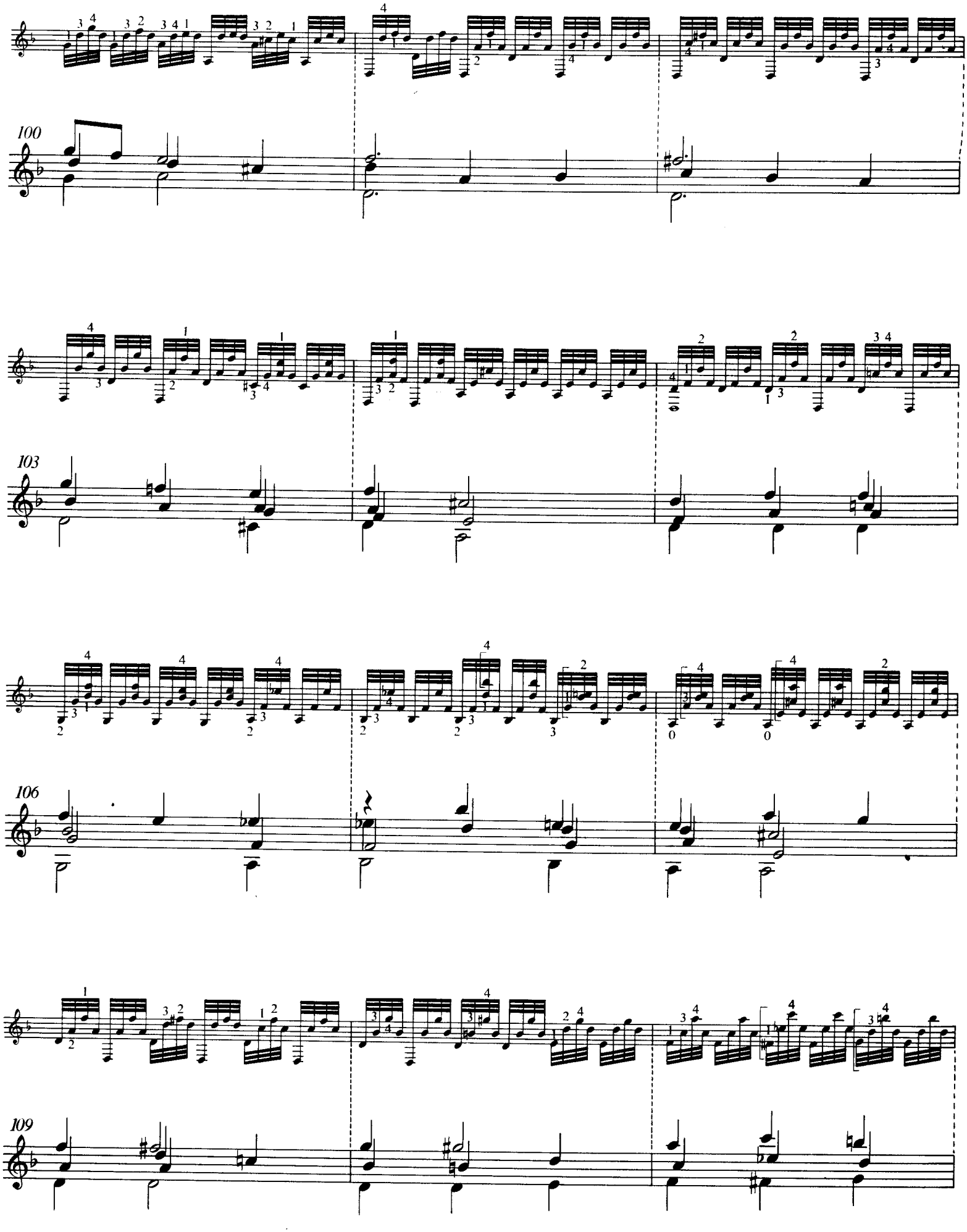

33
35
37
39
Ciaccona
7
12
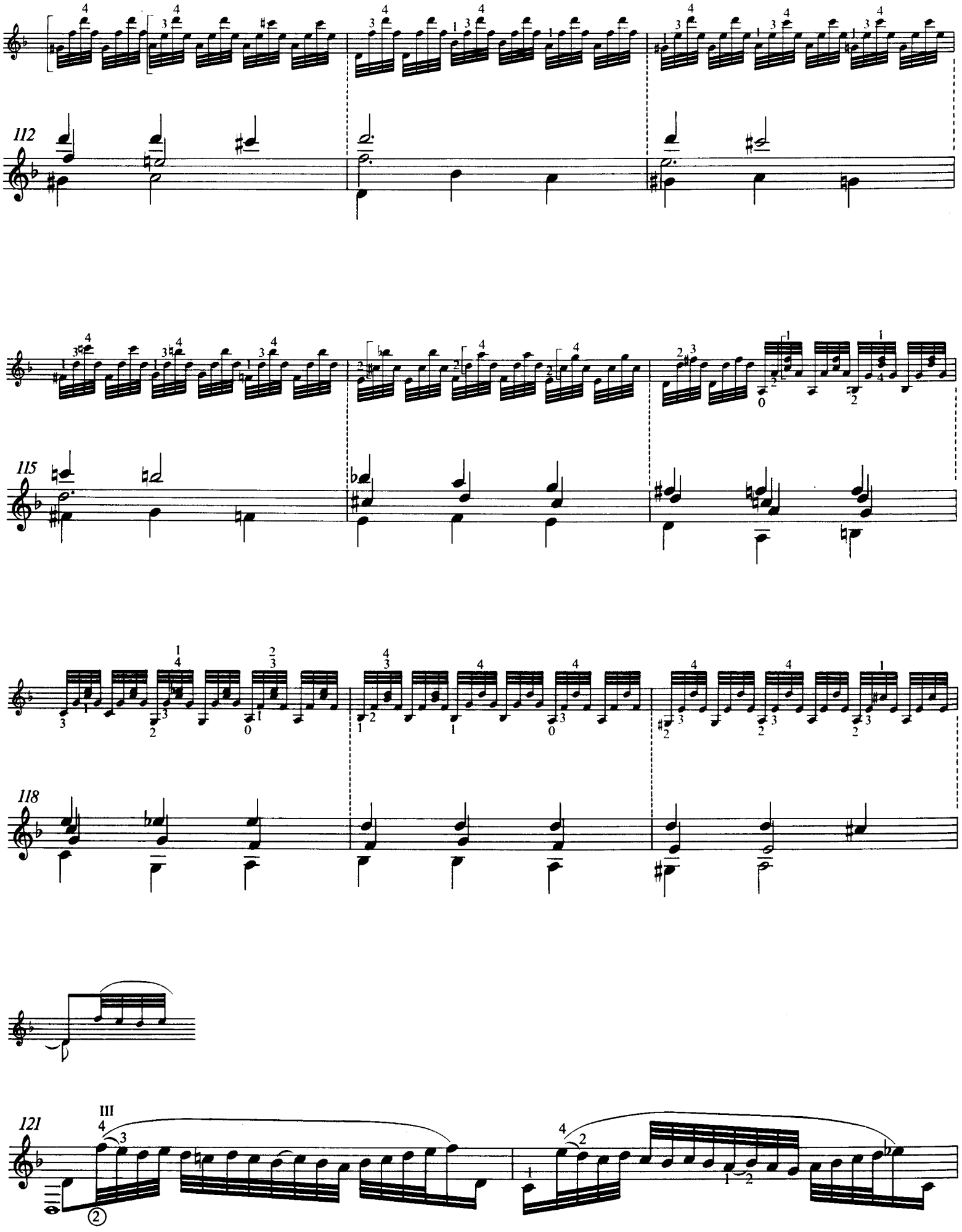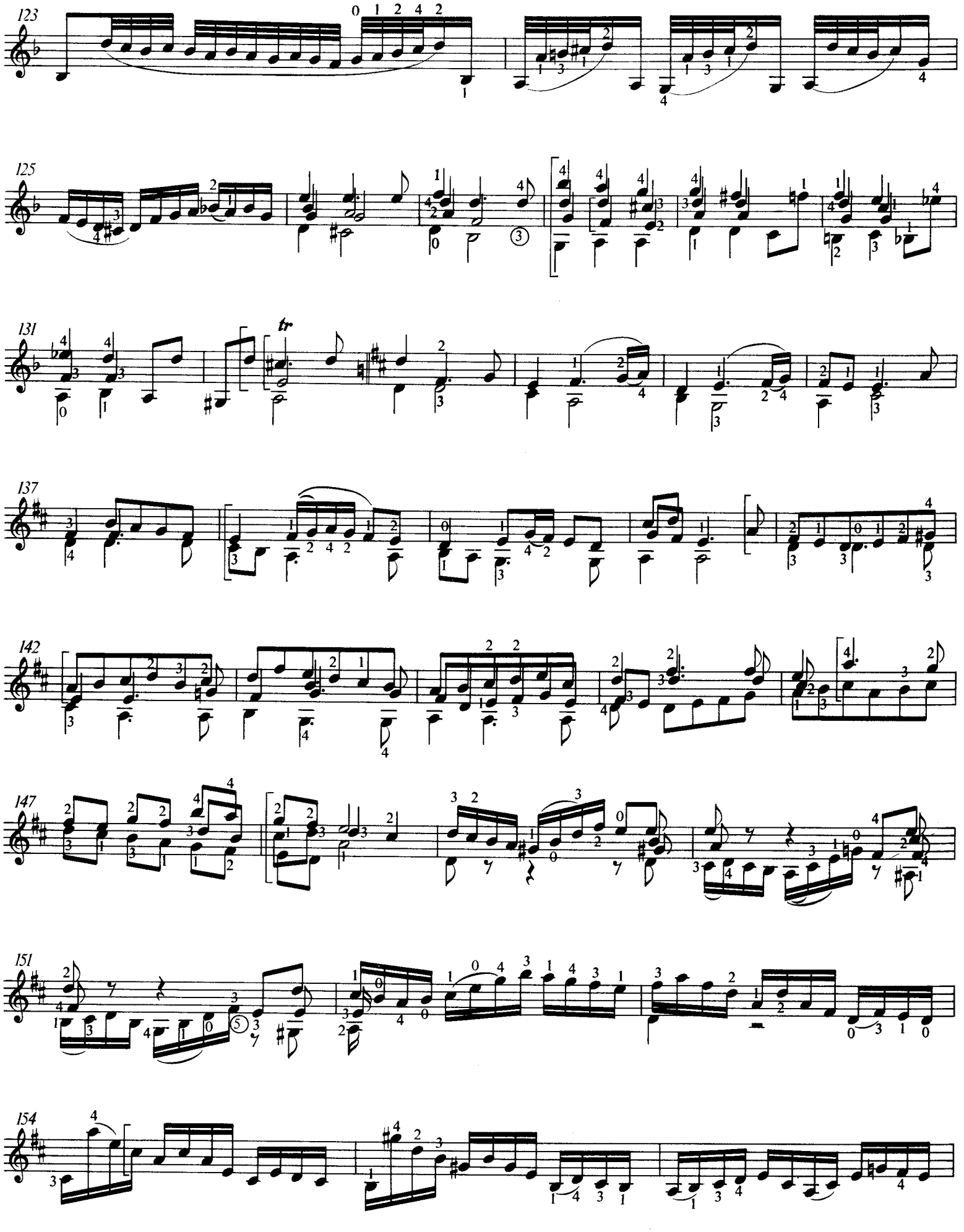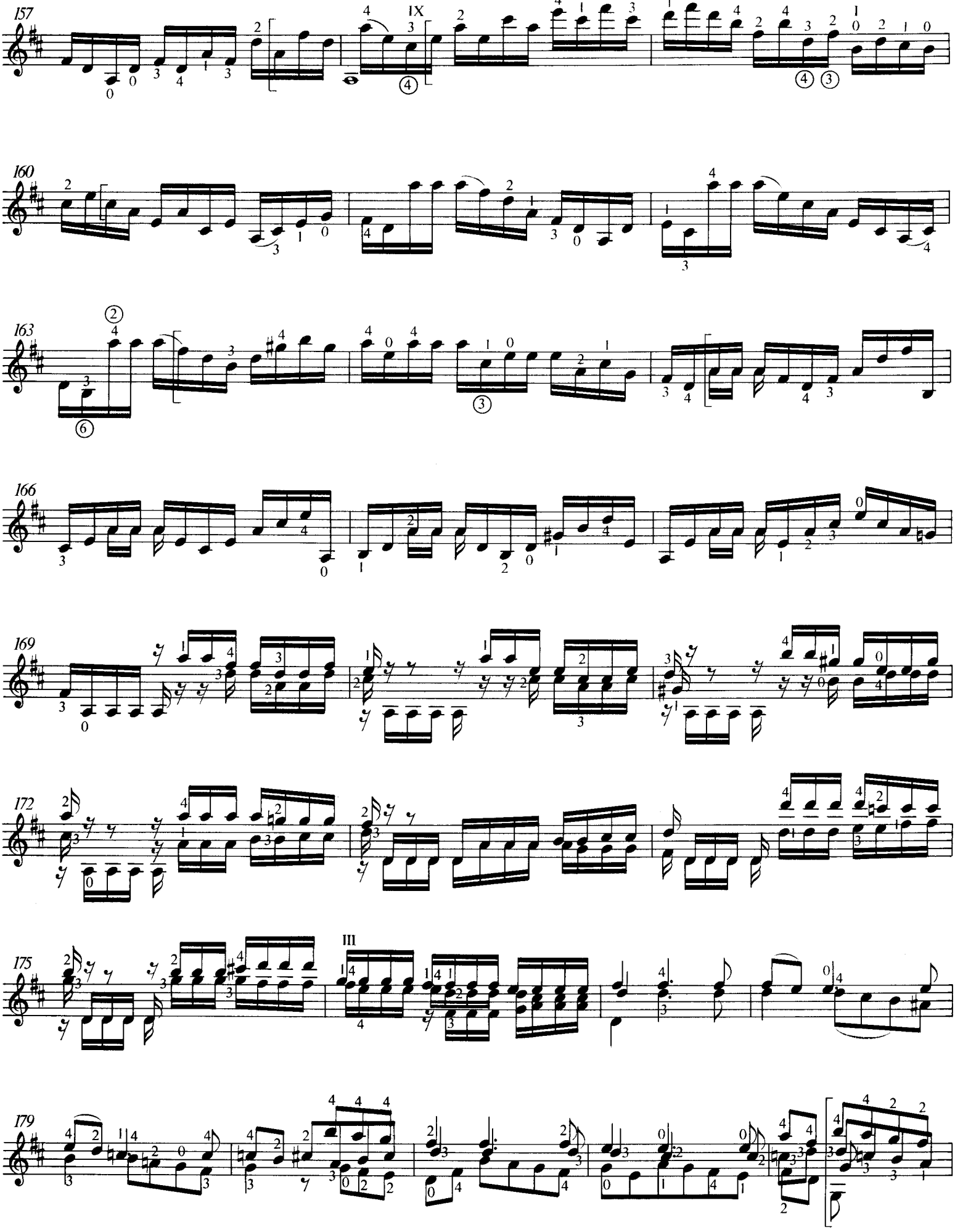





72
tr
74
(tr)
76
78
81
84
86
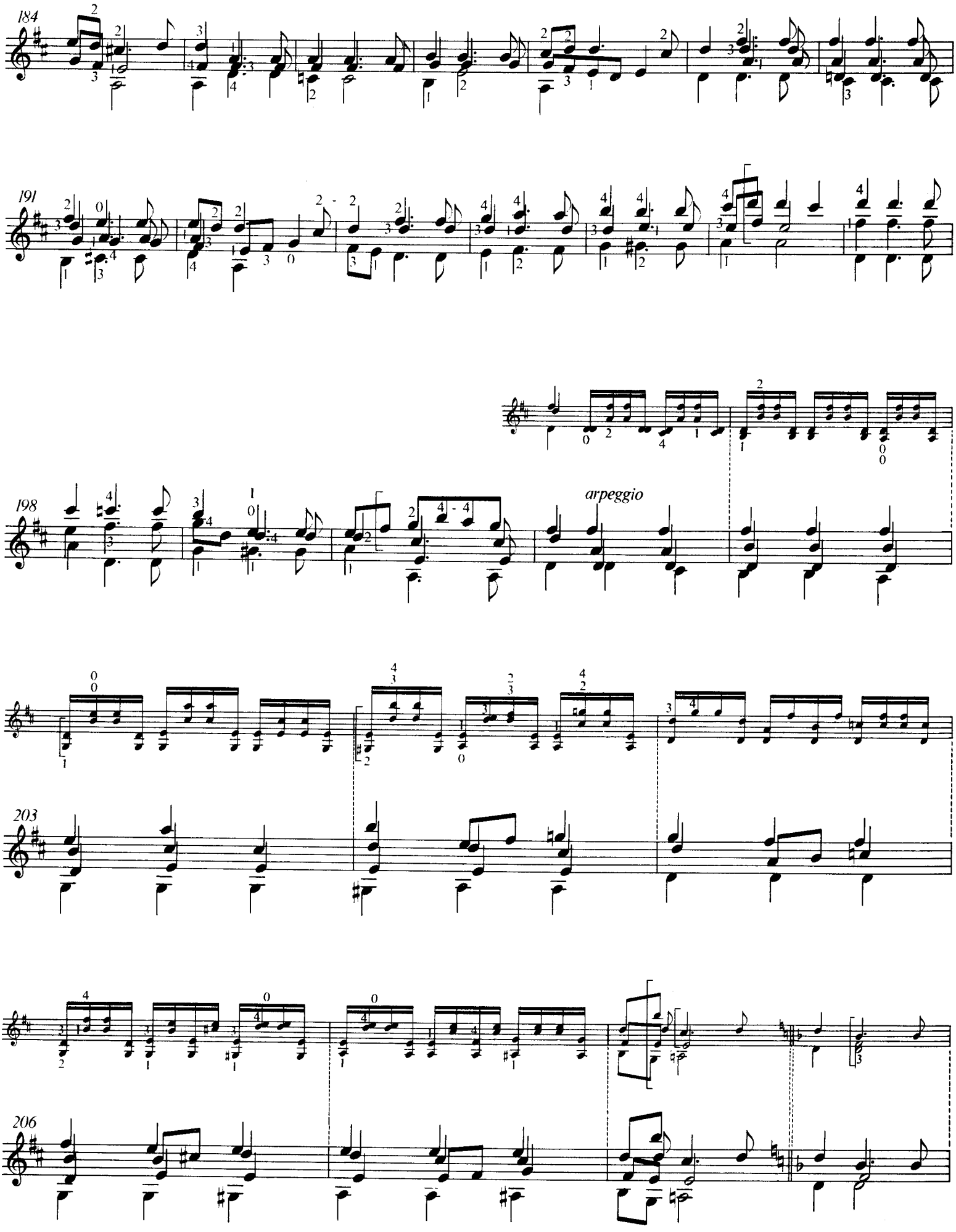

88
arpeggio
91
94
97
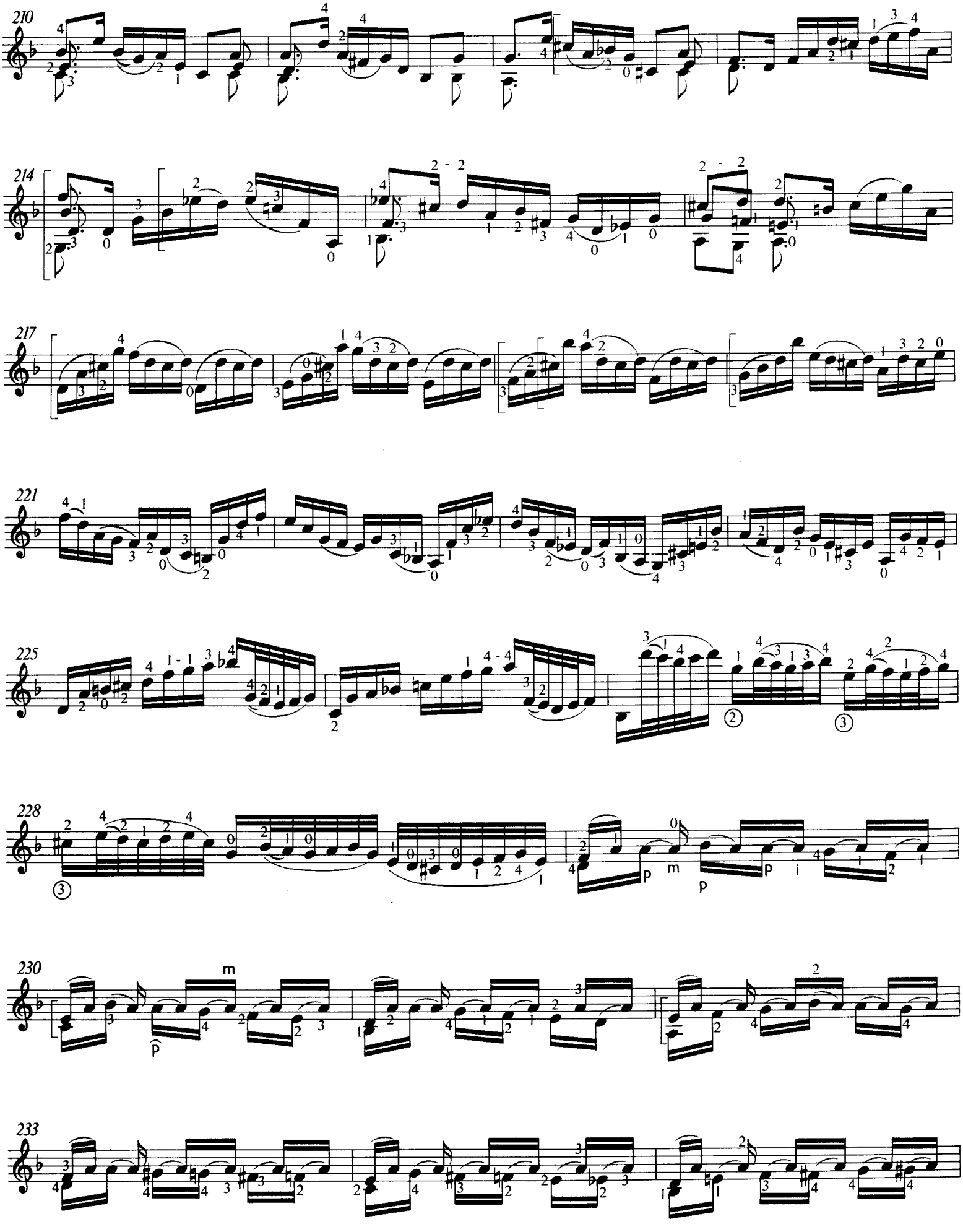

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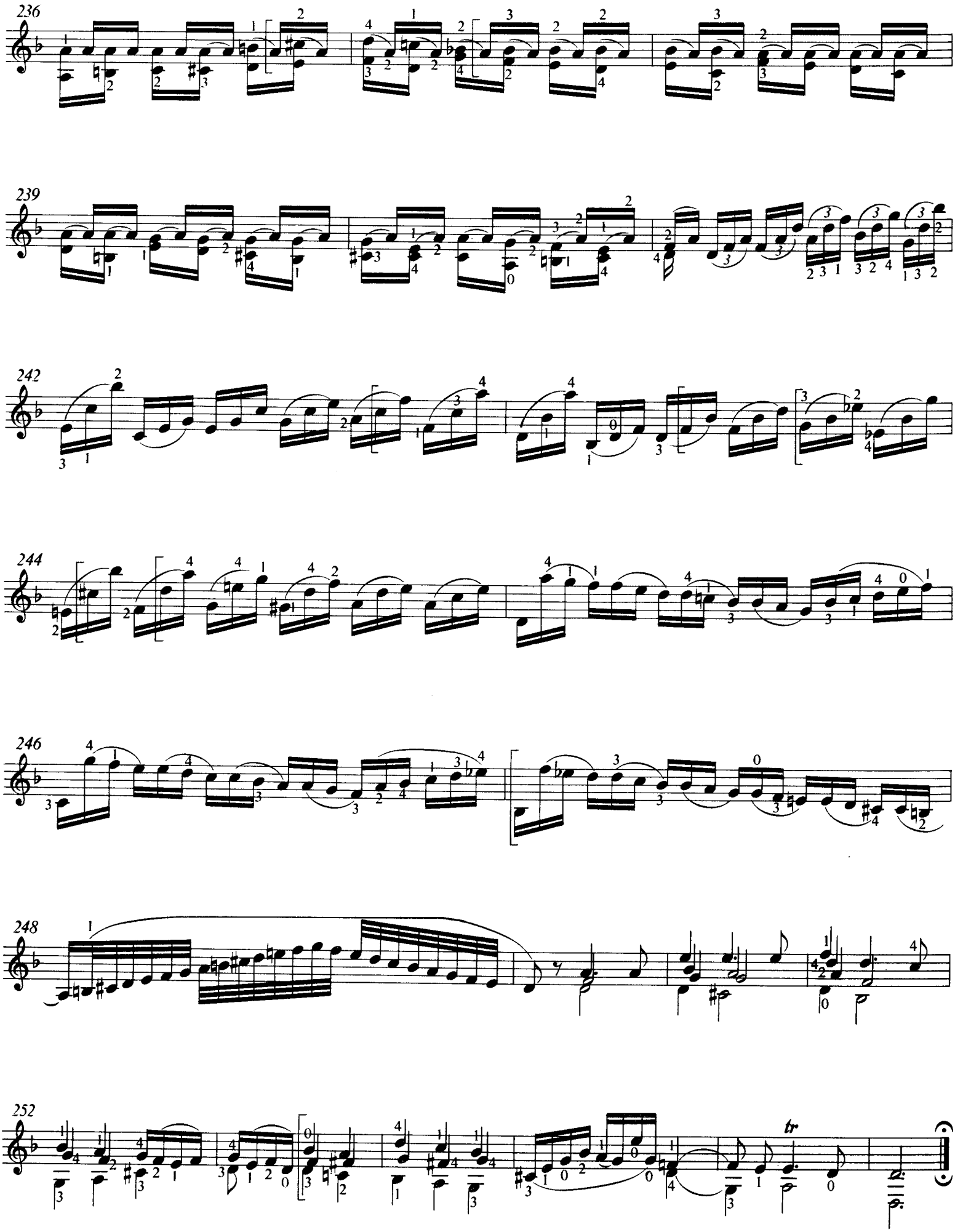

112
115
118
121
III


123
125
131
tr
137
142
147
151
154


157
IX
160
163
166
169
172
175
III
179


184
191
198
arpeggio
203
206


210
214
217
221
225
228
230
233


236
239
242
244
246
248
252
tr

Chaconne

Transcription
Andrés Segovia

Johann Sebastian Bach
1685 – 1750

6e en Re

poco f

C.V C.II

C.III

C.II

C.II

p

unghia sul ponticello

mf

dolce

p

express.

C.I

C.II

C.8 C.7

C.II

C.6 C.5

C.V

C.V

C.II

C.II

C.III

p

resoluto

f

C.II

C.III

C.II

p *f* *meno f* *p suave* C.II *f* *pp expressivo* *cresc. poco a poco* *f* *meno*

i a i p i a p i

p i m i

pp tranquillo e misterioso

p

p i a i p i a

C. V. C. III. C. II

C. III.

i m i i a p i m i

p i m i

C. VI. i m C. V p i m i i a

i a

p i m a a m a m C. II

C. III. C. V.

cresc. poco a poco

C.IV.

C.VI.

sempre cresc.

C.VI.

C.IX.

C.VIII.

C.VII.

C.VI.

½ C.I

ff

poco rit.

f *p* *p*

ff

tranquillo

p

C.II

C.II

C.II

f

C.II

p

C.II

p ben legato e tranquillo

C.VII

C.II

C.II

C.II

cresc.

C.II

C.III

ff

sempre ff

C.VII C.V

meno f

C.VII

C.II

C.II

C.II

C.II

ff

C.VII C.V C.II

f

C.V

C.II

½ C.III

C.II

C.III

C.II

C.V

C VI

C.III

pp

C. II

Arm VII

½ C. II

pp

C. II

C II.

C. II

C II

C. II

f

C. II.

C. II

C. III

p

C. V.

C. I.

C. III

C. VI.

C. I.

p

p
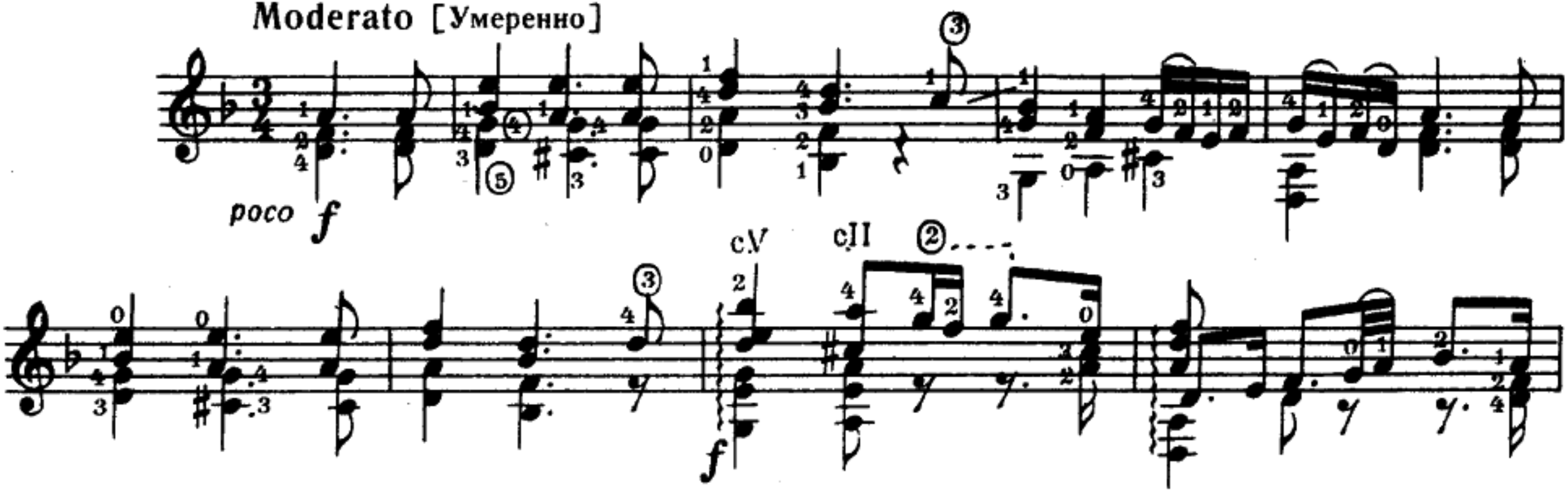
fff

C. III C. II

ЧАКОНА

из Второй скрипичной партиты

И.С. Бах



c.III

c.II

c.II

unghia sul ponticello

dolce

espressivo

c.I

c.II

c.8 c.7 c.6 c.5 cII cV c.V. c.II

c.II

c.III

risoluto

c.II

c.III

c II

i a

131 tr

f

p

131 tr

f

менее

громко

c.II

a i m

i m i

p suave

i m i m a

i m a m i

pp espressivo

cresc. poco à poco

f

poco dim.

pp *tranquillo e misterioso*

cV cIII cII

cIII

i m i

i a

p i m i

p i m i

c.VI

i m

c.V

p i m i

i a

p

i a

p i m a

m a

m a

c.II

c.III

c.V

p

c.IV

cresc. poco a poco

c.VI

sempre cresc.

c.VI

c.IX

cVII

cVI

1/6 C.I

ff

poco rit.

f

p

p

ff

2131

tr

tranquillo

cII

cII

cII

f

cII

p

cII

p ben legato tranquillo

cVII

p

cII

II

cII

p cresc.

c.II

cII

p

cIII

p p p p p ff

sempre ff

cVII cV

meno f cII

½ cII

p p p p p p f

c.II c.II

f

c.II
f
c.VII
c.V
ff
c.II
c.V
c.II
tr
½ c.III
c.II
p
cIII
cII
p

c.V c.VI c.III

c.II

Arm.VII ½ c.II

c.II c.II c.II c.II

c II c.II

c.III c.VI c.I

allargando molto

2131 tr

ЧАКОНА

Из скрипичной партиты № 2

И. С. БАХ
Аранжировка А. Сеговии

50 **Moderato**

⑧-pe

poco f

f

p

mf

sul ponticello

p dolce

f *p* *suave*

pp *espressivo*

pp *cresc. poco a poco*

f

pp *p tranquillo* *e* *misterioso*

III

i m i

i a

p i m i

p i m i

VI

i m

V

p i m i

i a

poco dim.

i a

p i m

a m

a m

II

III

V

p

cresc. poco a poco

IV

VI

sempre cresc.

VI

IX

VII

VI

ff

poco rit.

f

ff

2131

tr

tranquillo

p

II

II

II

f

II

m *i* *m* *i* *m* *a*

p

p *ben legato tranquillo*

p *a* *m*

i *a* *m* *i*

p *p* *p* *p* *i* *m*

VII

II

II

II

cresc.

II

III

p ff

sempre ff

VII V

II

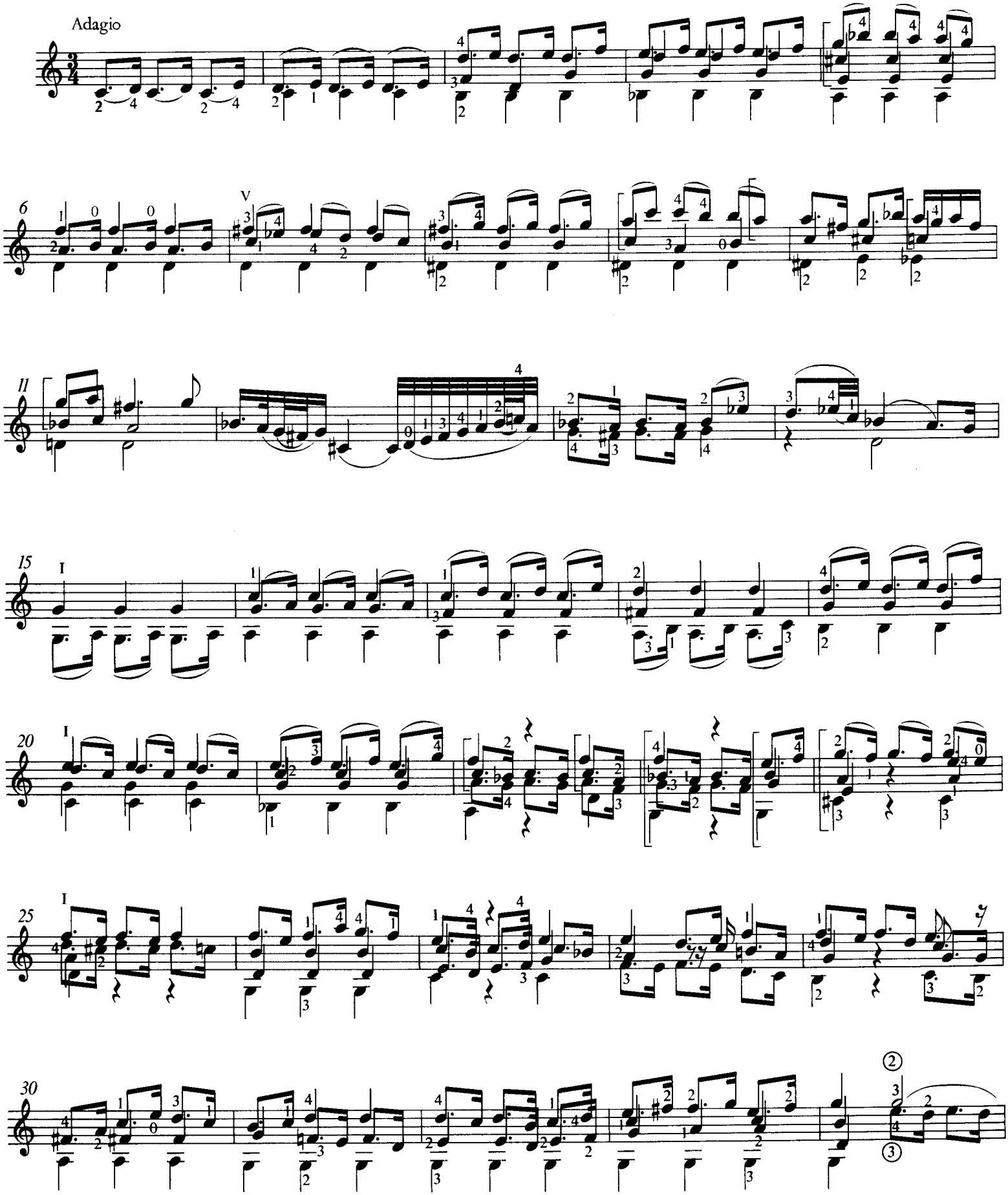
meno f
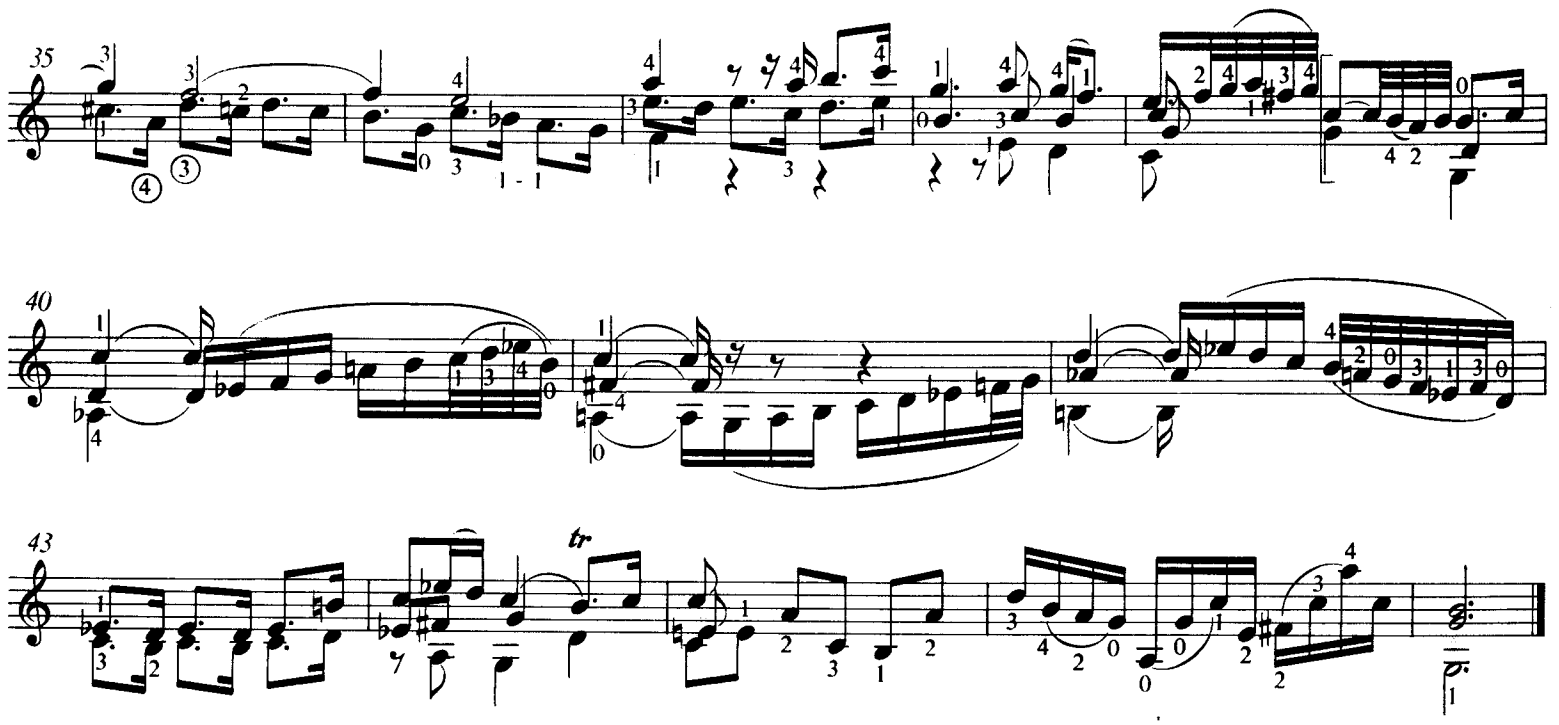
Fl. 7
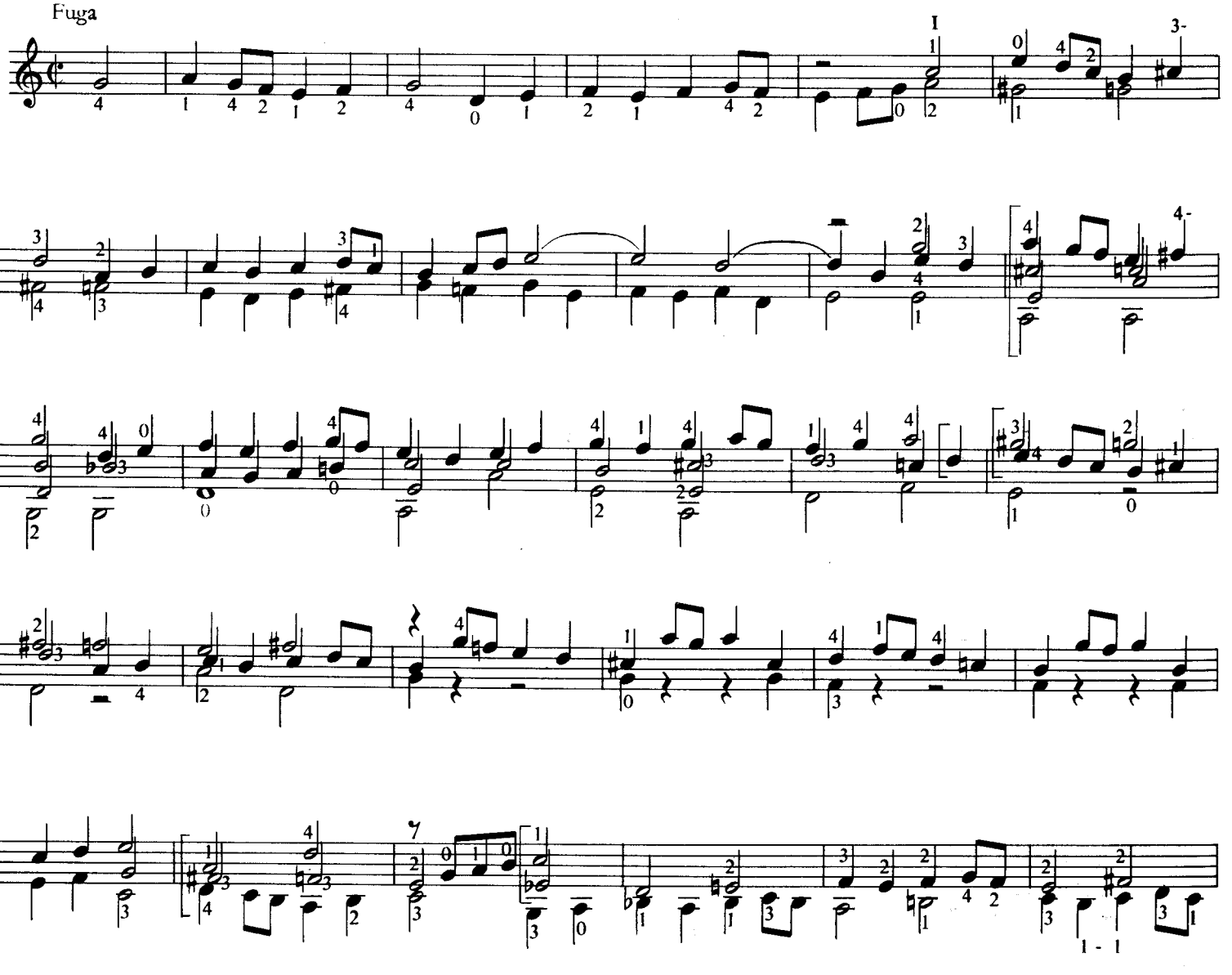
cresc.
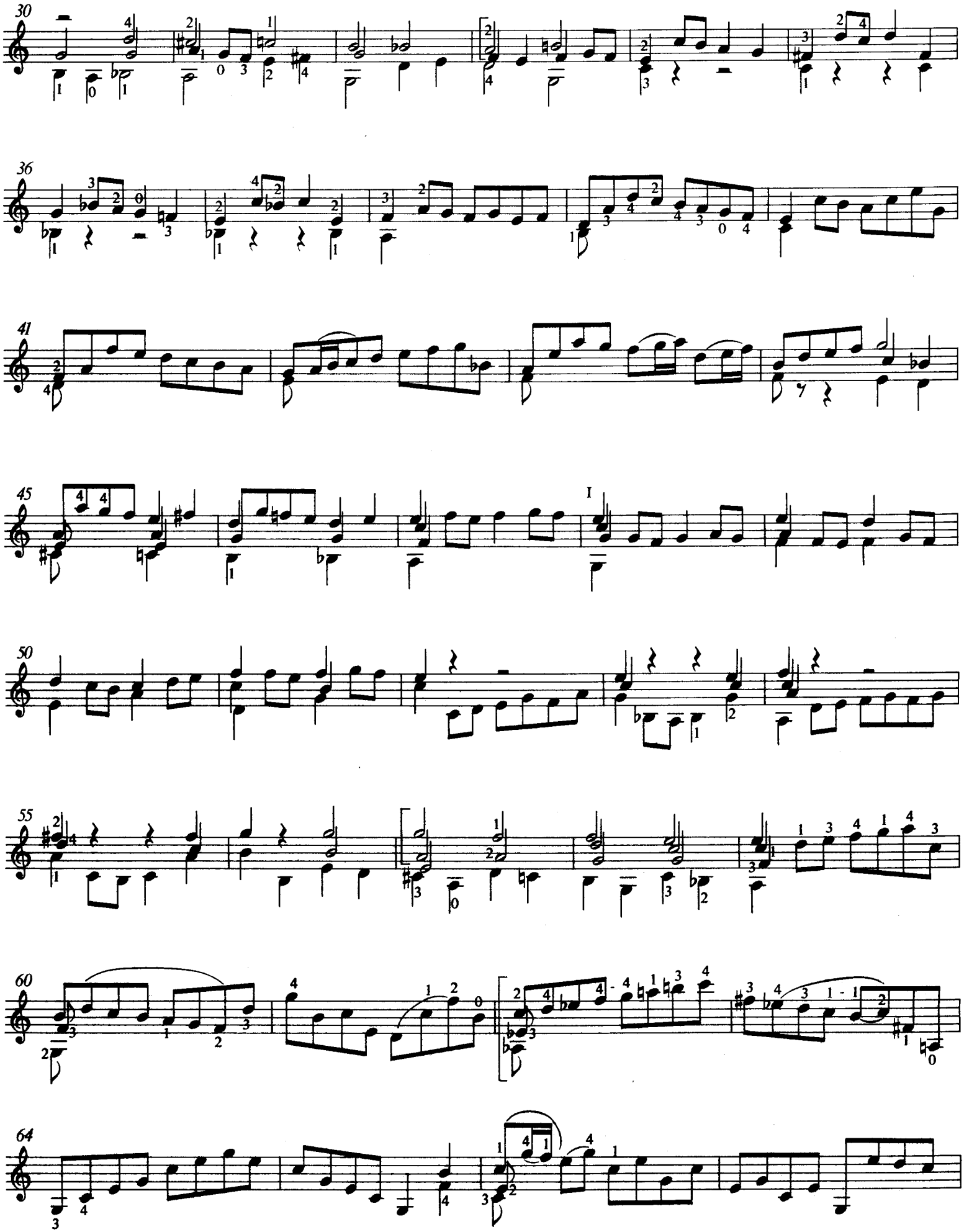
allargando molto
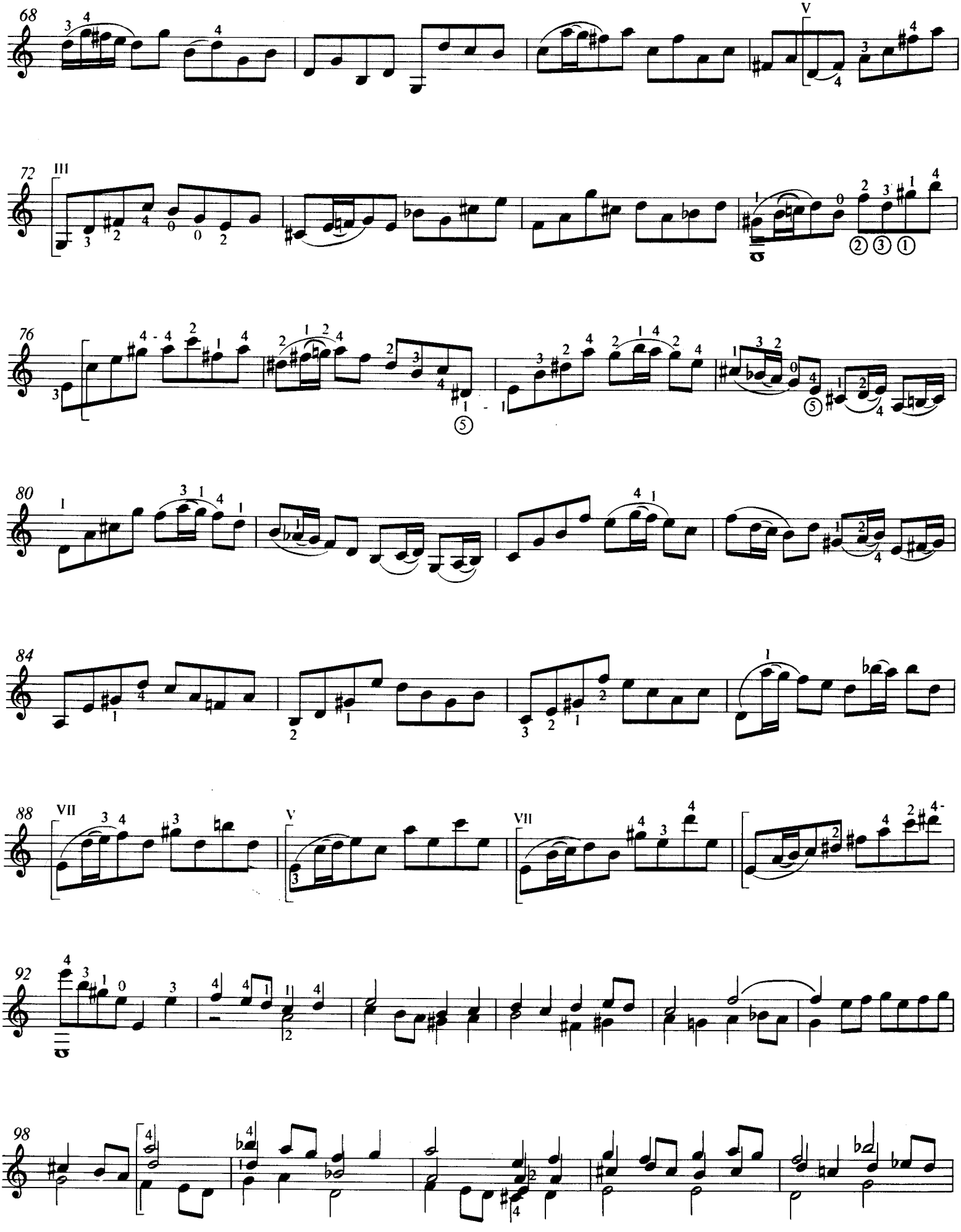
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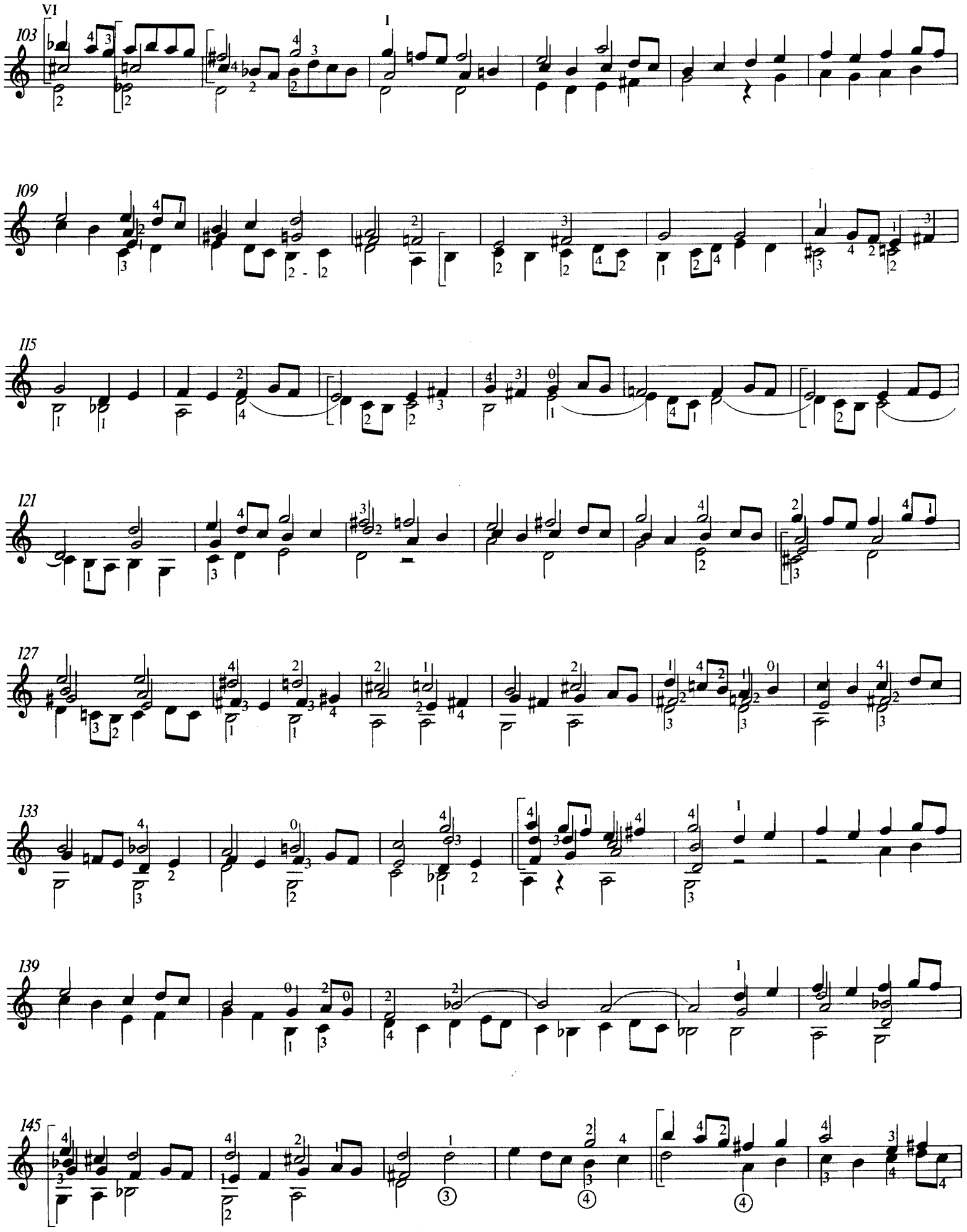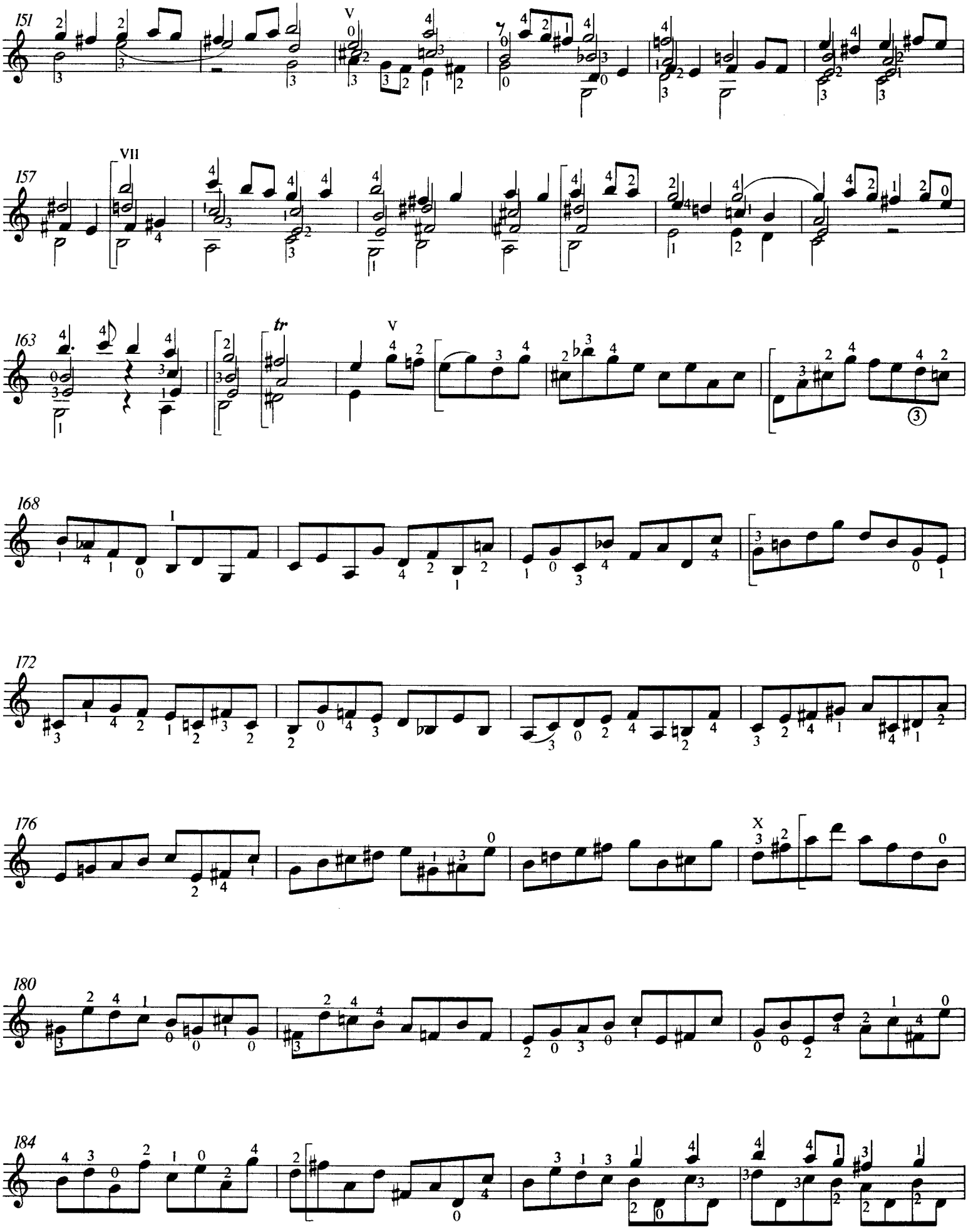



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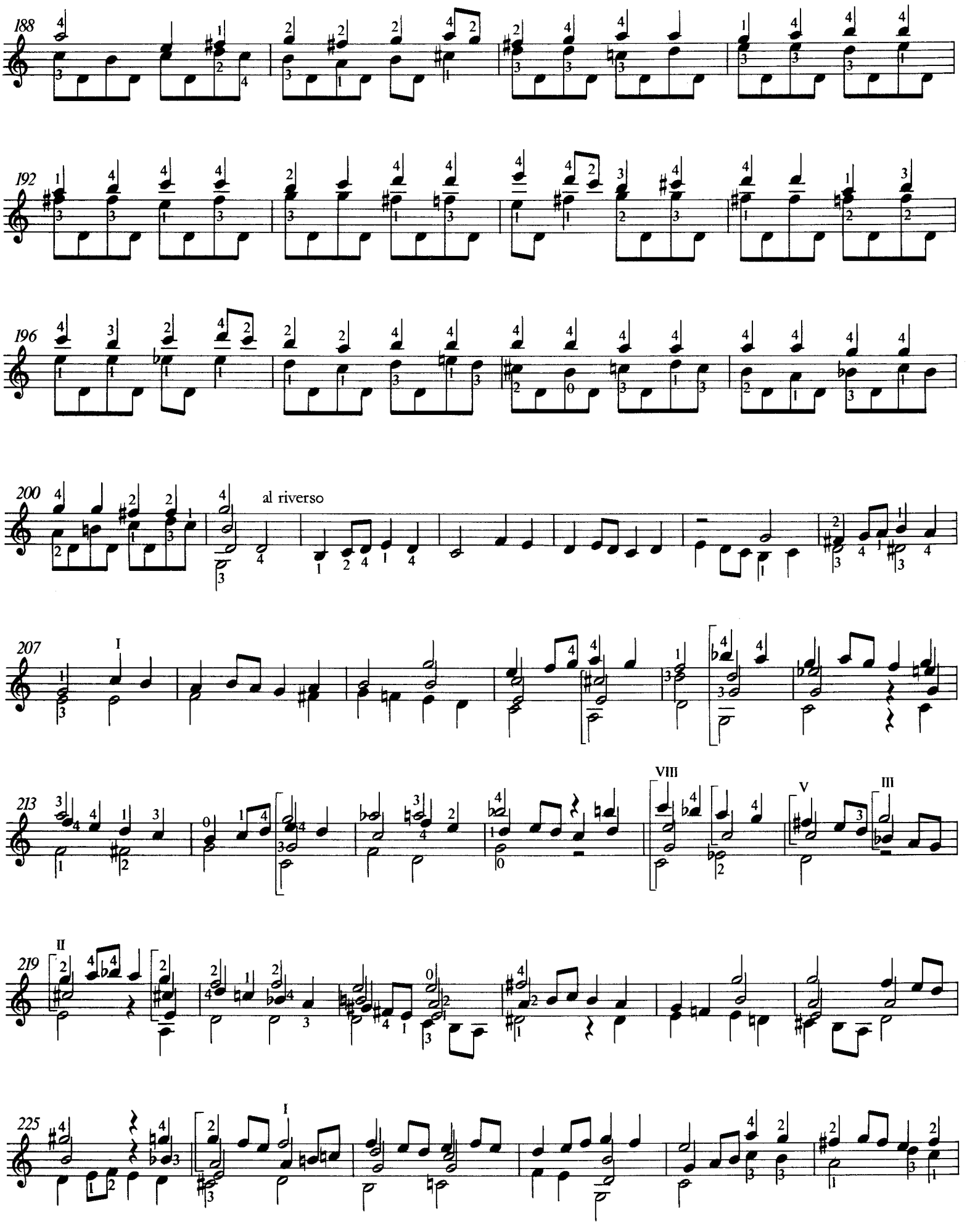

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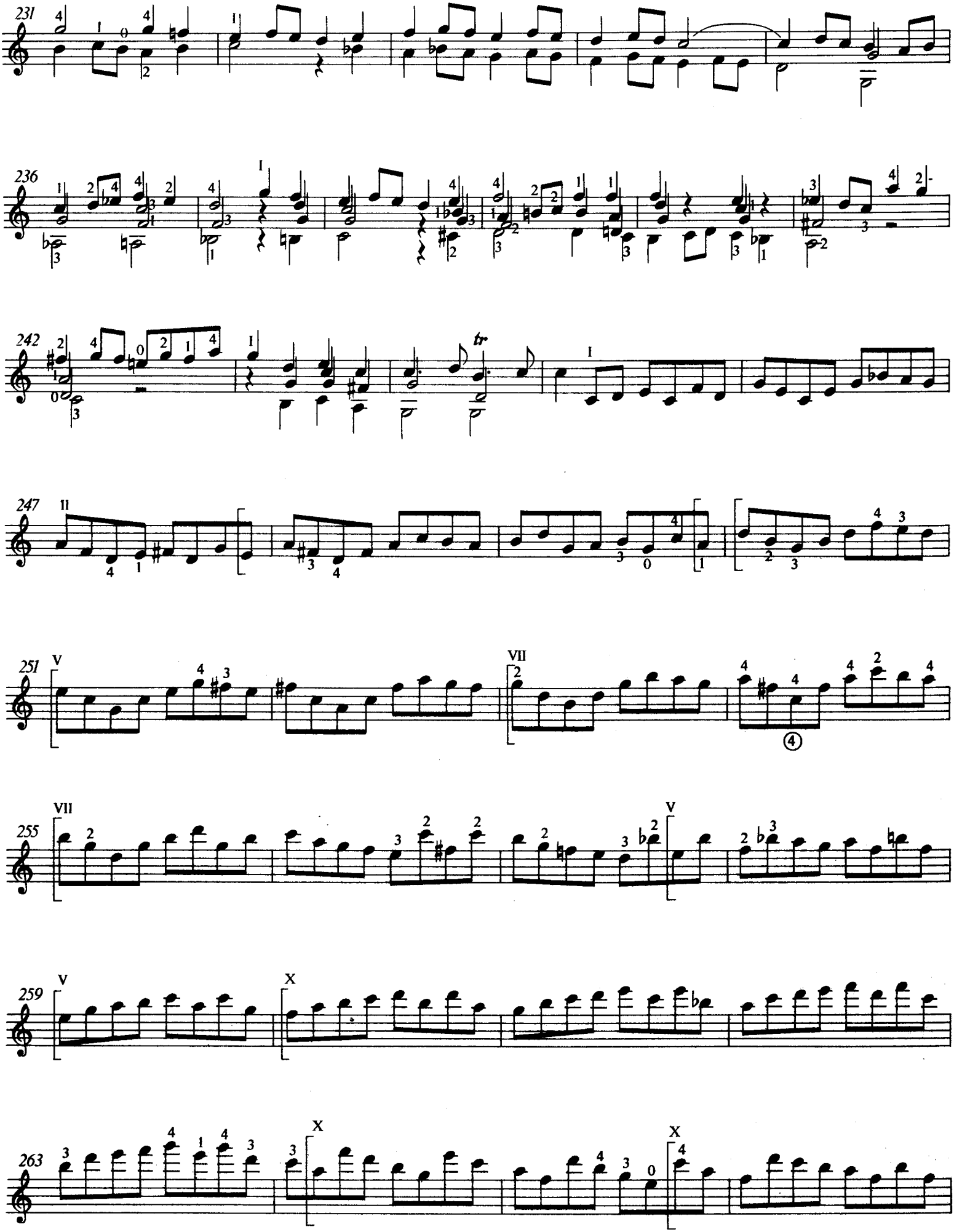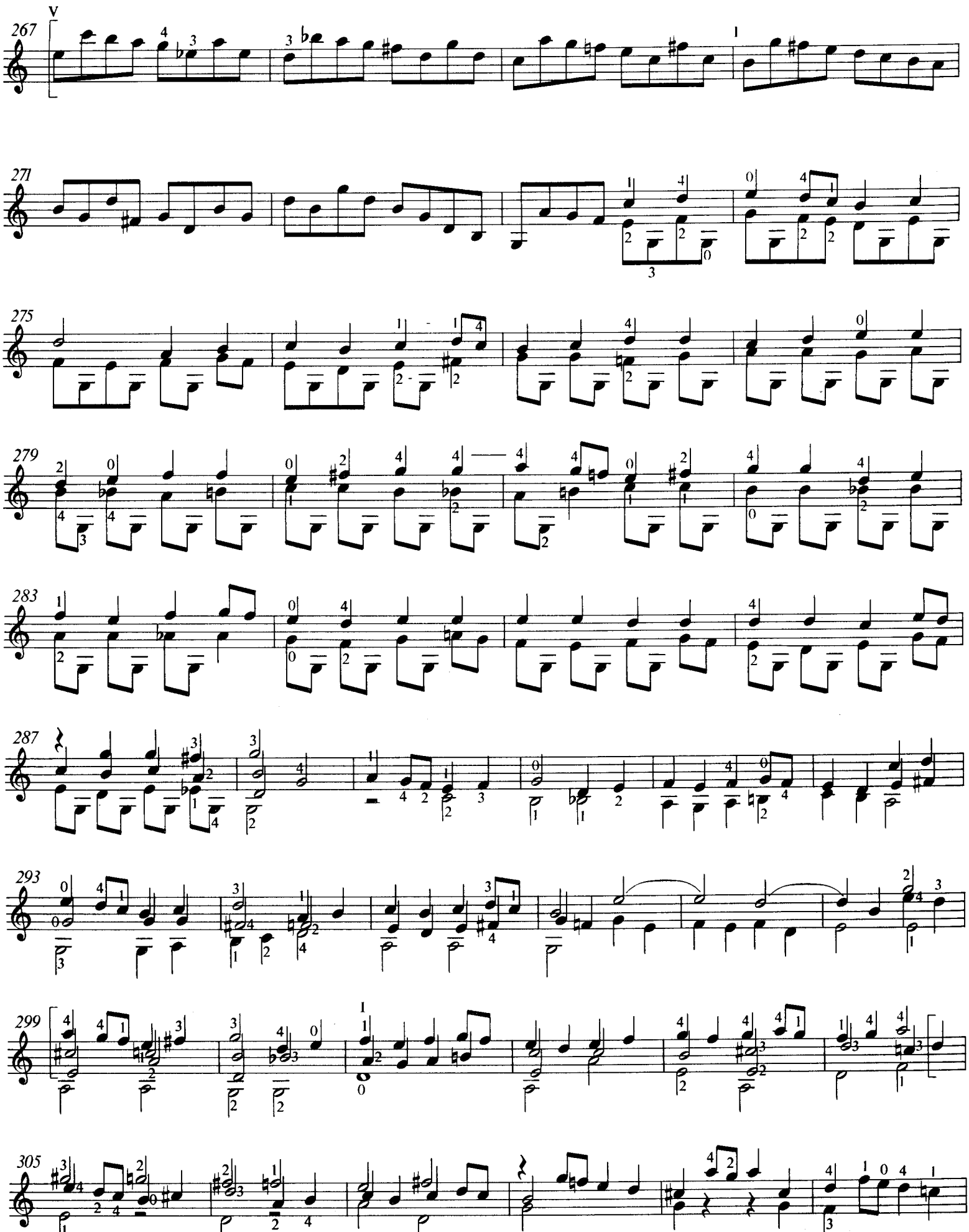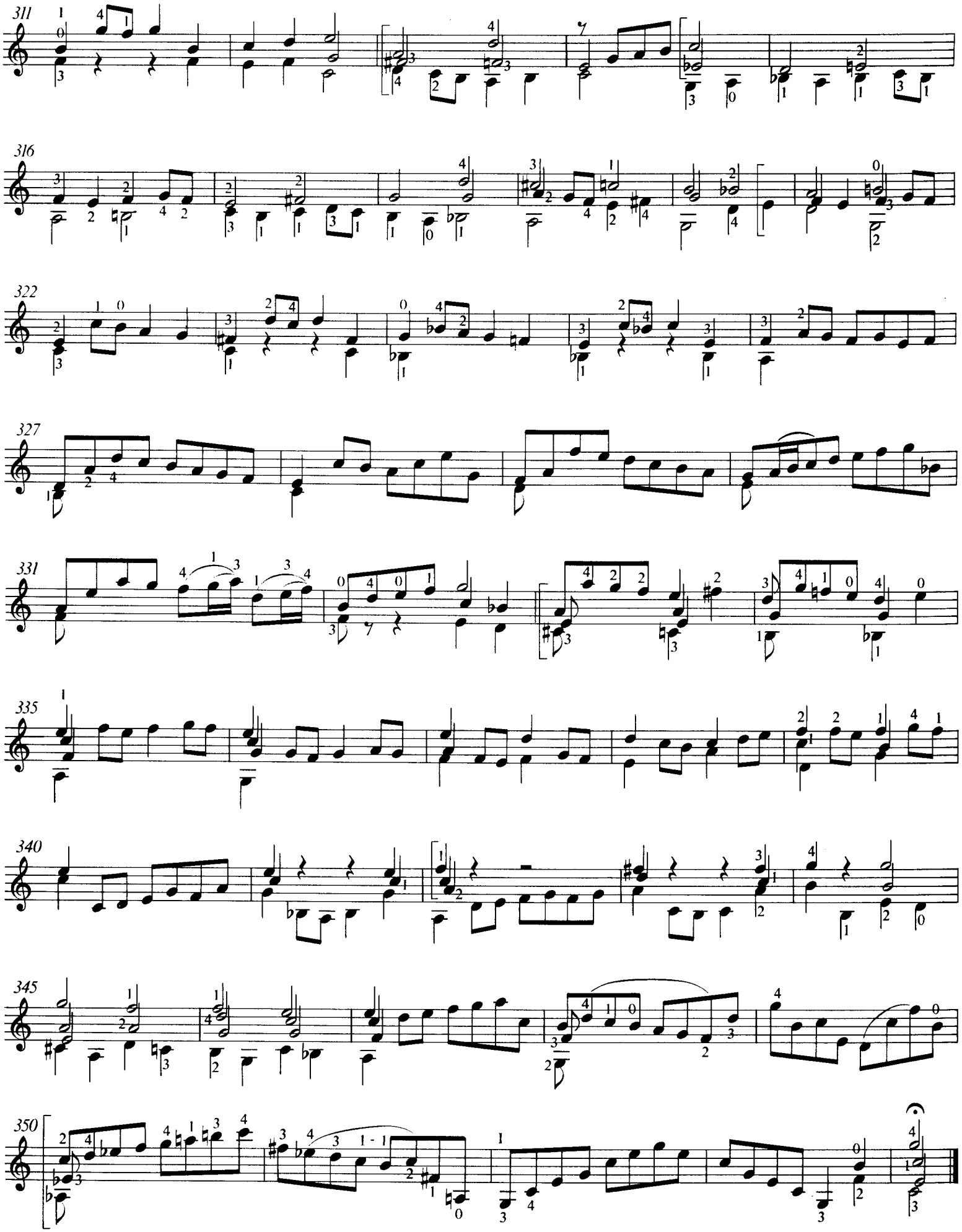





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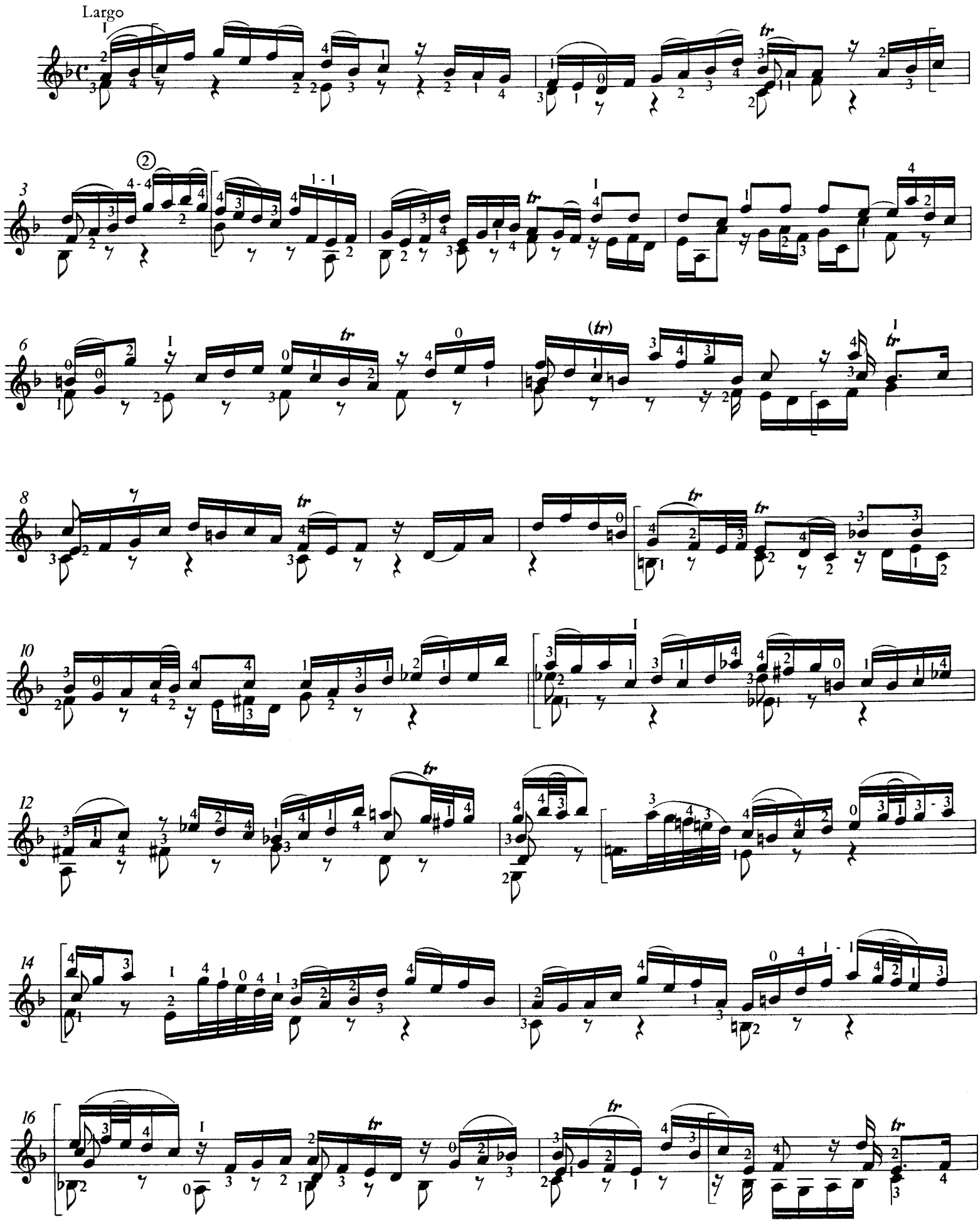

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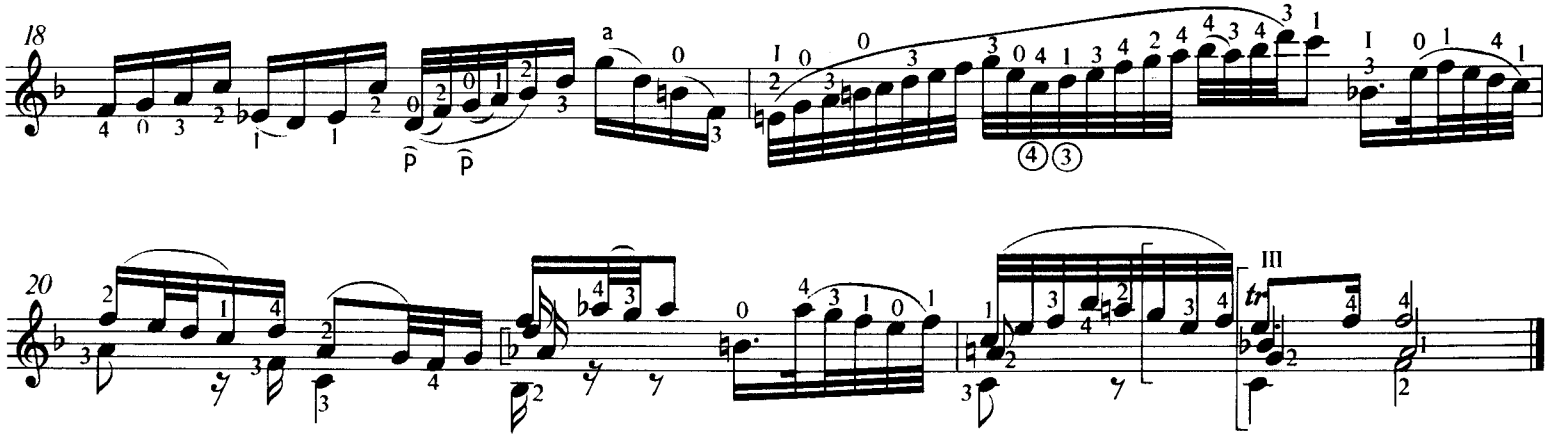

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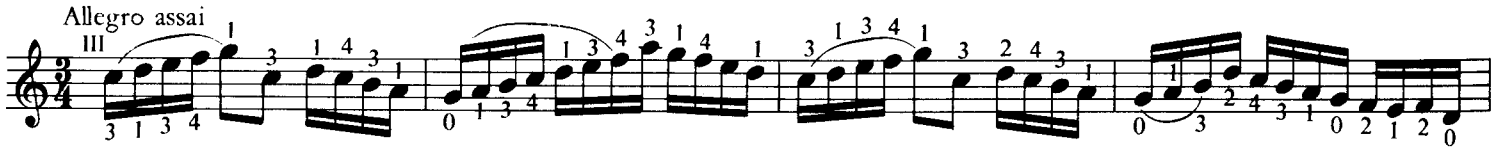

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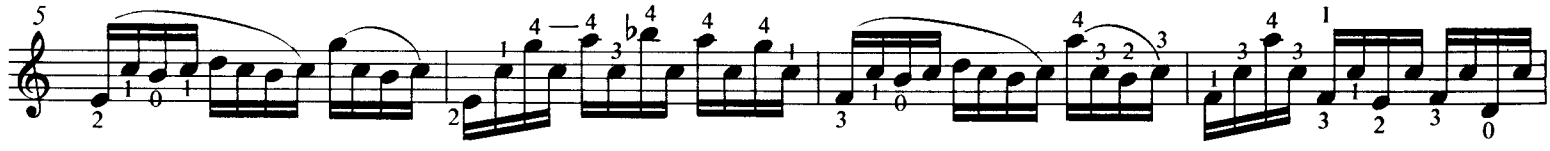

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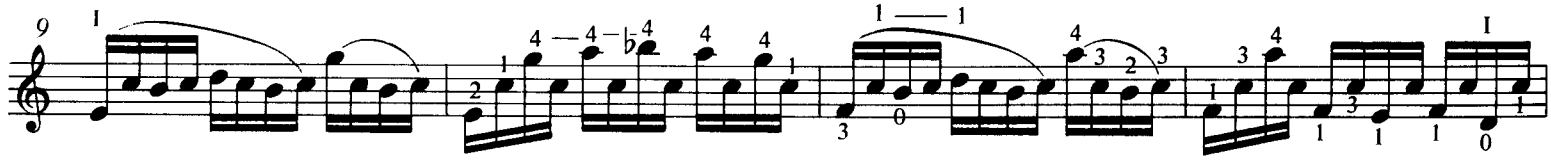

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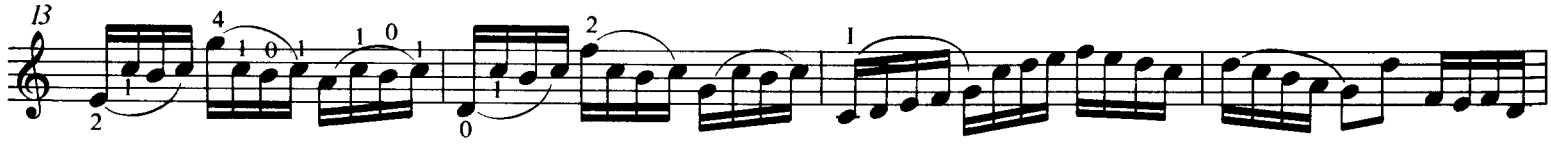

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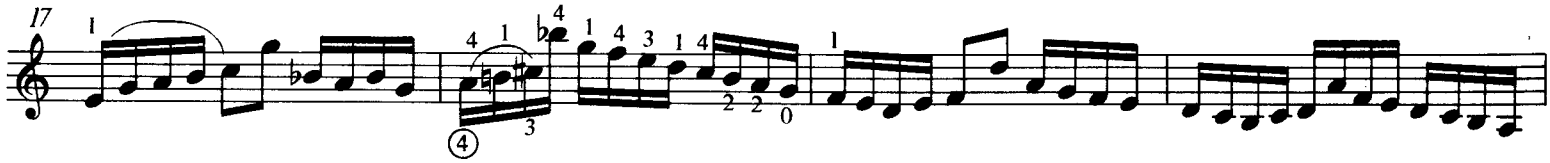
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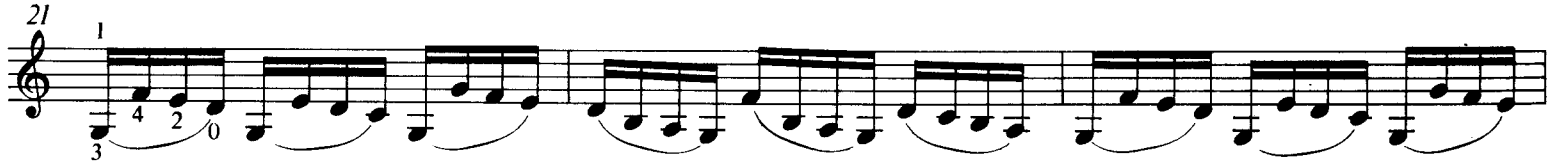

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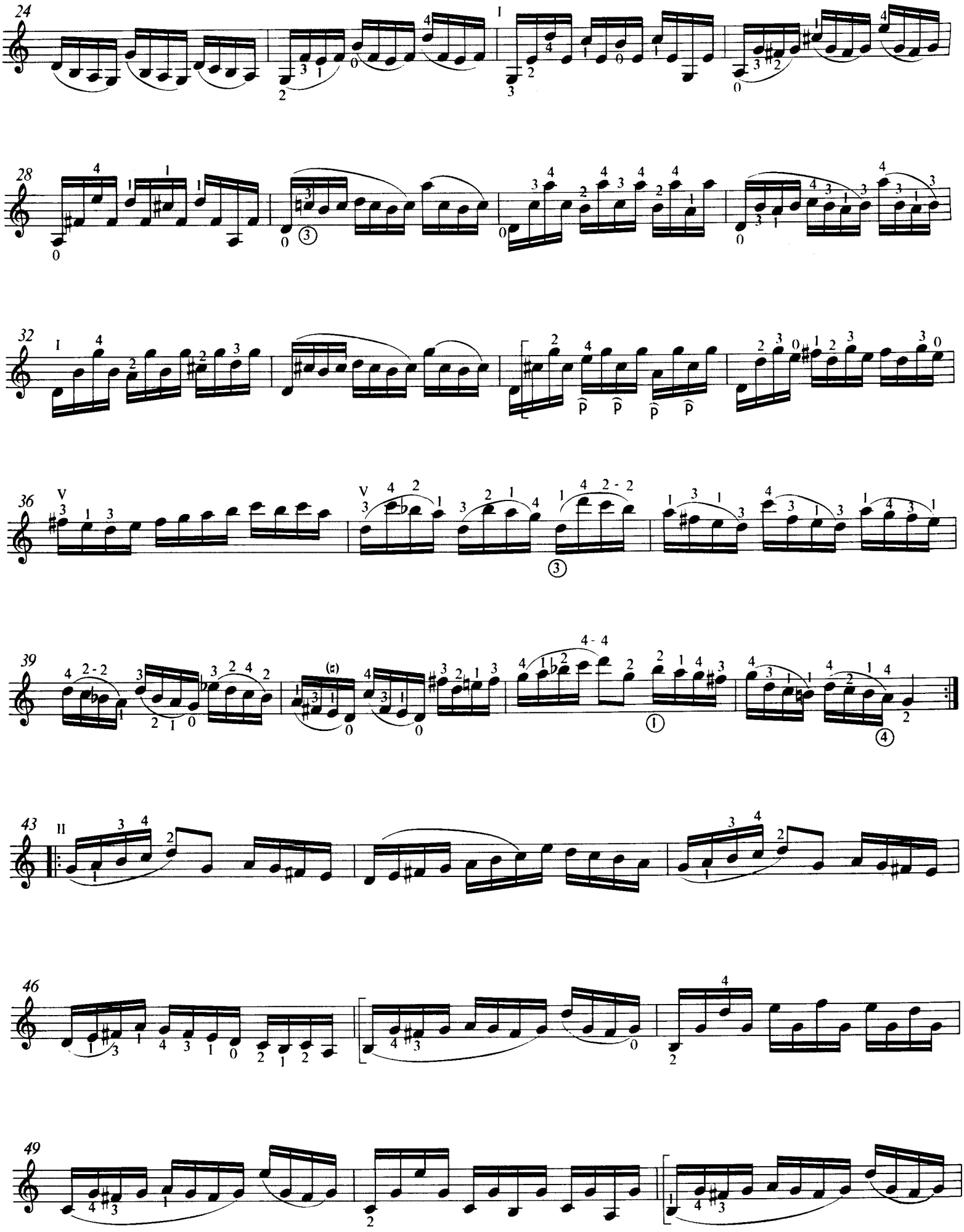

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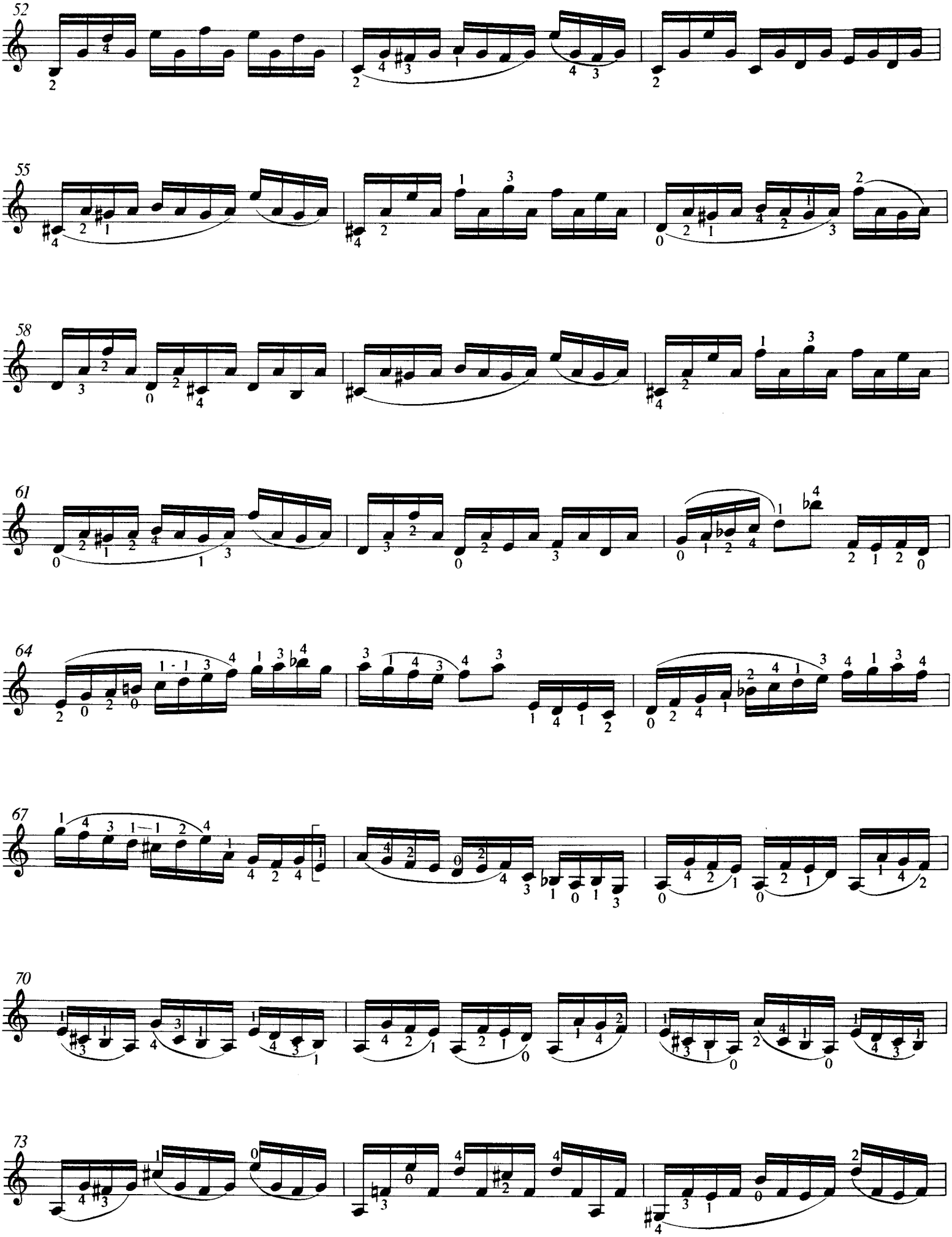

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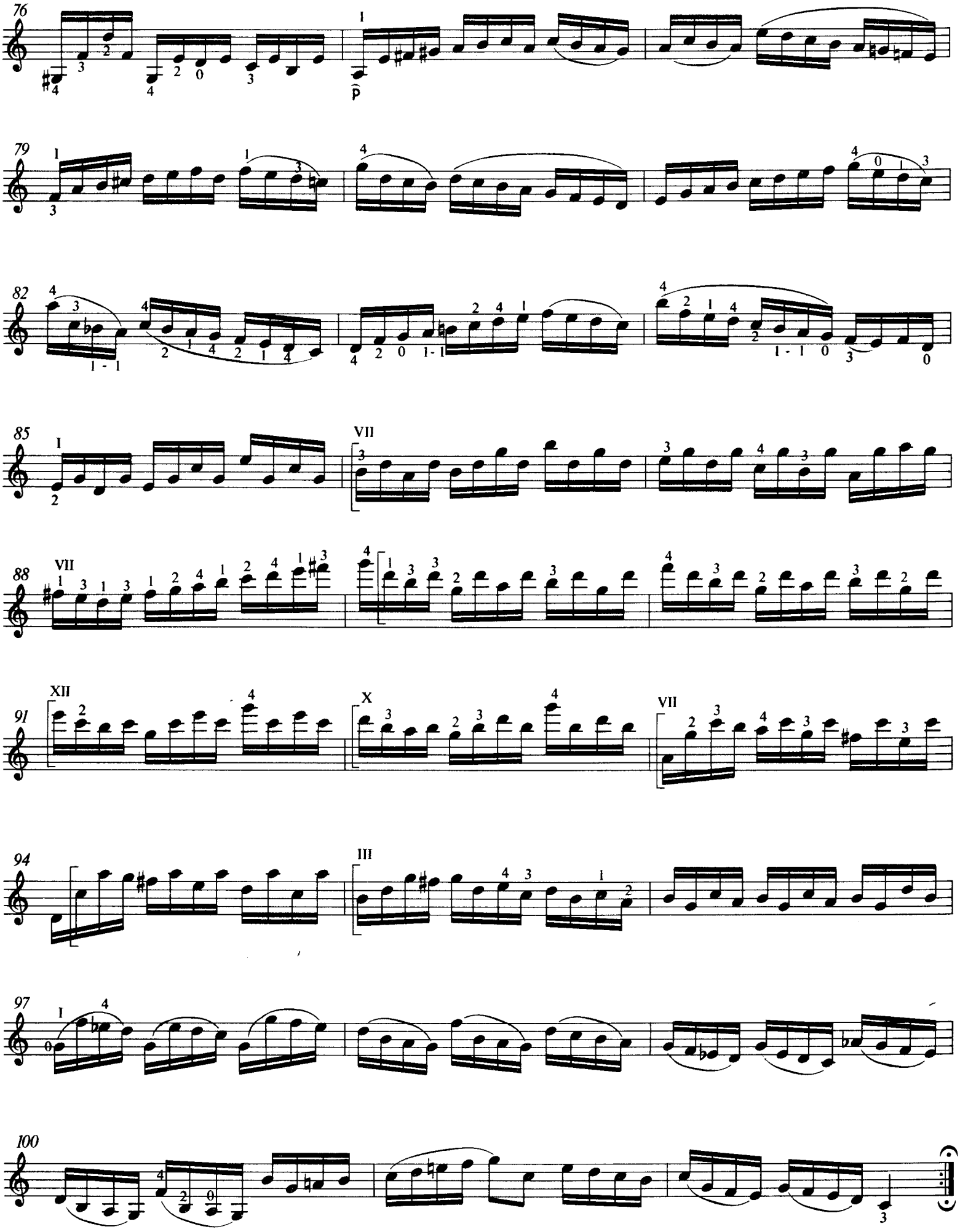

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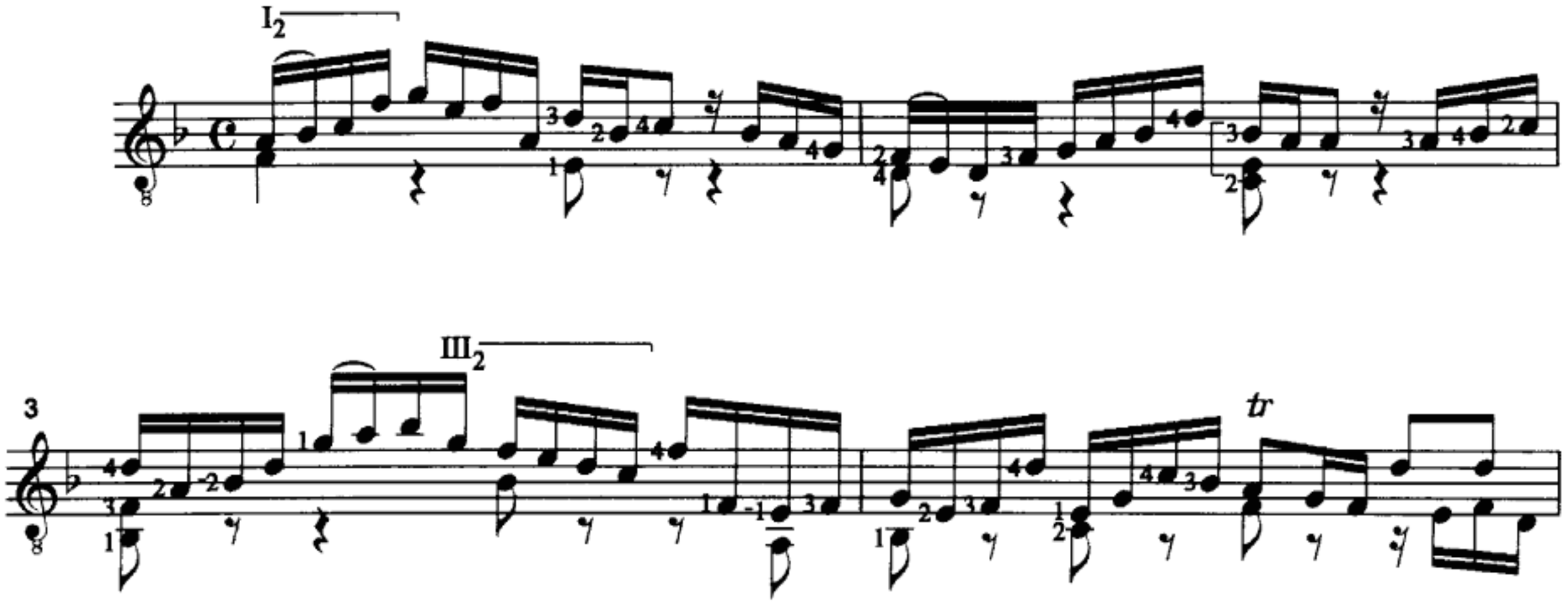


LARGO

Violin Sonata No.3

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



© 1999 Richard Yates - www.teleport.com/~yateslau - yateslau@teleport.com

11

III 3

13

III

III

III

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③

V

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⑤

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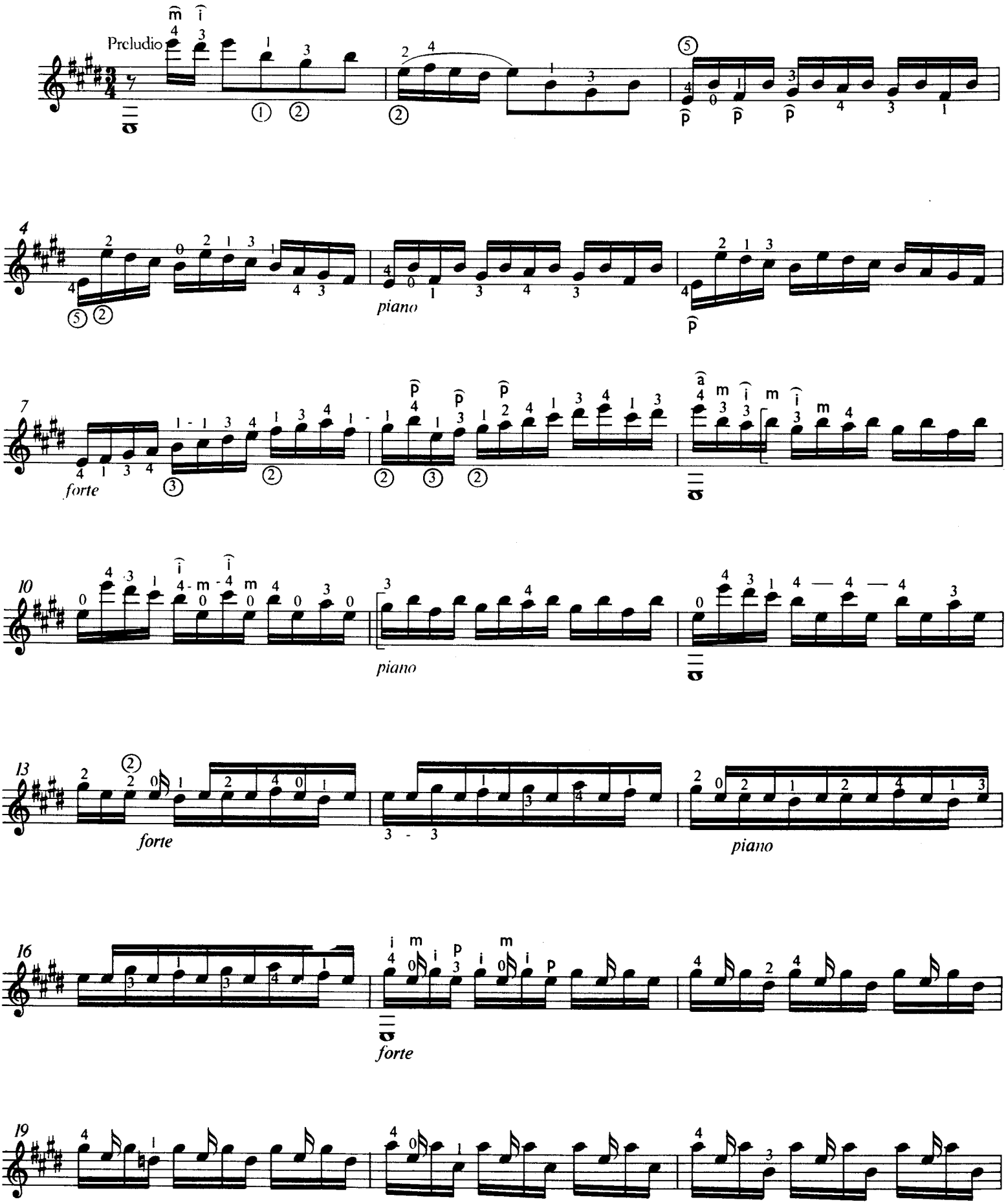
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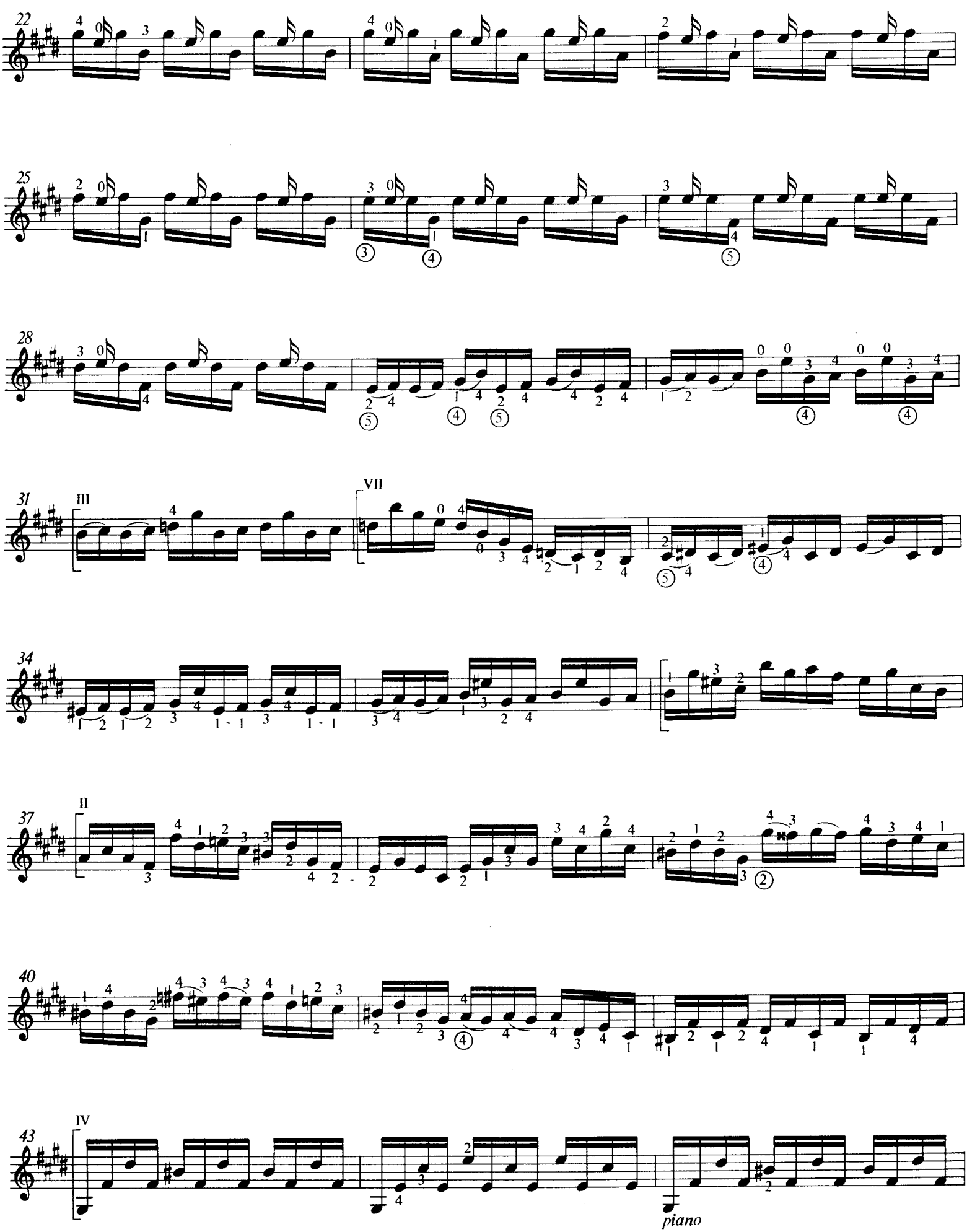
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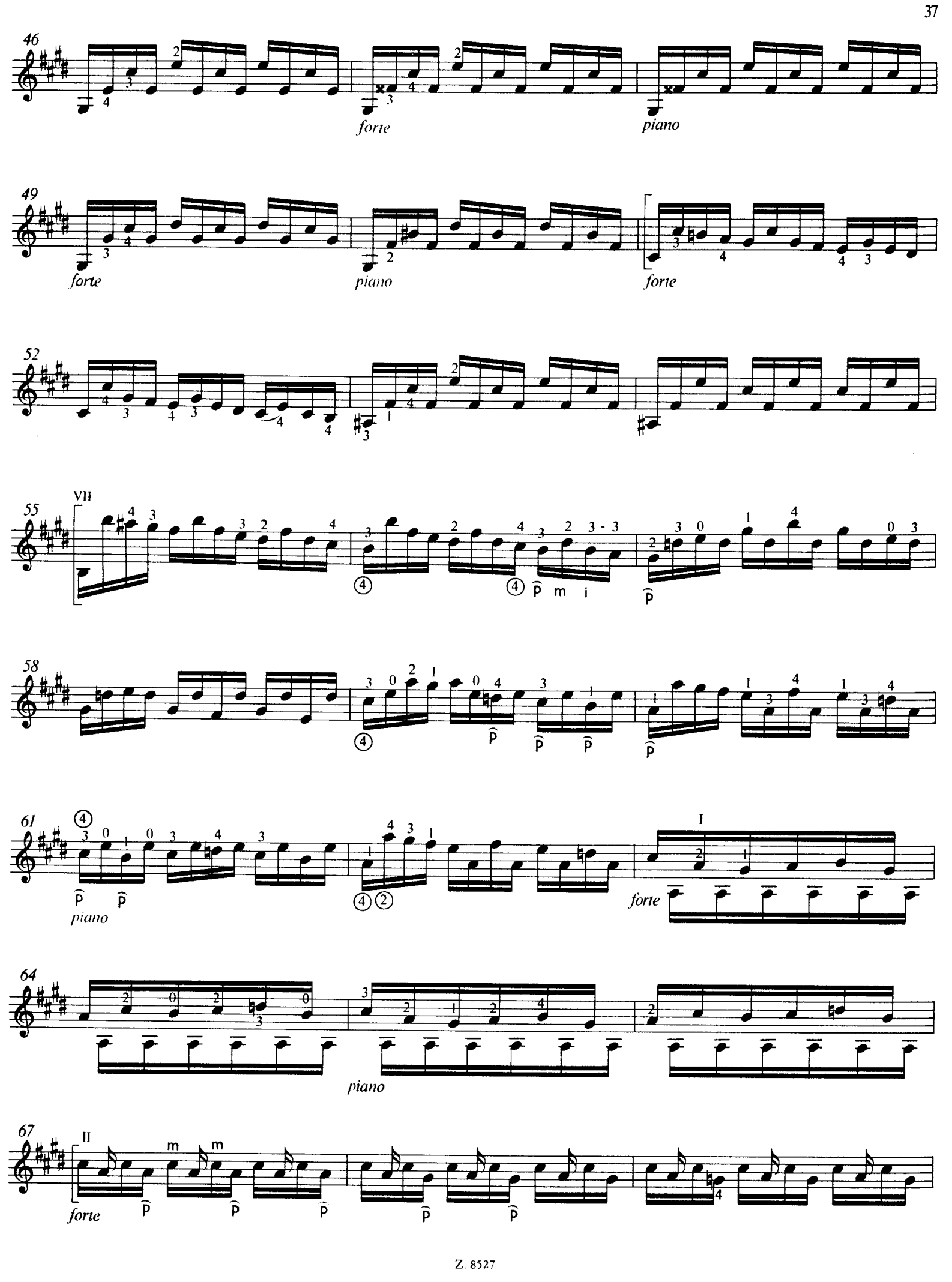
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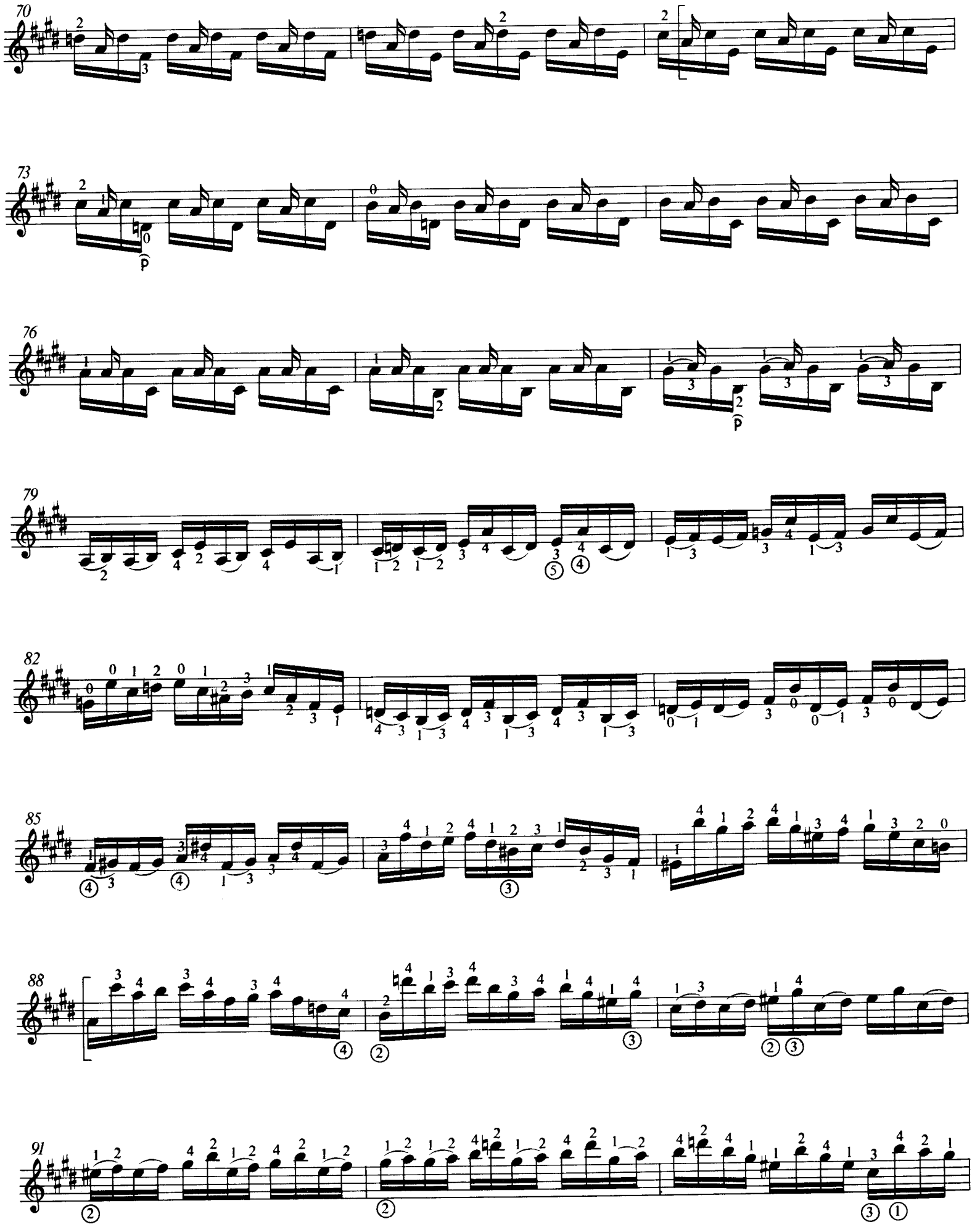
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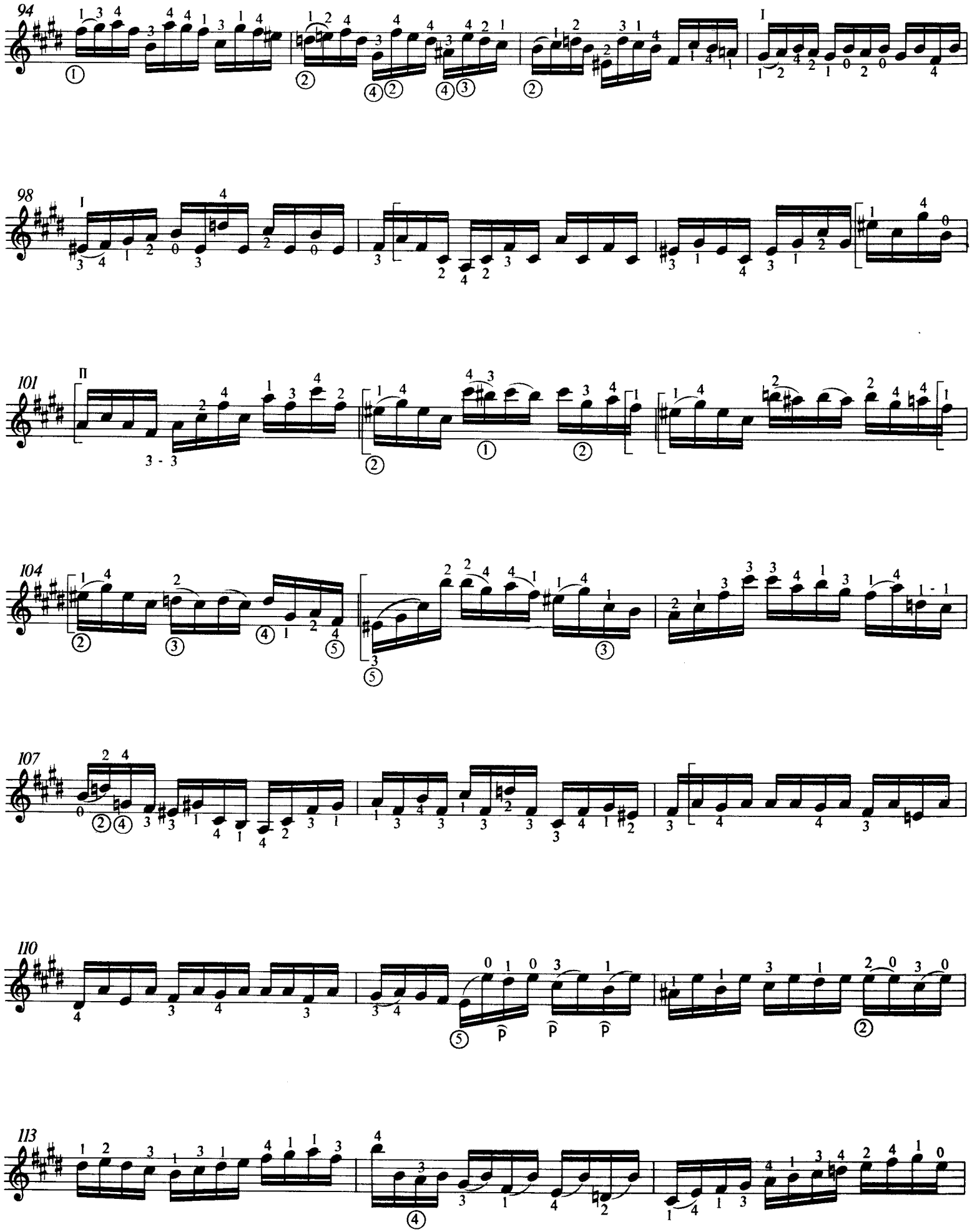
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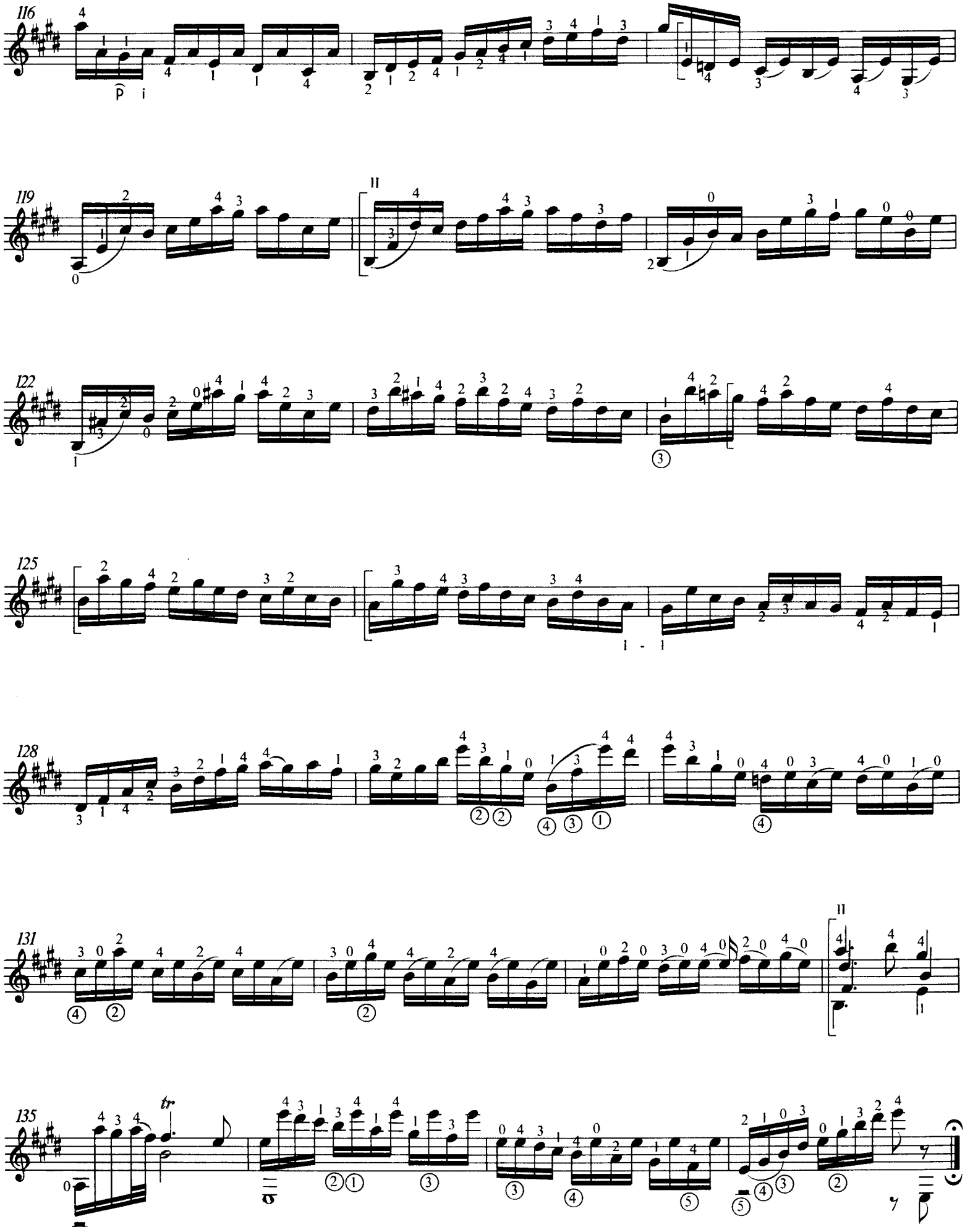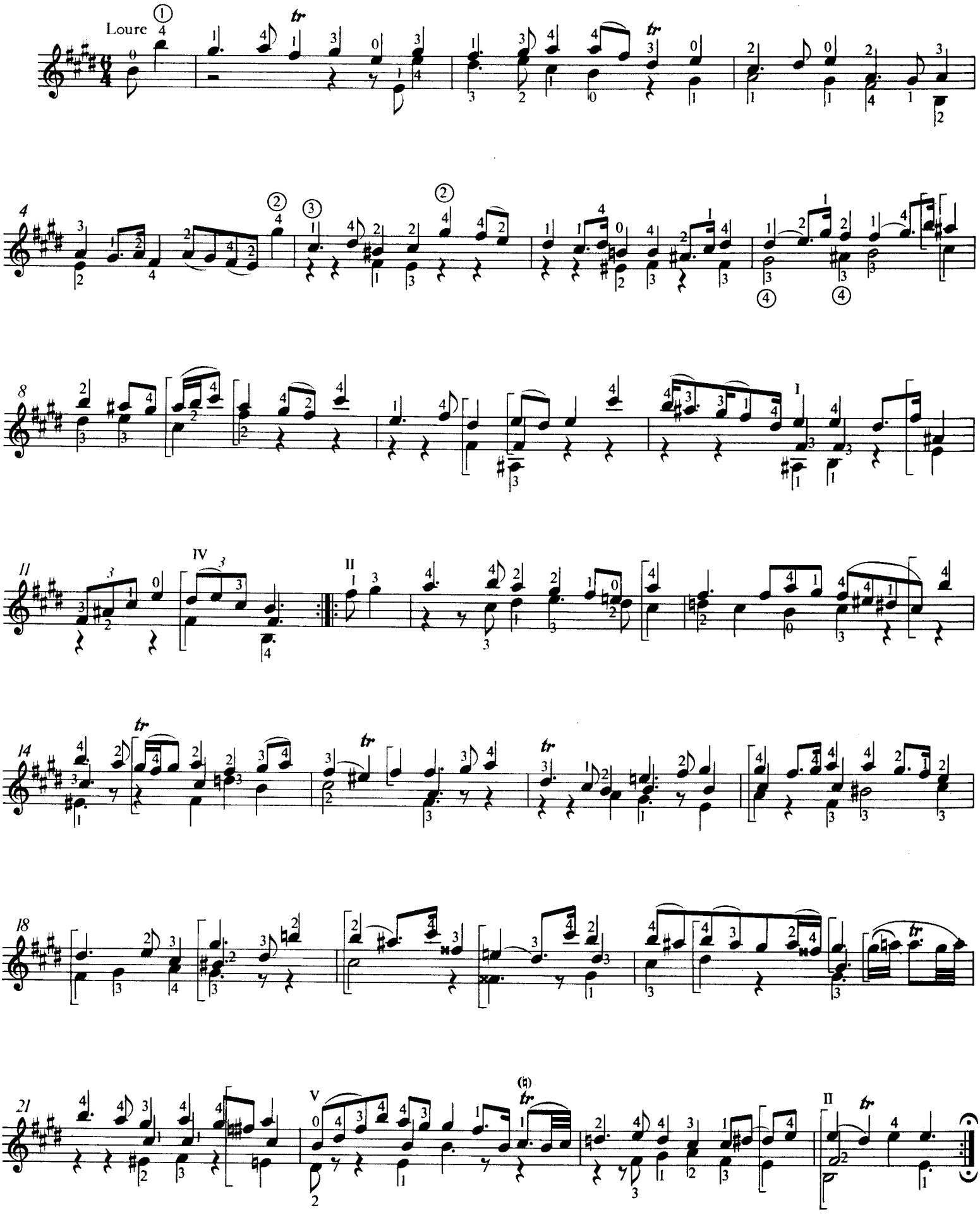



22
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III
VII
34
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II
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43
IV
piano


46
forte
piano
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VII
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I
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II
forte
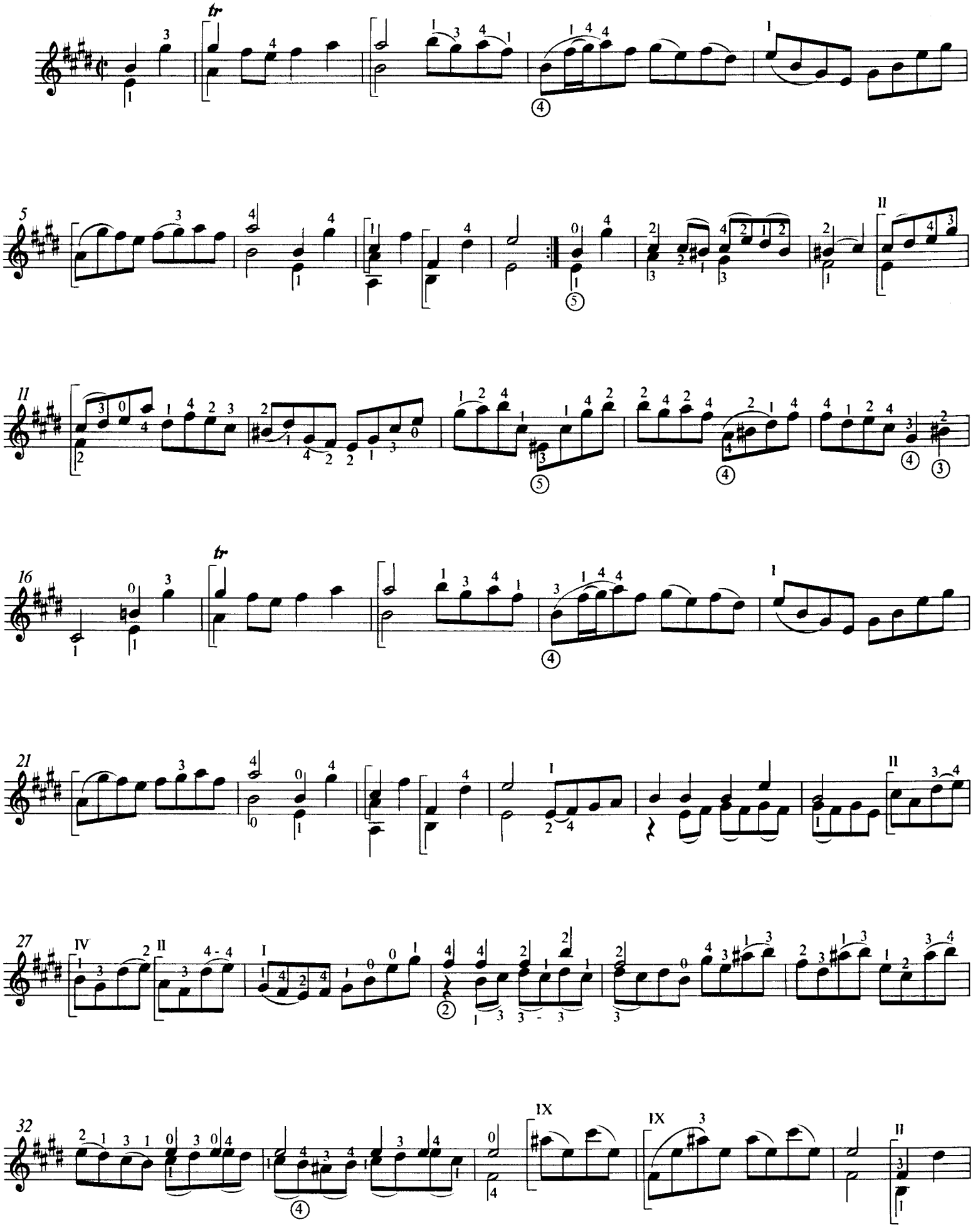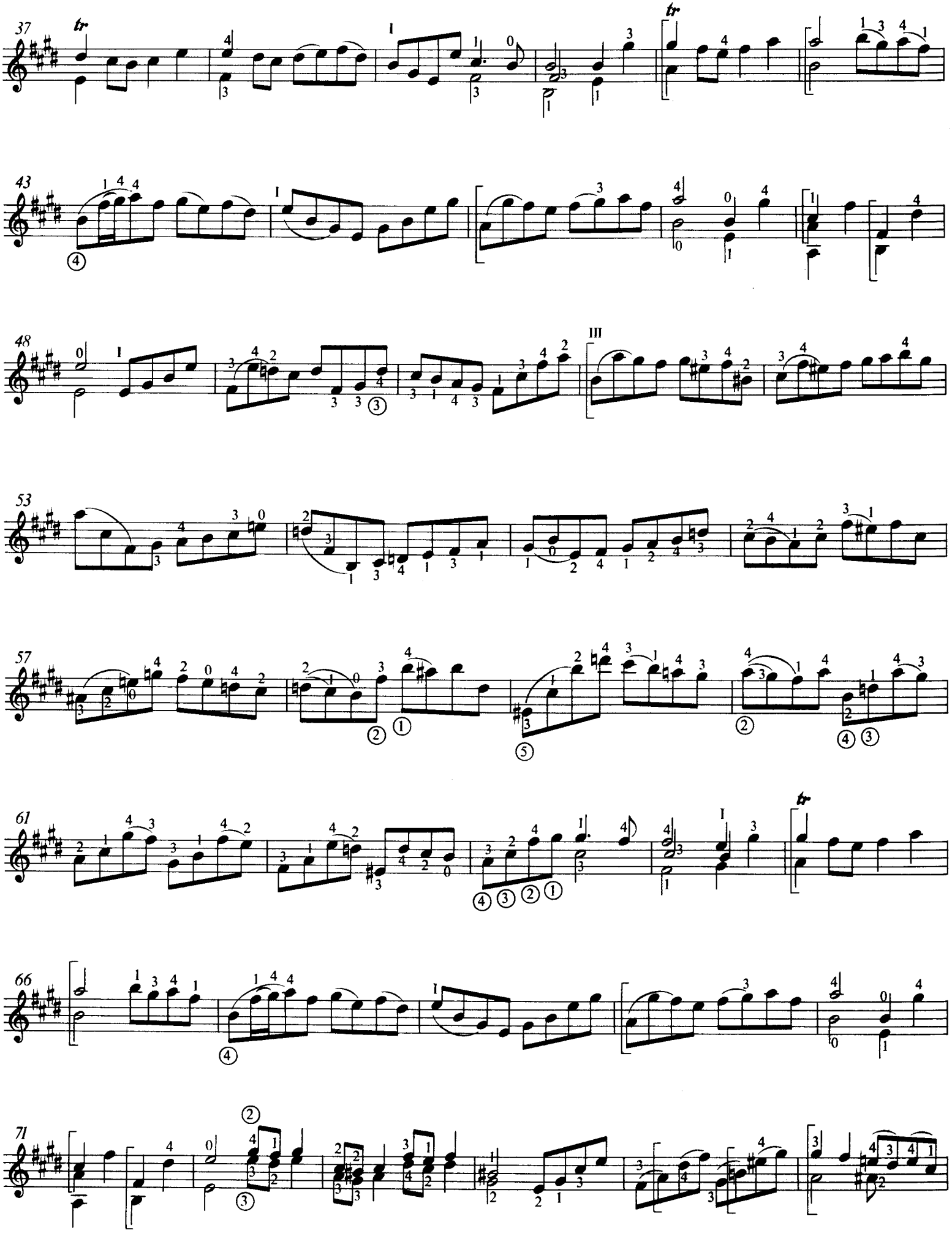



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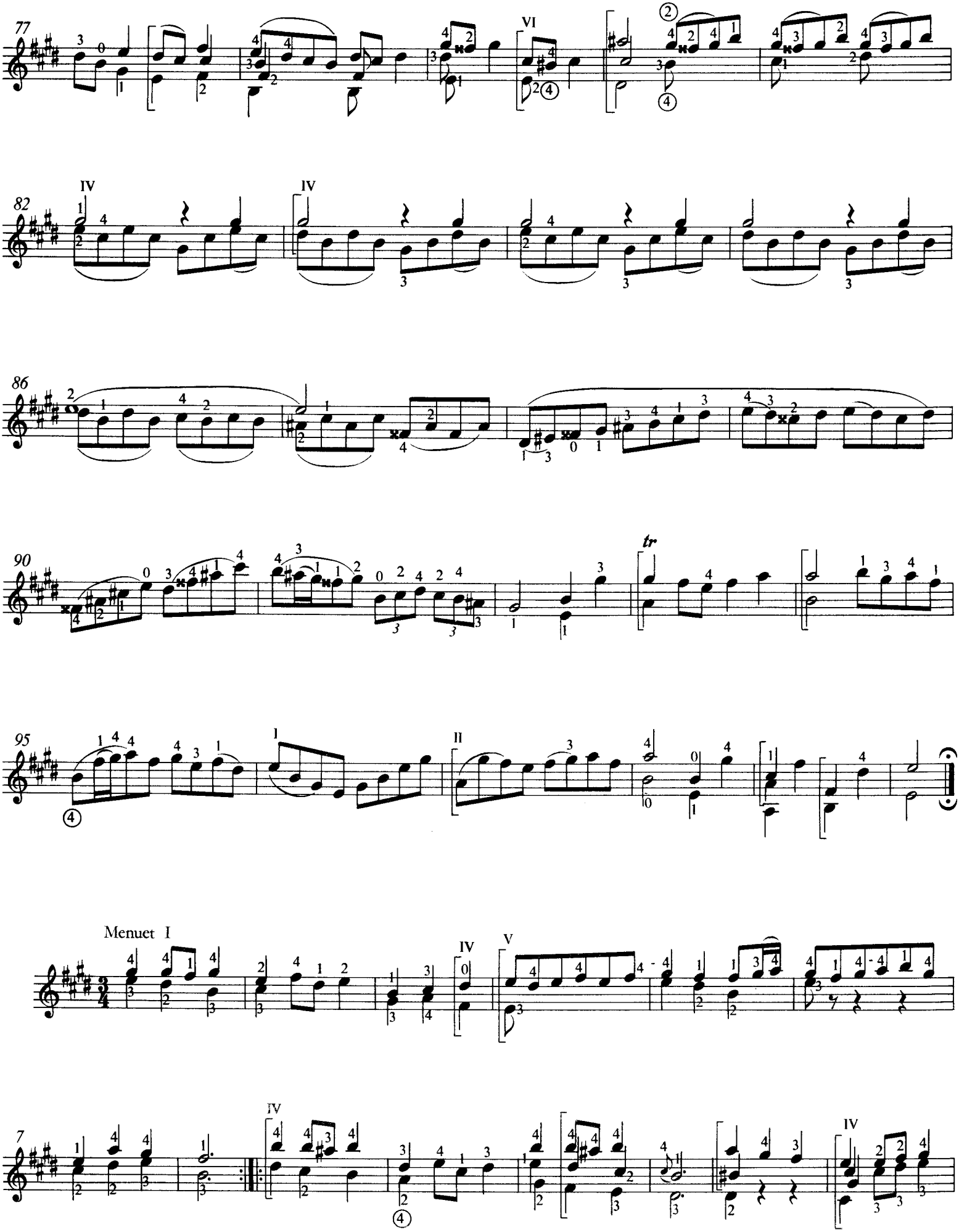

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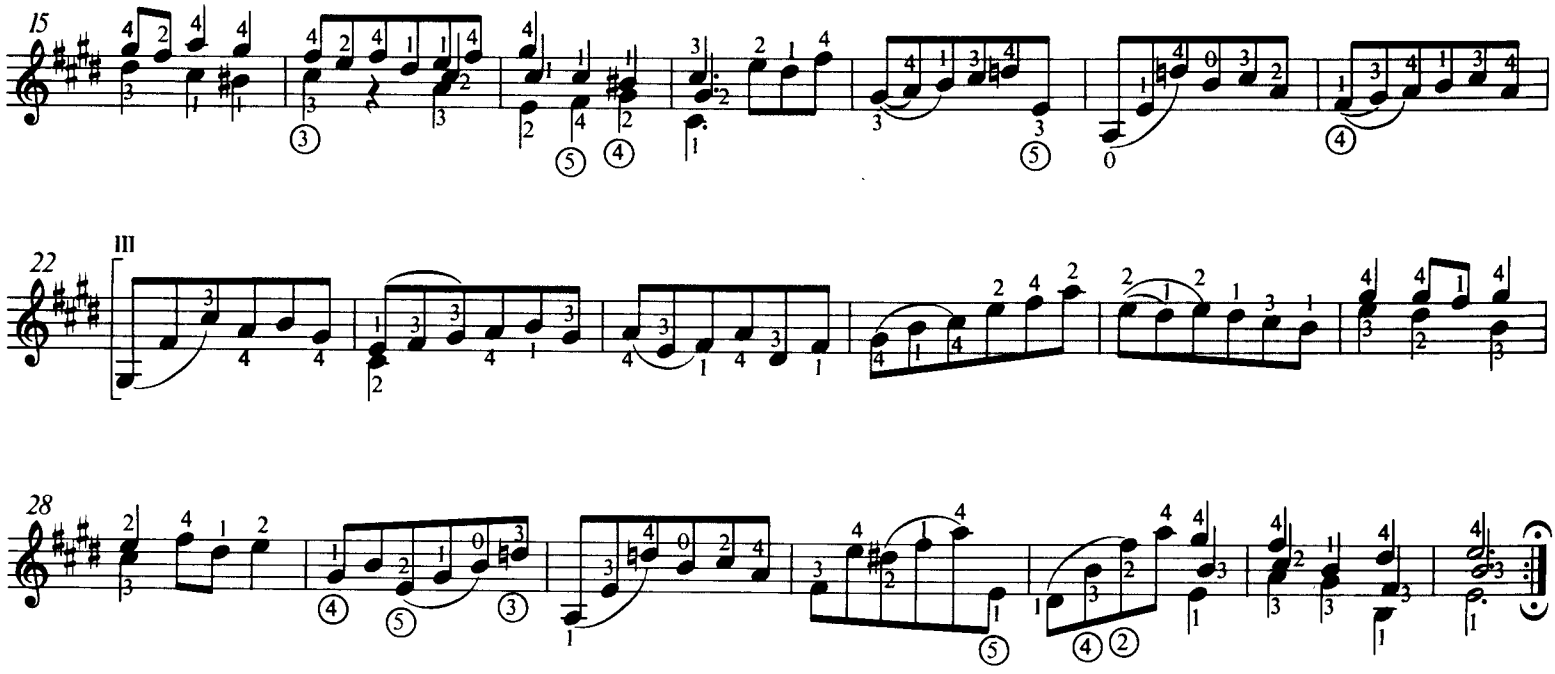

Loure
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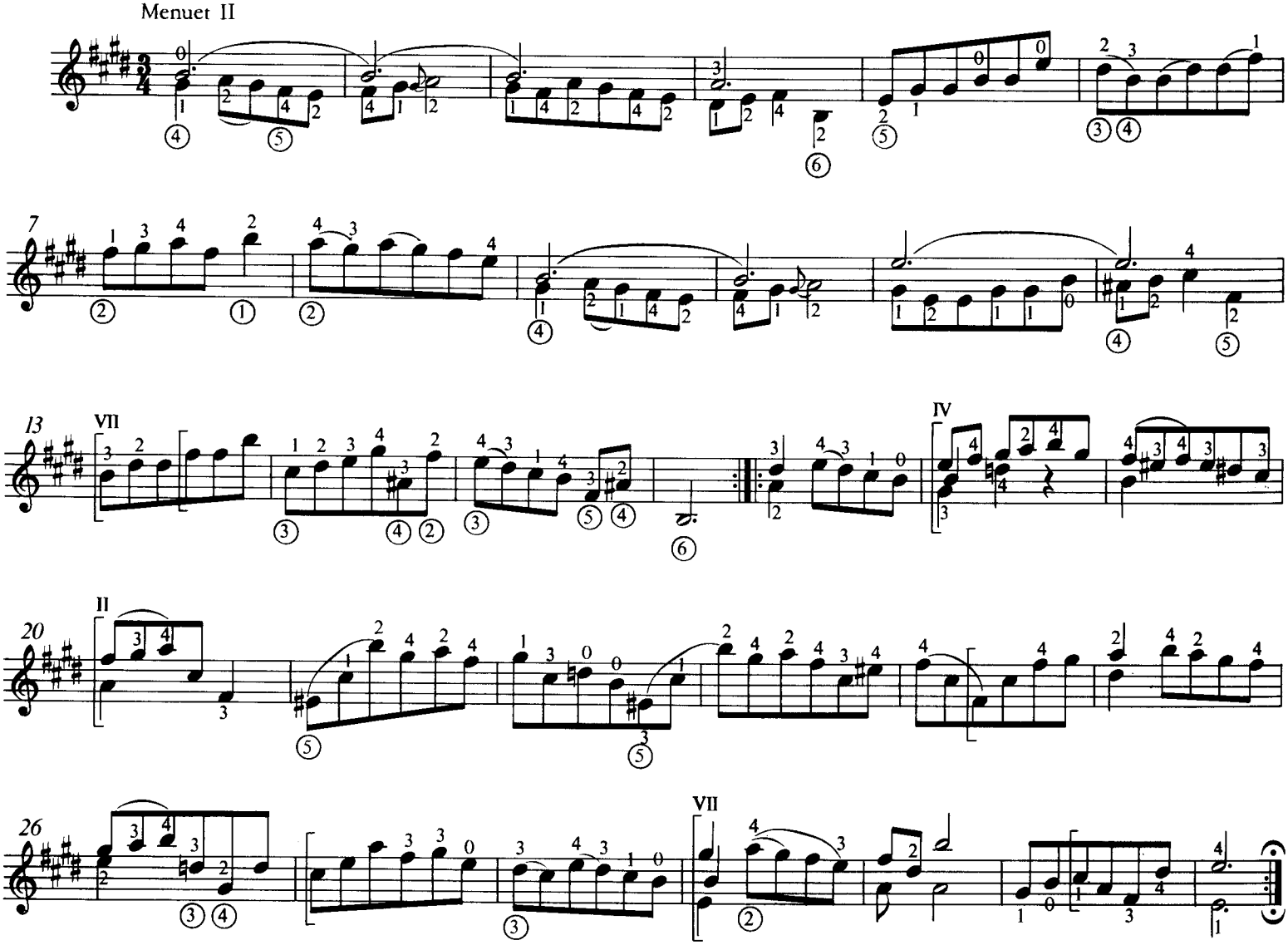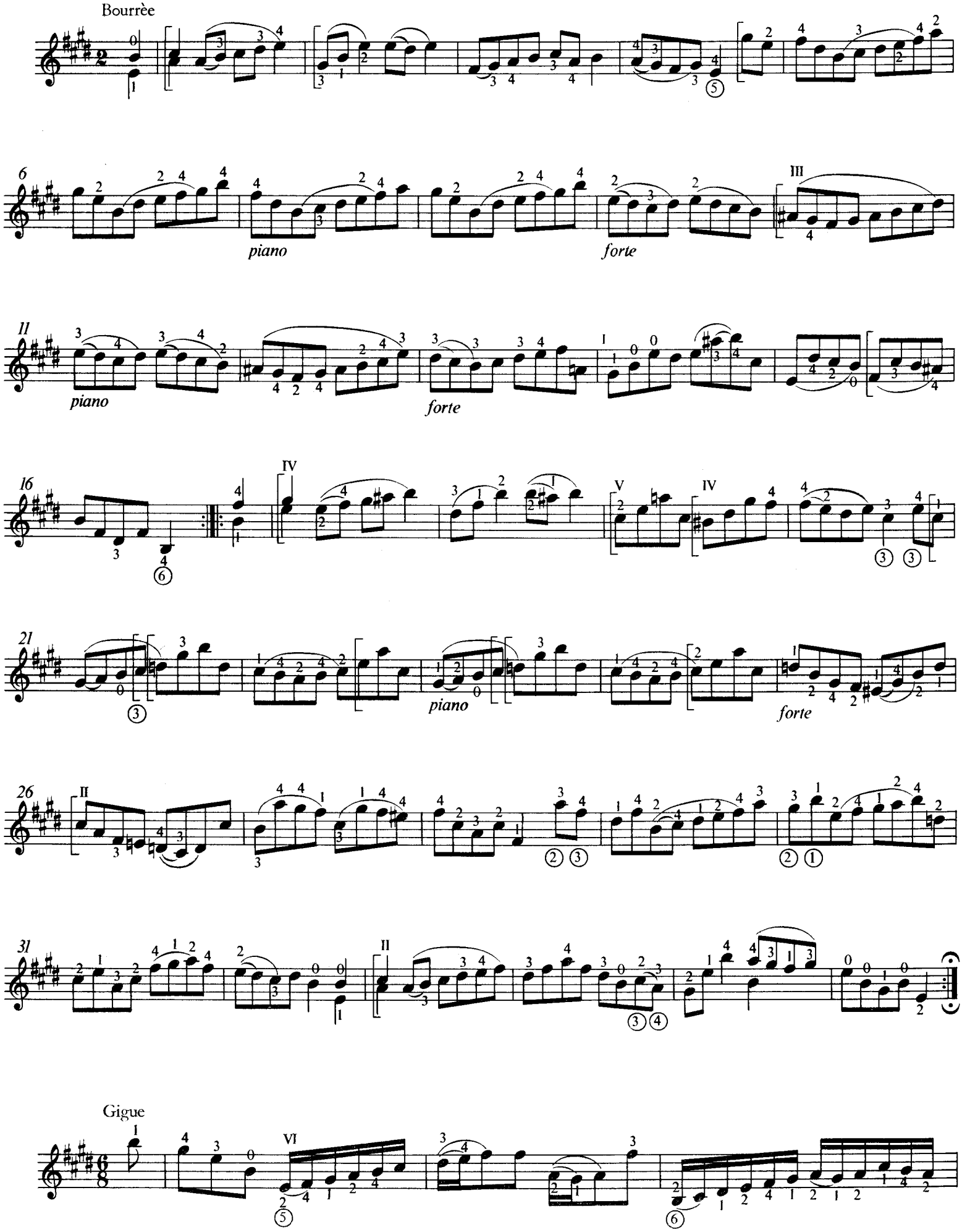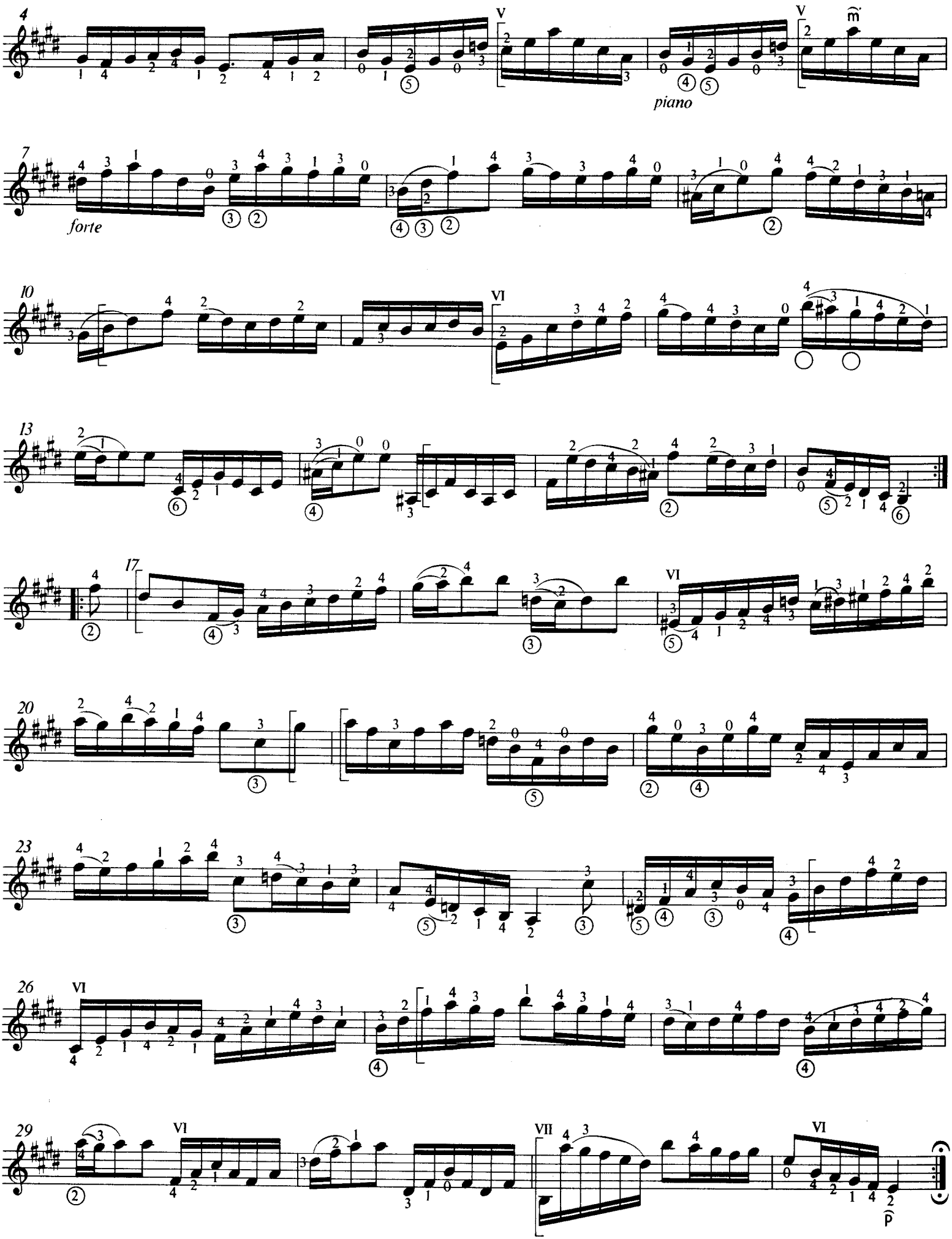





77
VI
82
IV
IV
86
90
tr
95
I
II
Menuet I
IV
V
7
IV
IV



Menuet II




Bourrèe
piano
forte
piano
forte
piano
forte
Gigue


4
V
V
piano
7
forte
10
VI
13
17
VI
20
23
26
VI
29
VI
VII
VI
p

ГАВОТ

И. С. БАХ

Переложение А. Сеговии

Allegro

IX II IV II

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IV

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II IV II

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III VI IV

VII
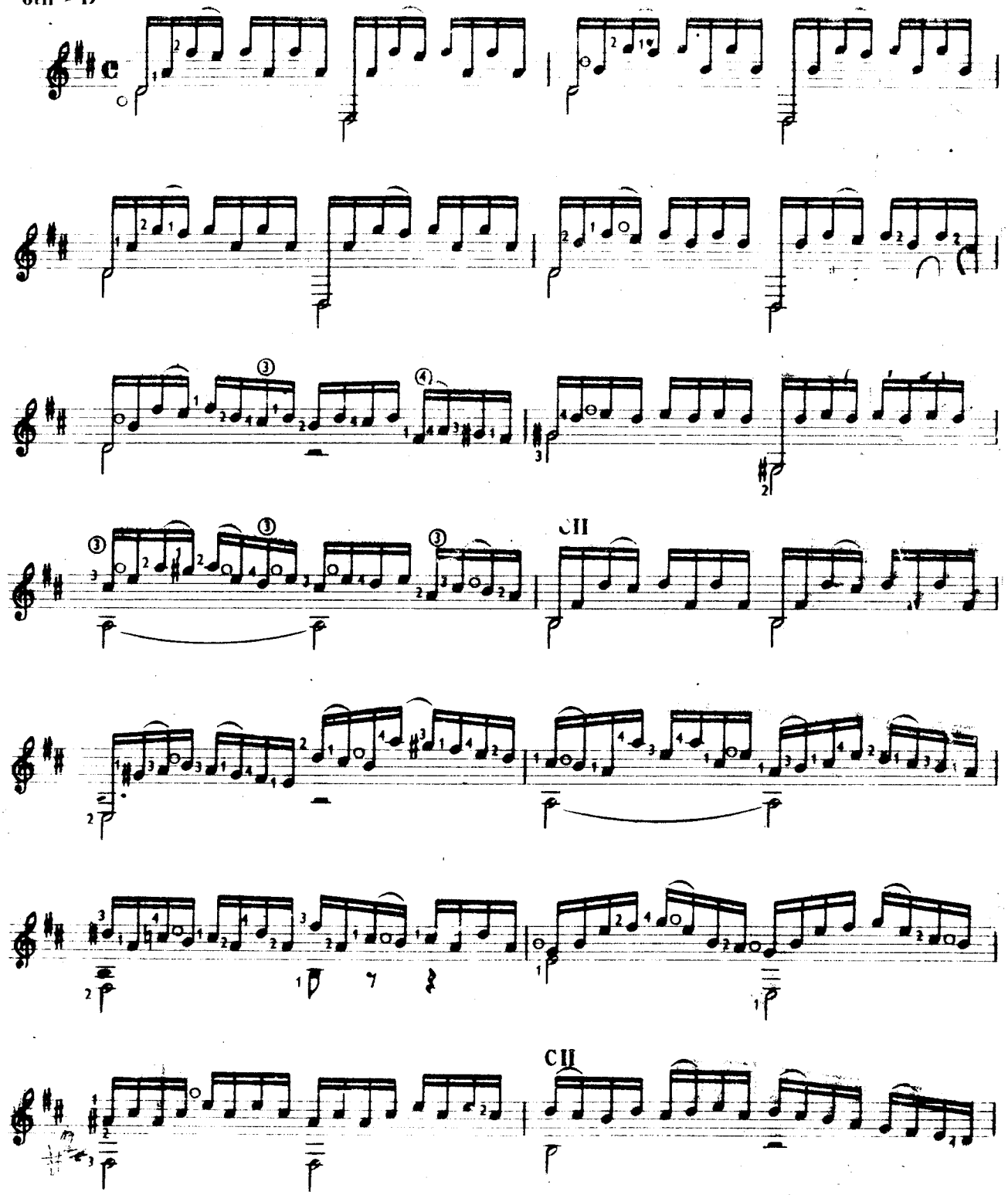
'CELLO SUITE No I

Arranged for Guitar
by JOHN W. DUARTE
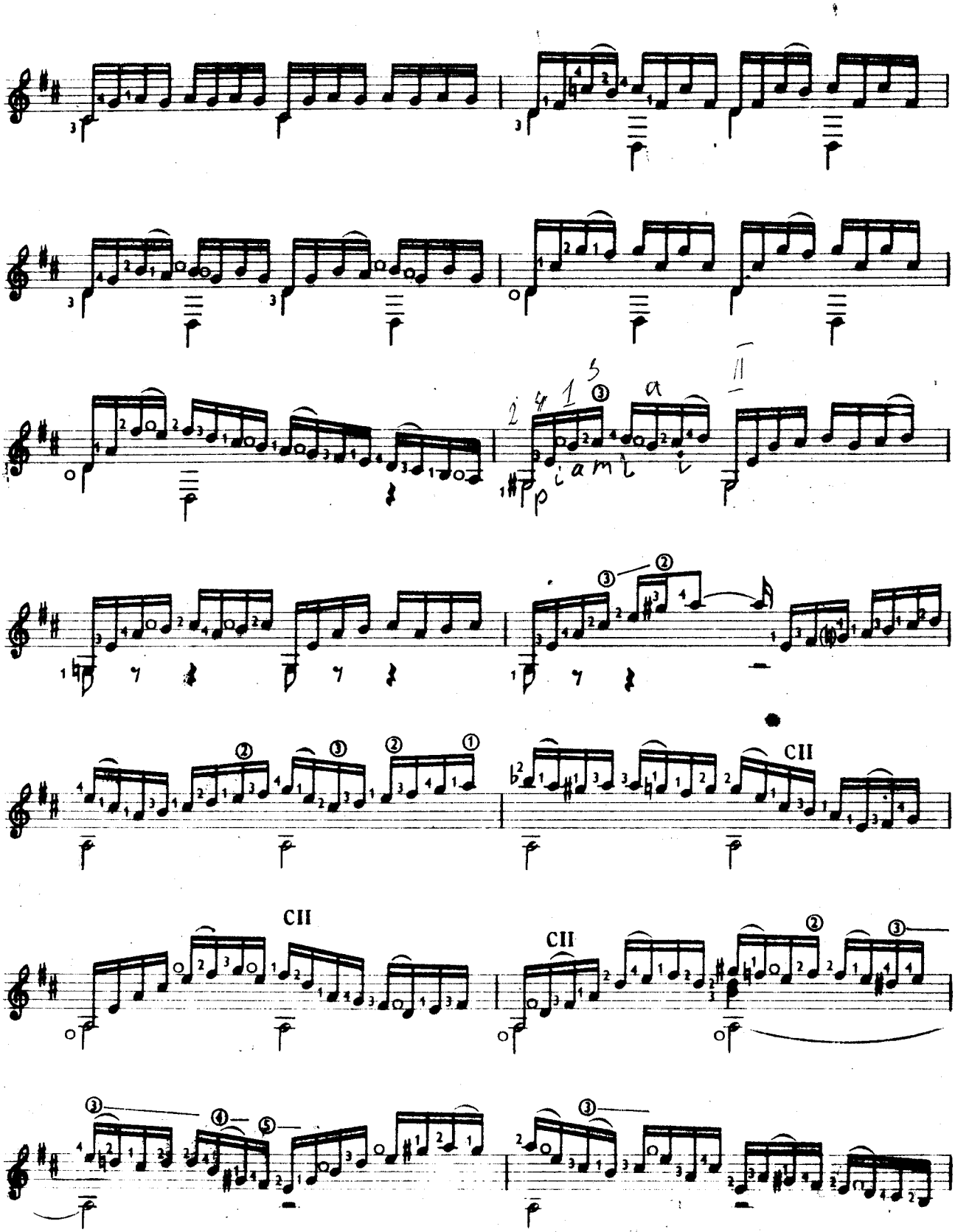
J. S. BACH
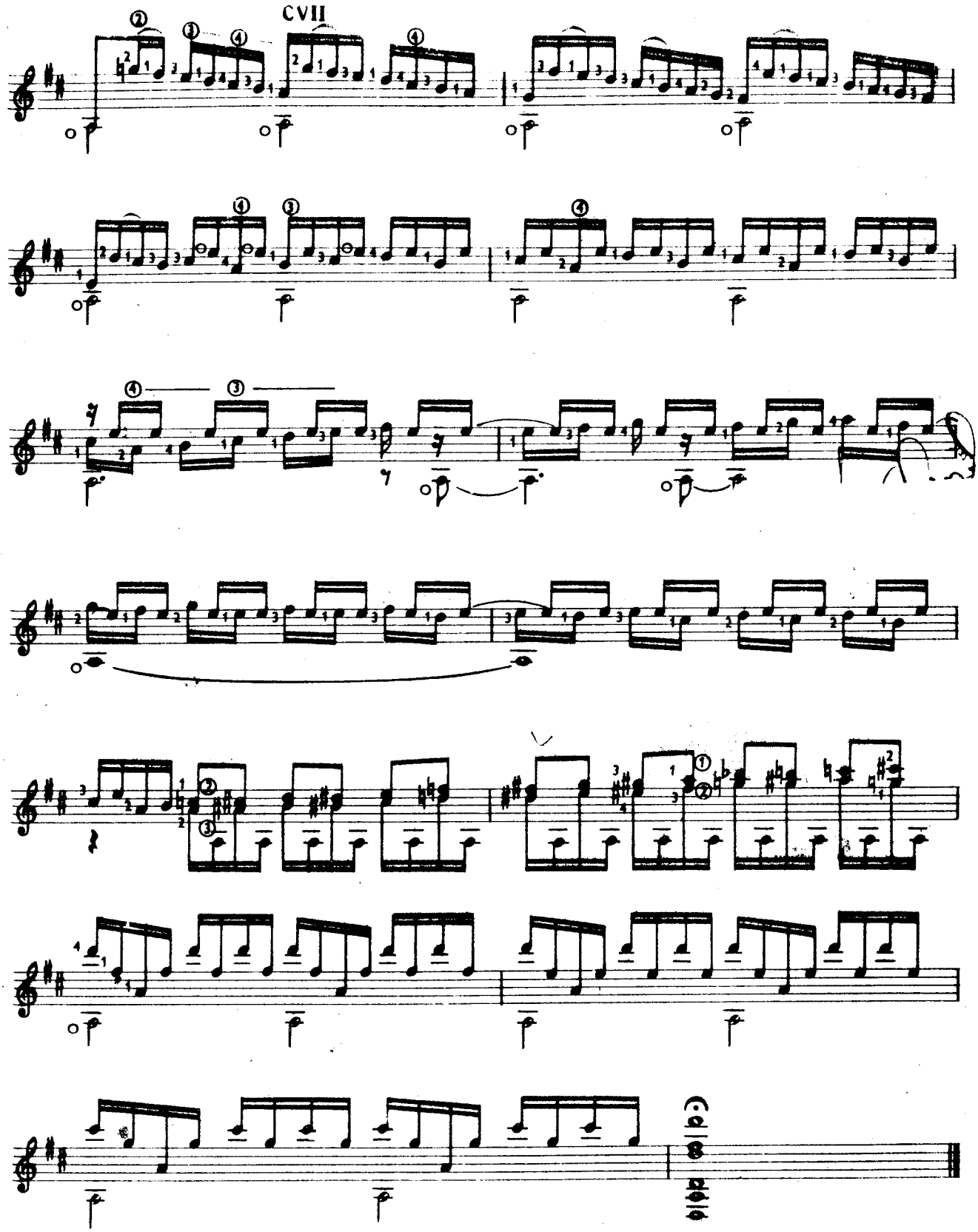
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6th = D

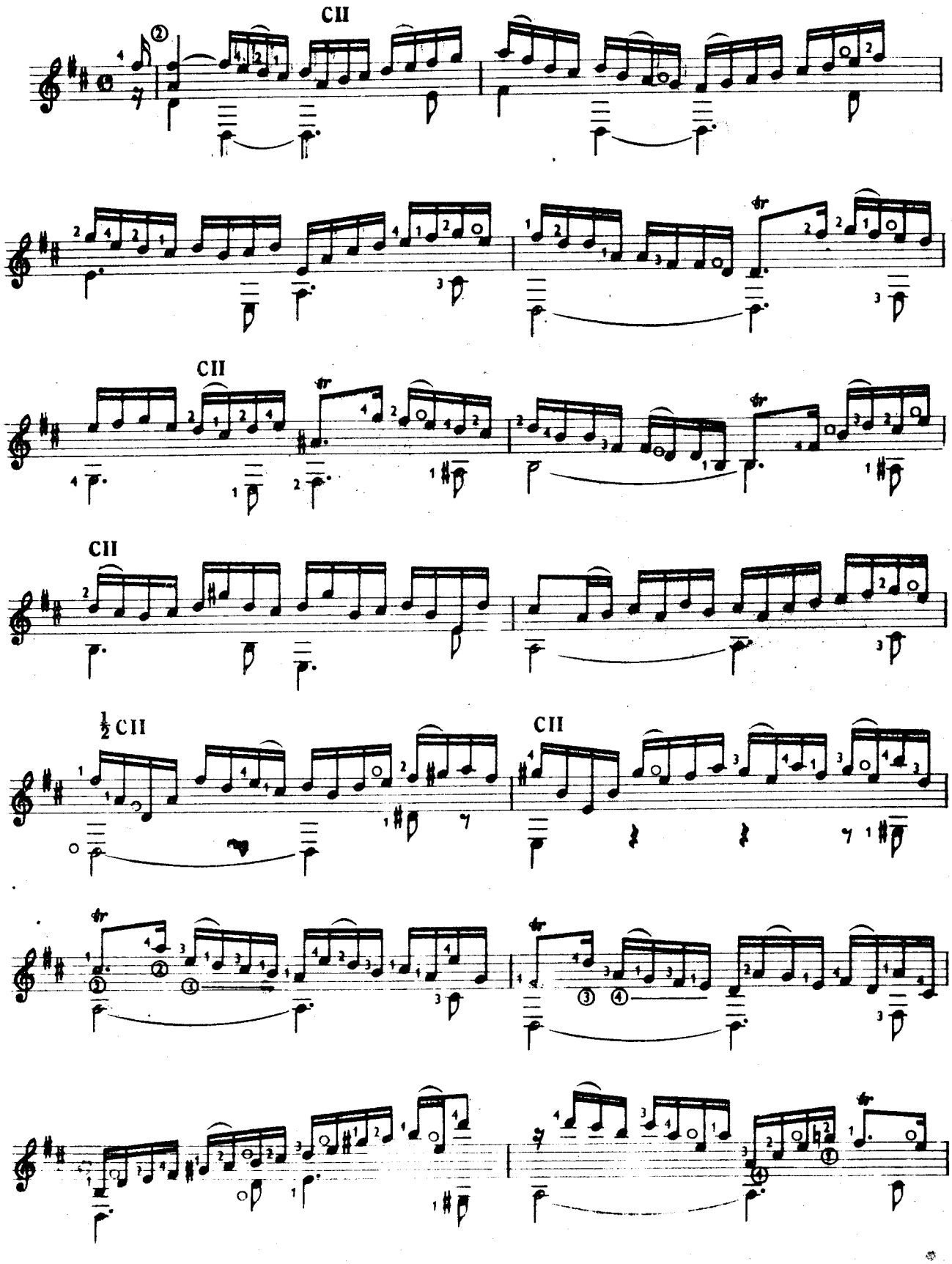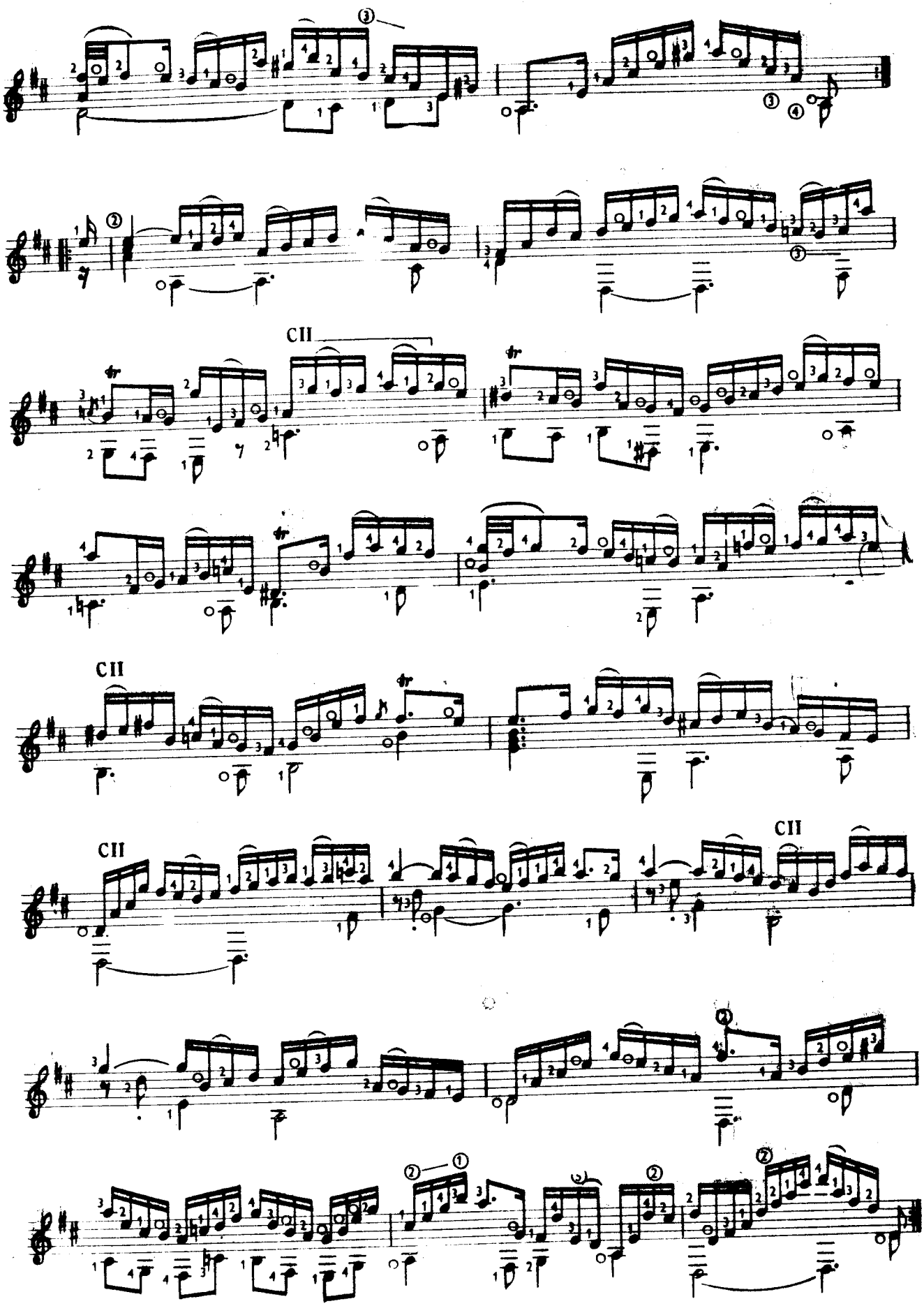


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CII
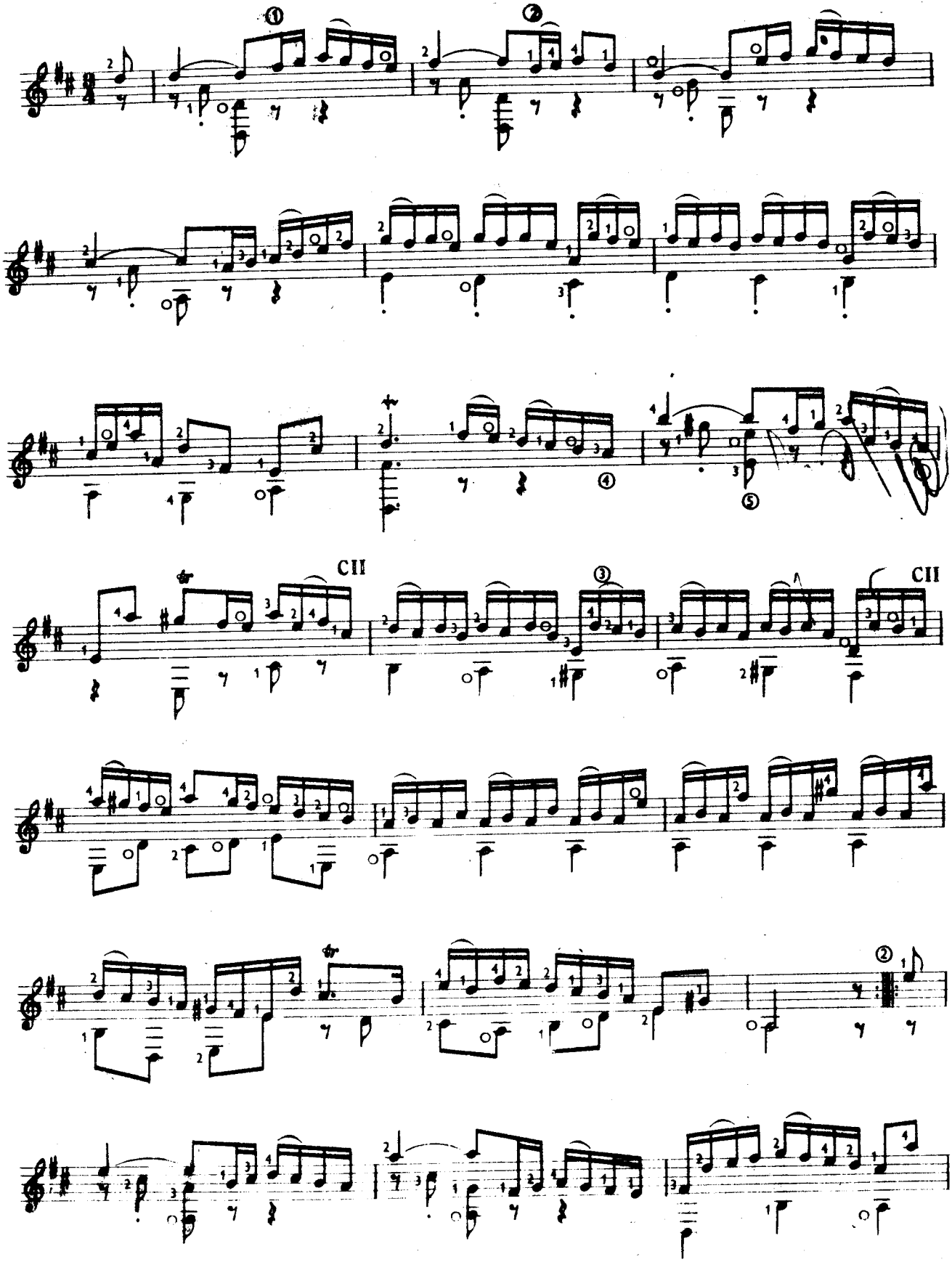

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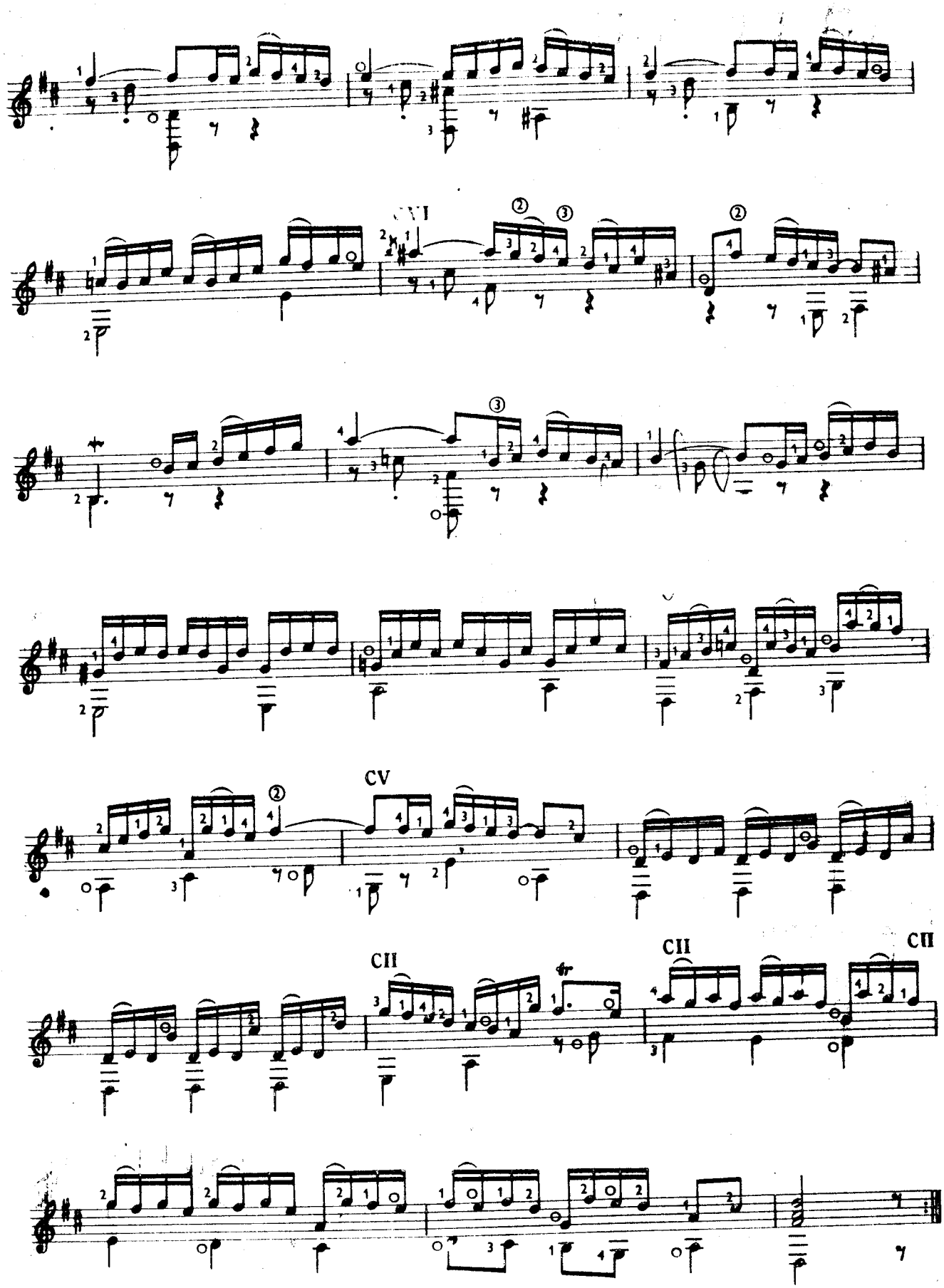
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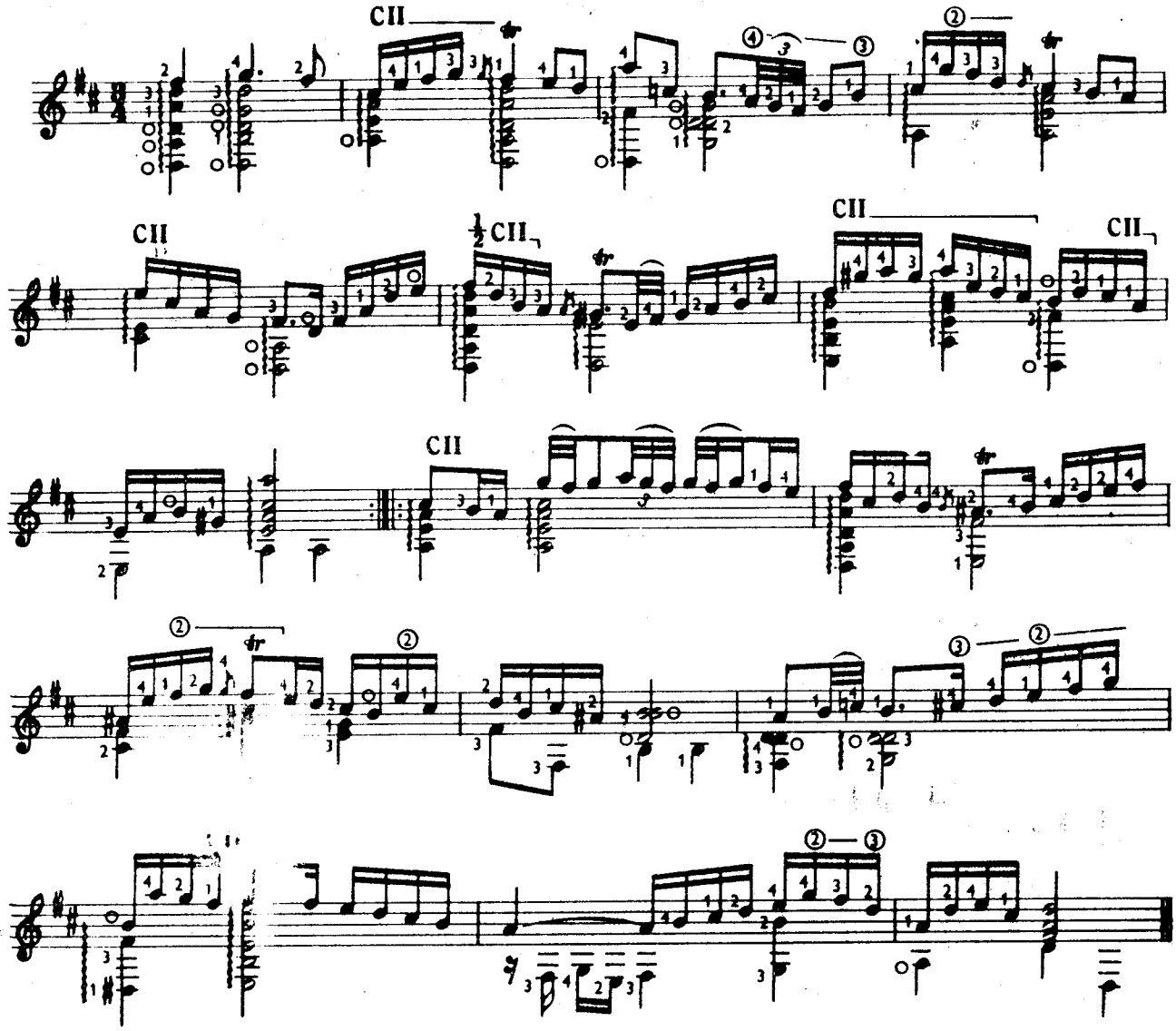



CII
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CII

III. Courante

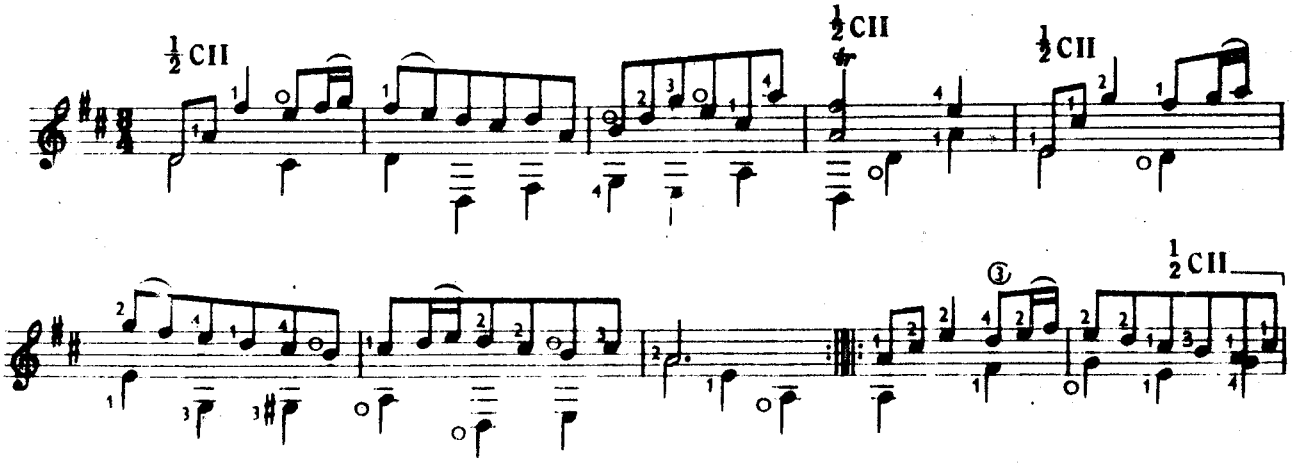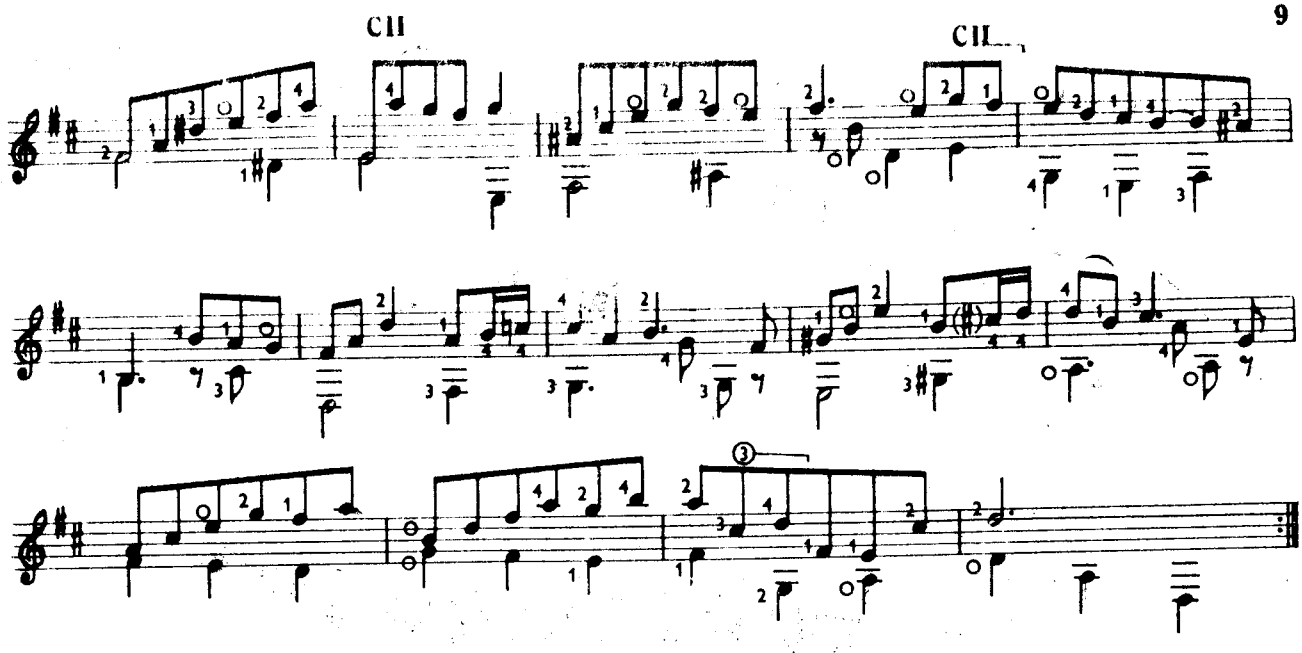



CVI
CV
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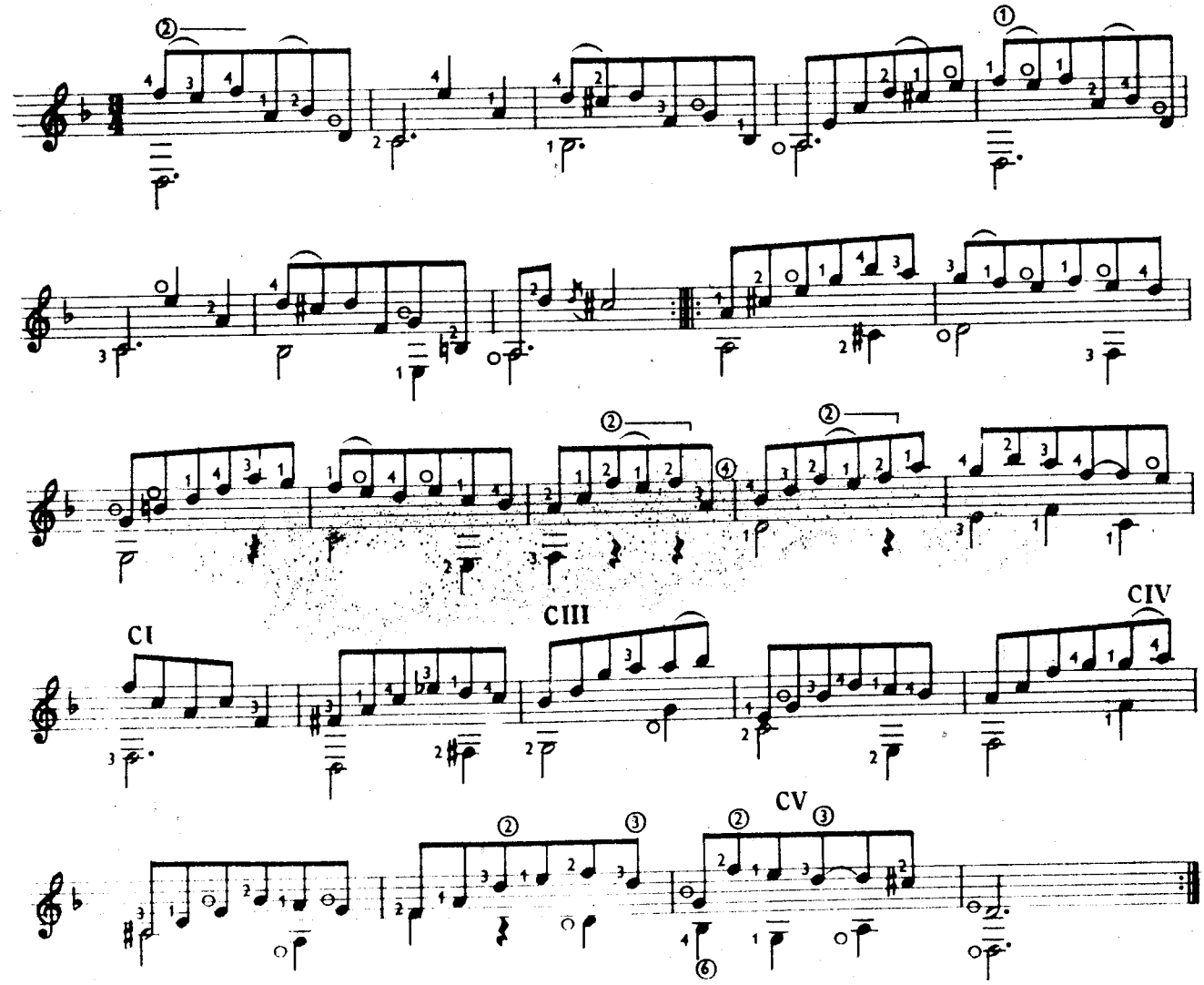


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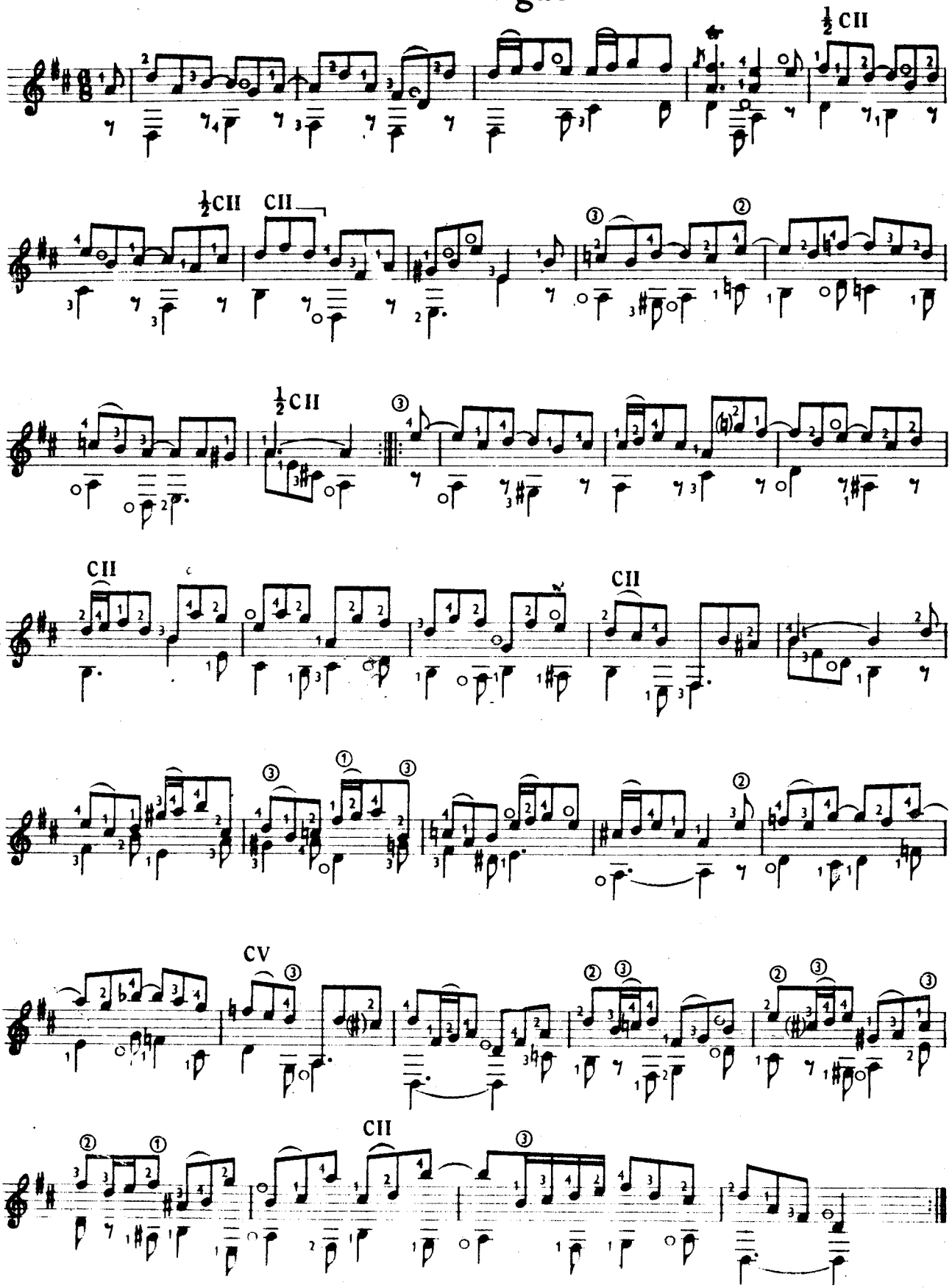




Minuet II.



Segue Minuet I senza ripetizione

VI. Gigue



Printed in England

JOH. SEB. BACH

SUITE NR. 1

Guitar solo

(Original for cello)
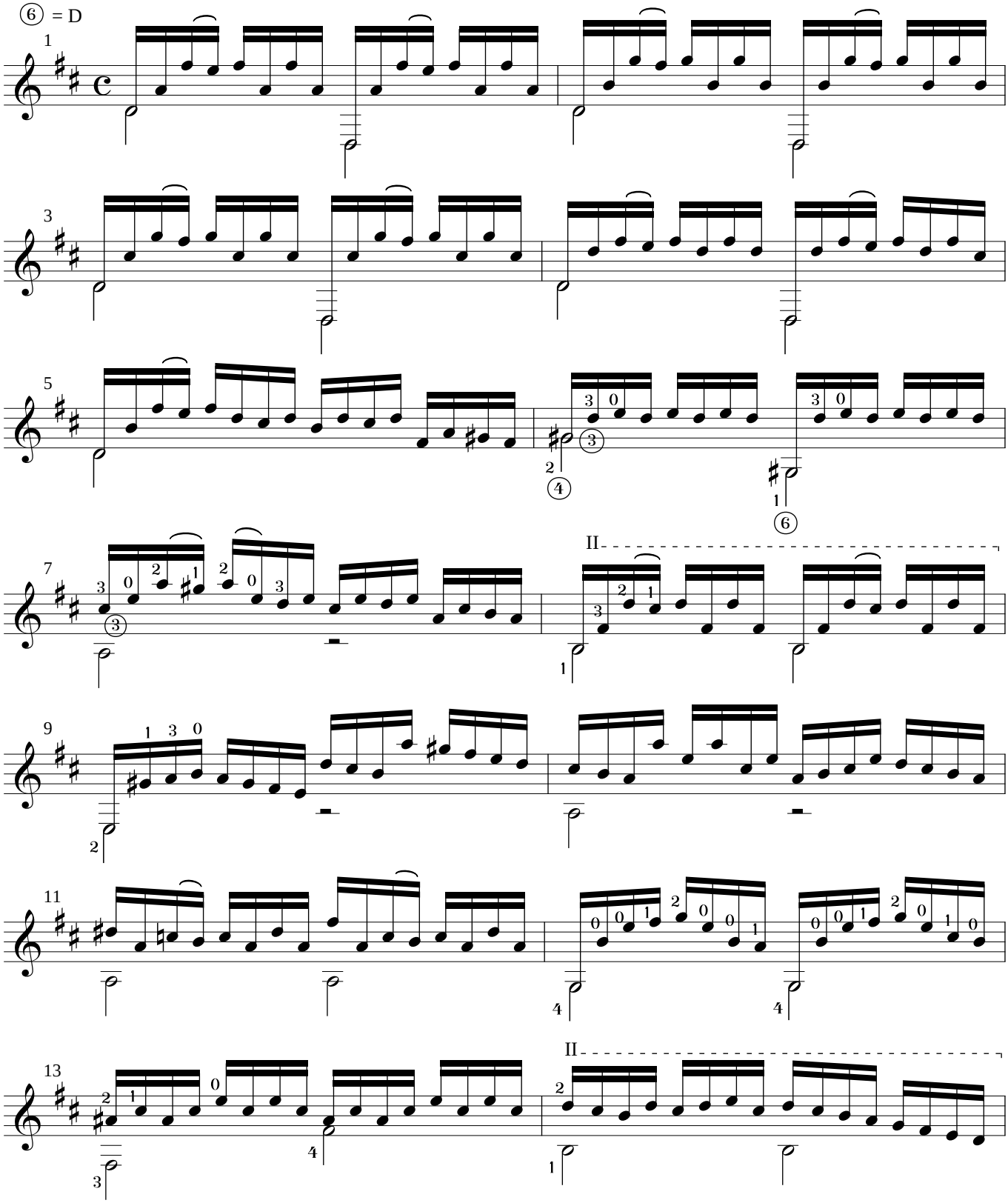
Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland
www.eythorsson.com.

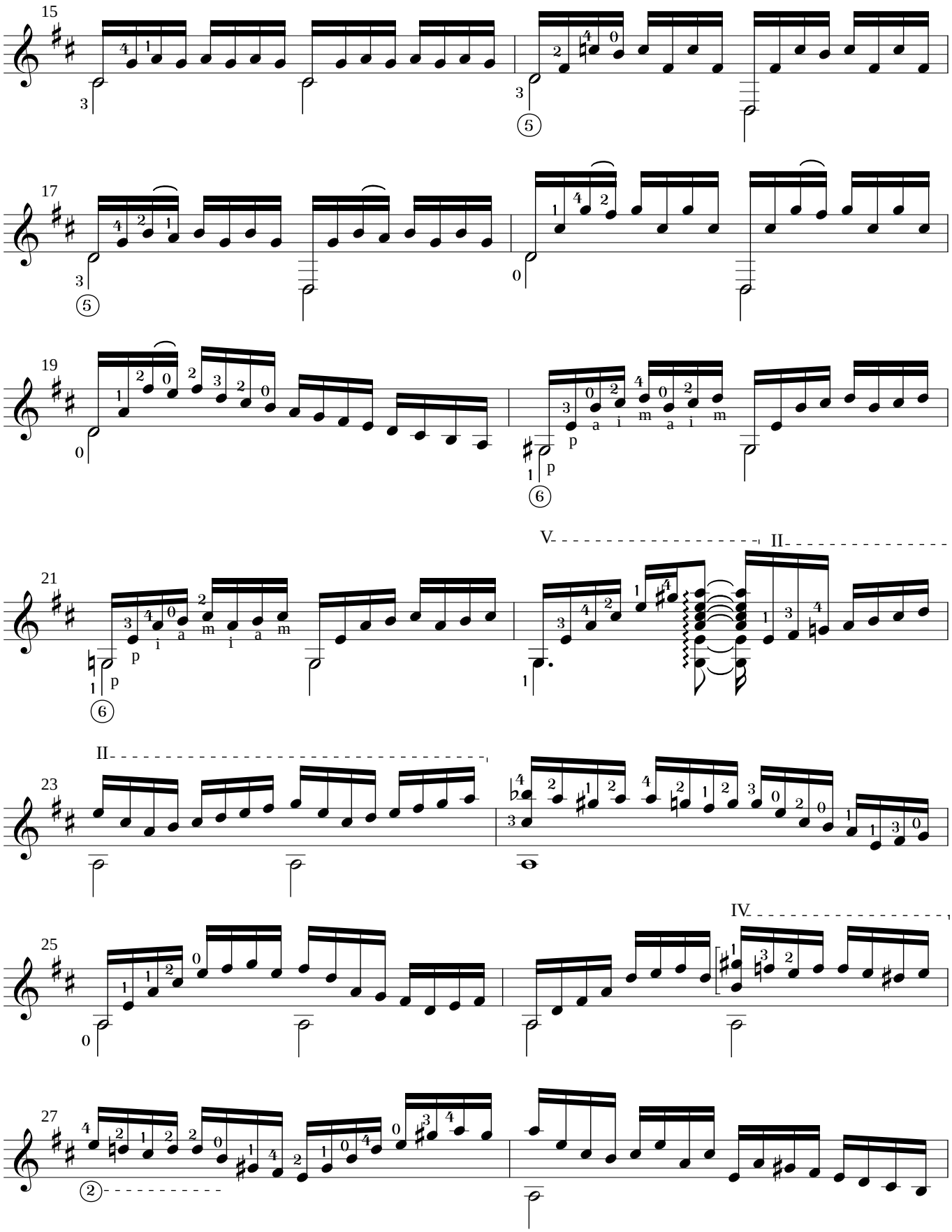
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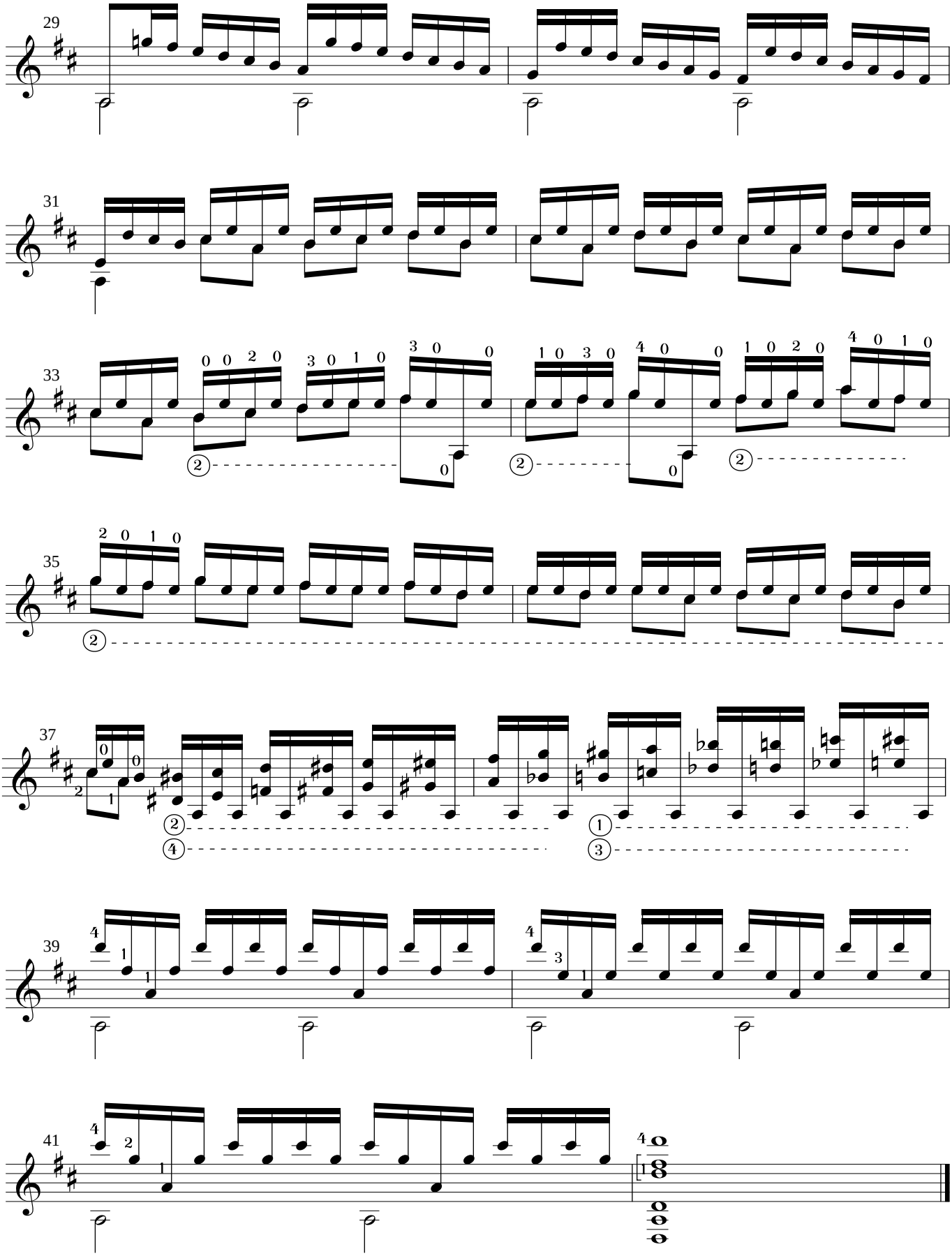
PRELÚDÍA

Joh. Seb. Bach

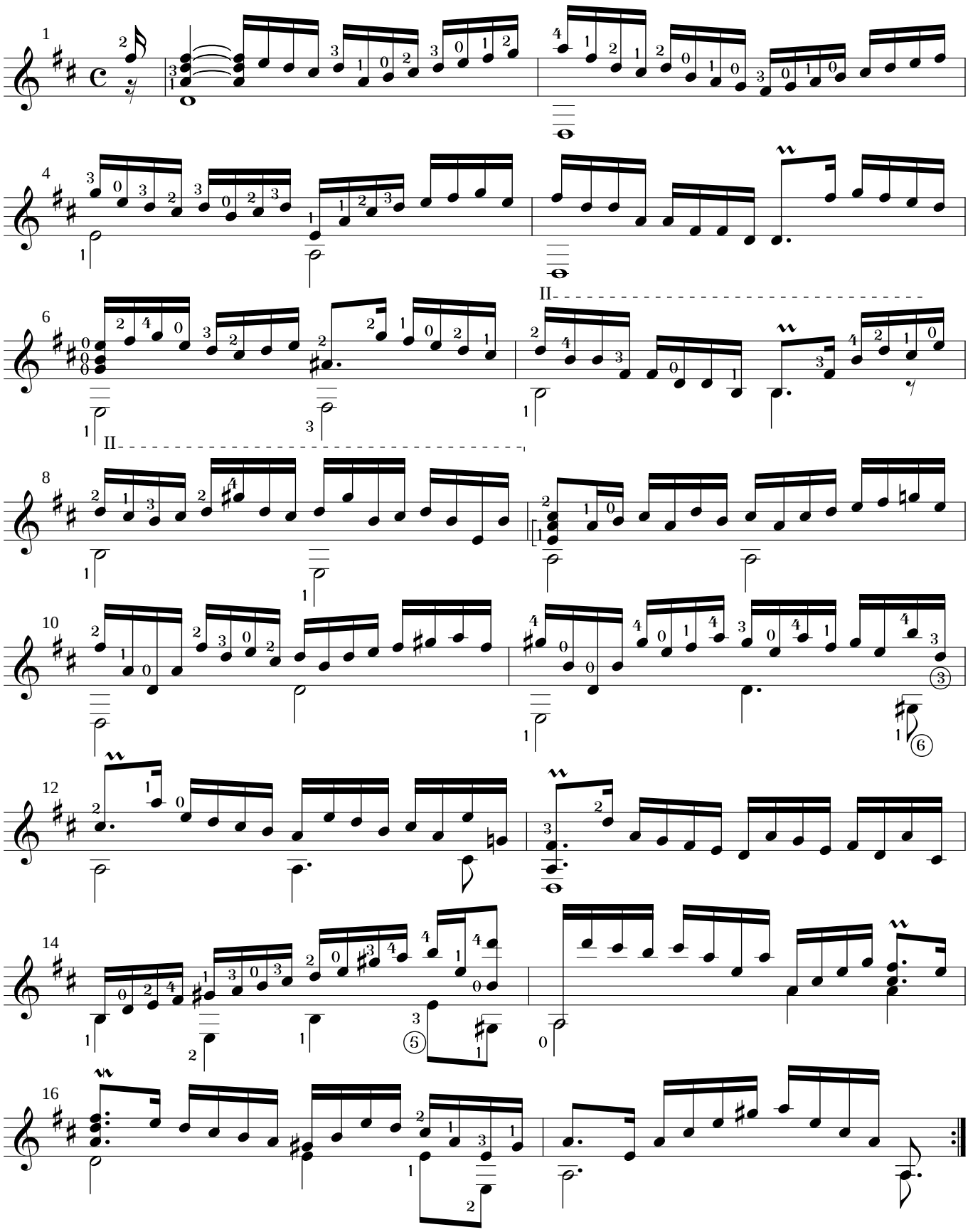


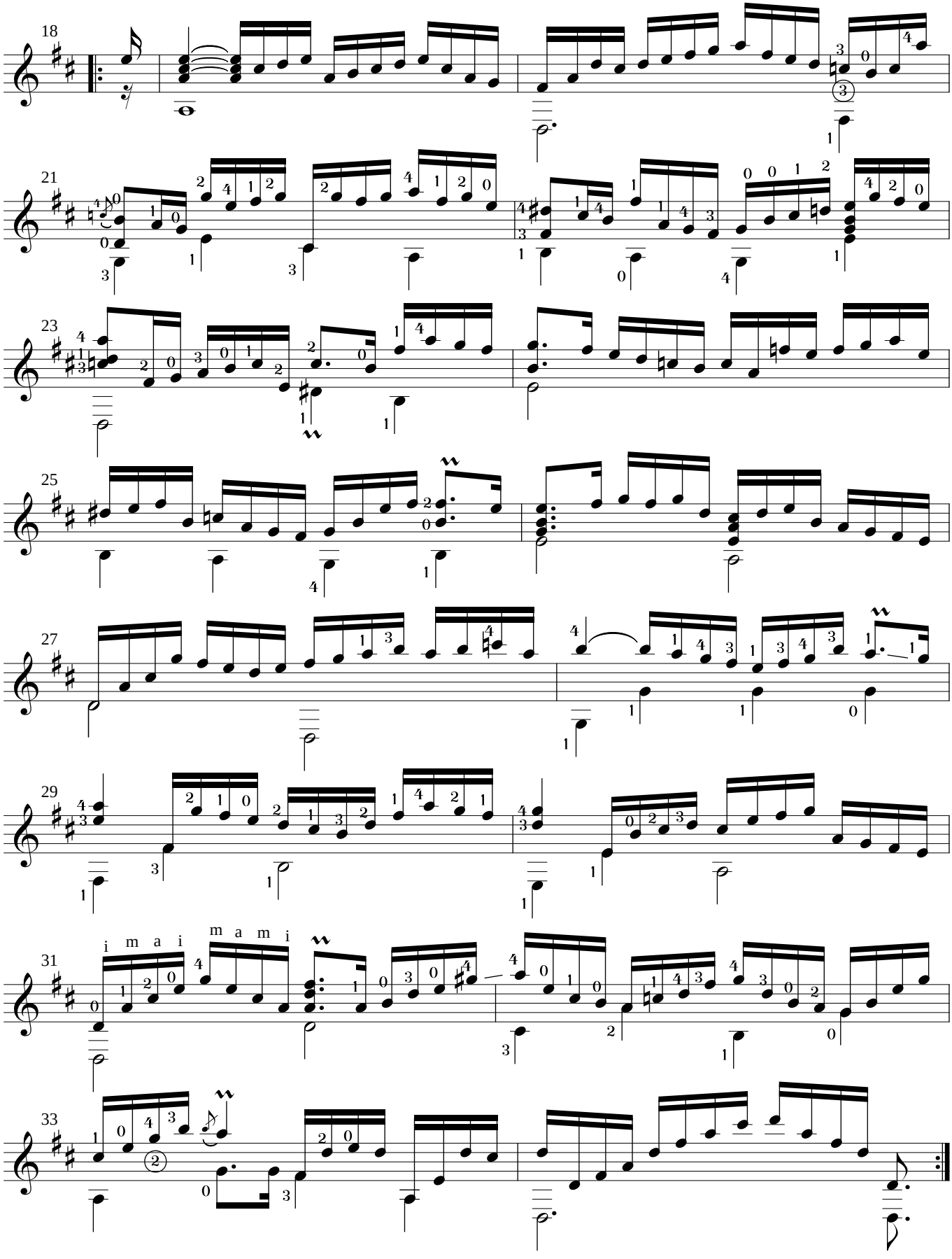
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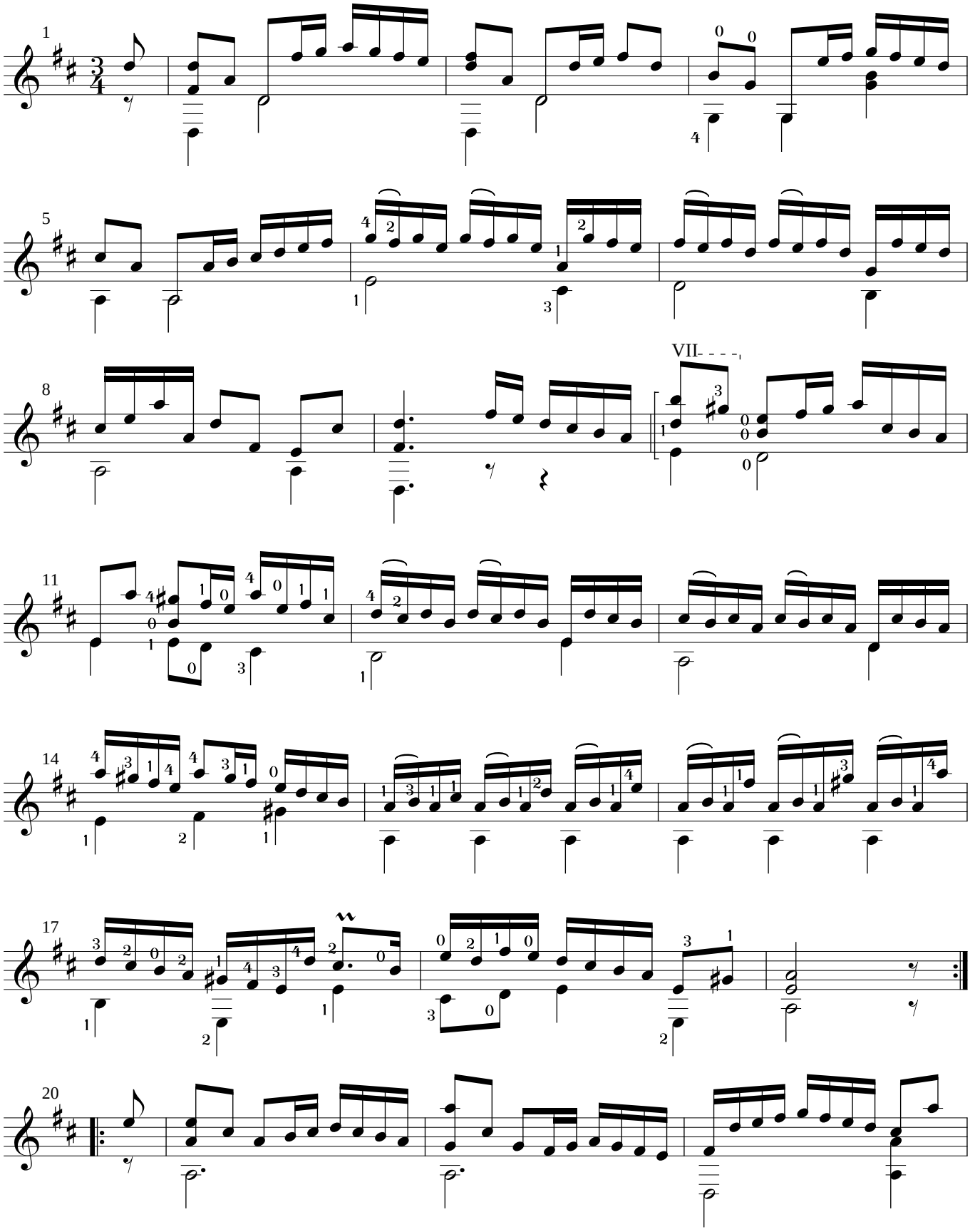

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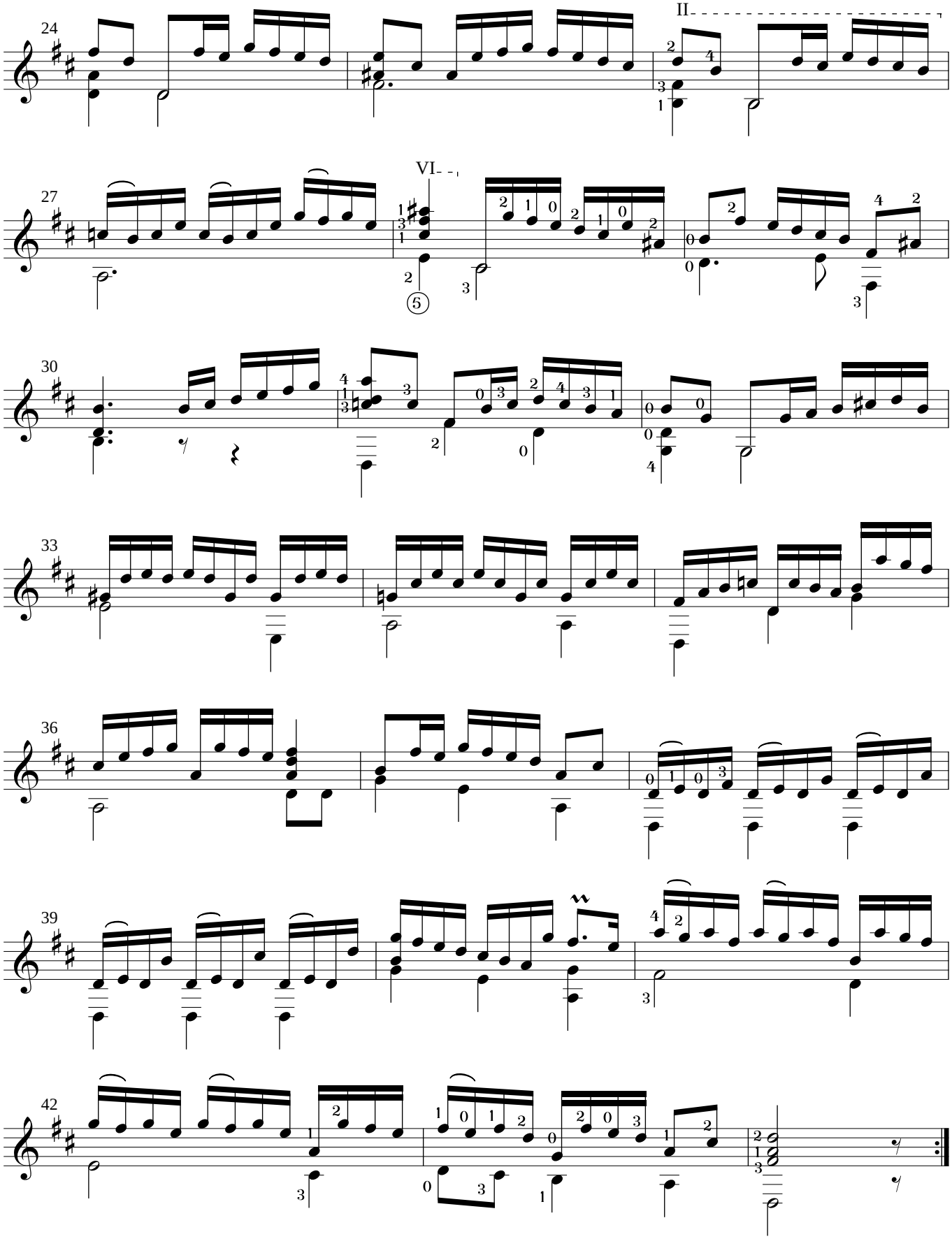
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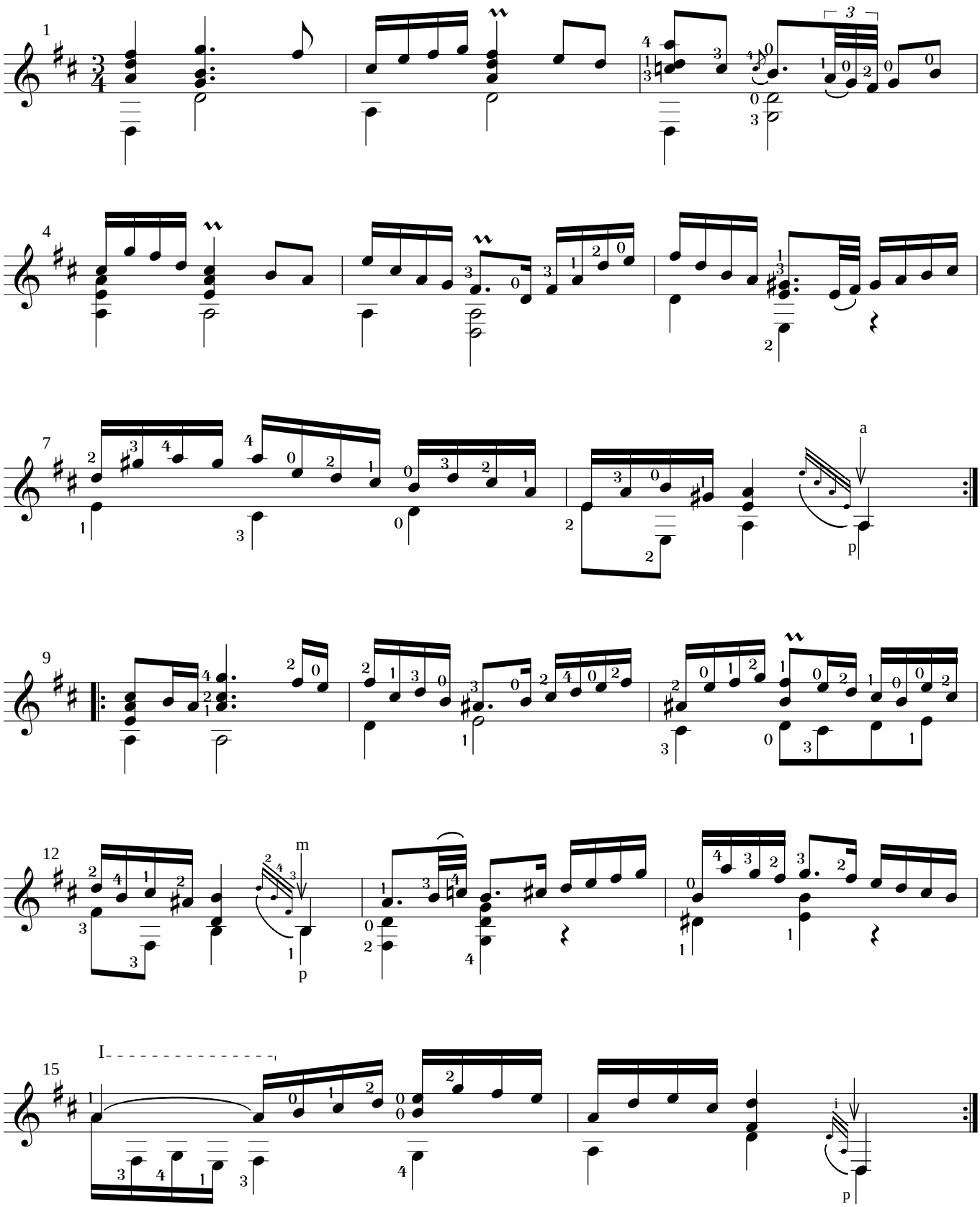



18
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i m a i
m a m i
33

COURANTE
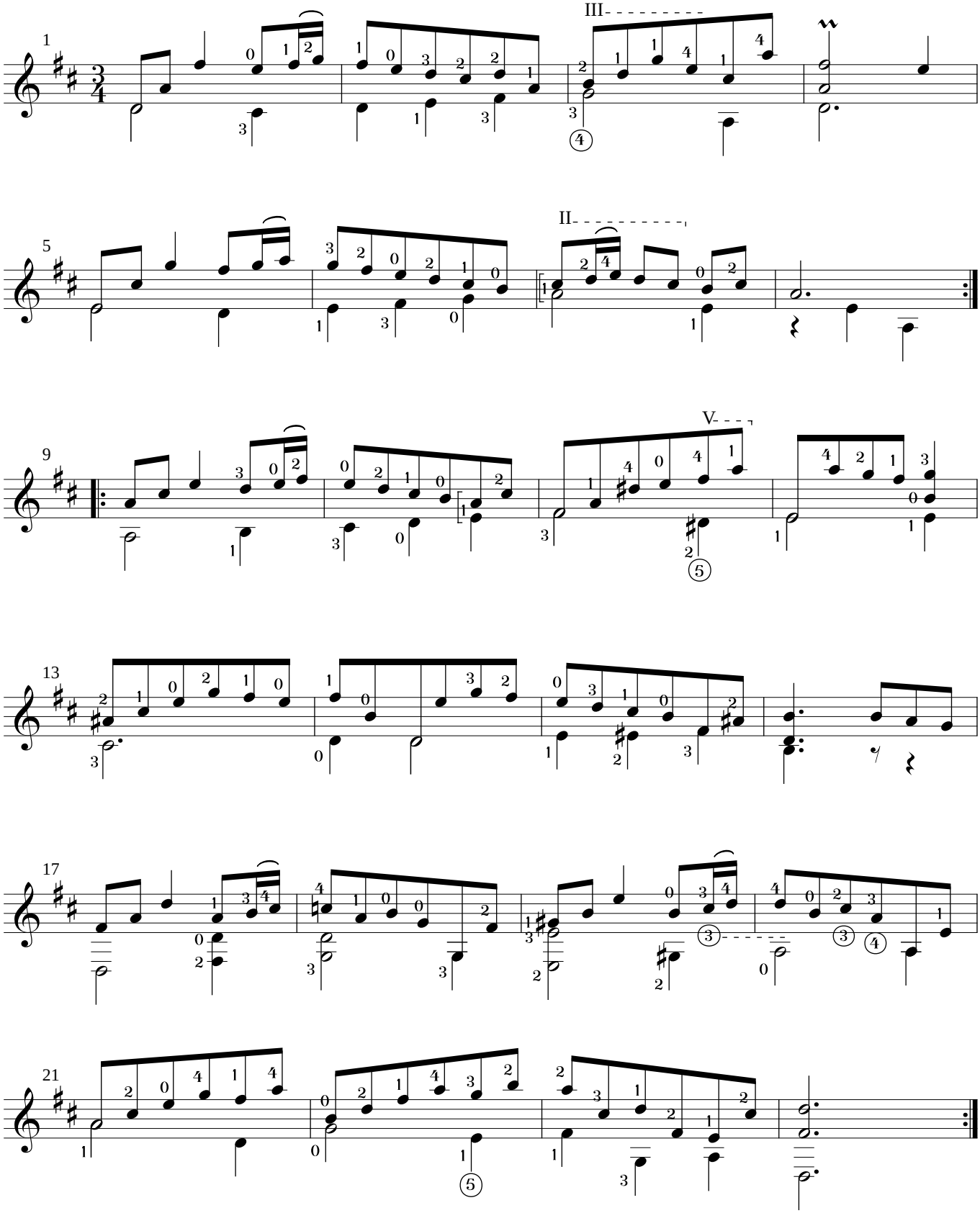



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II
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VI
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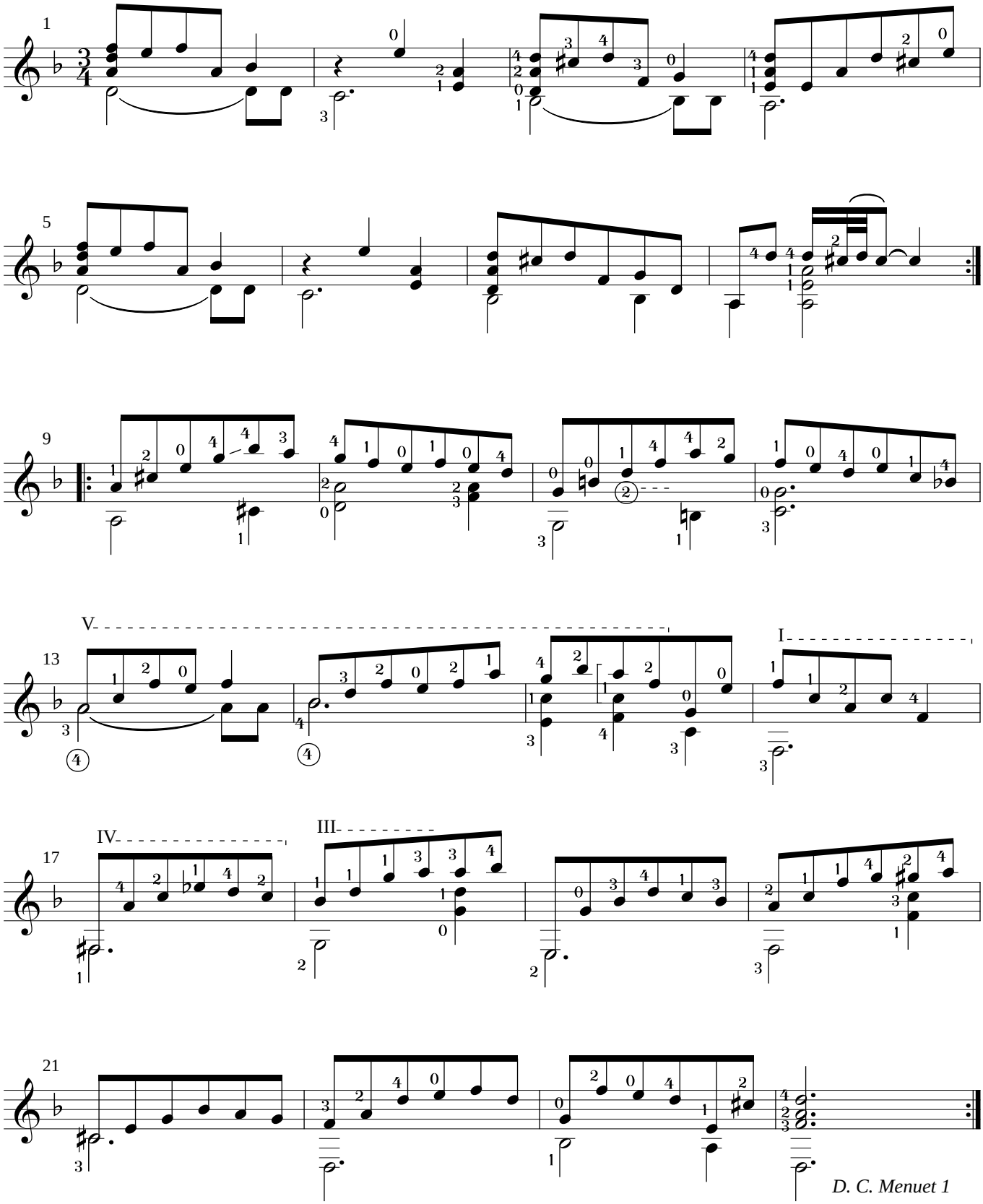
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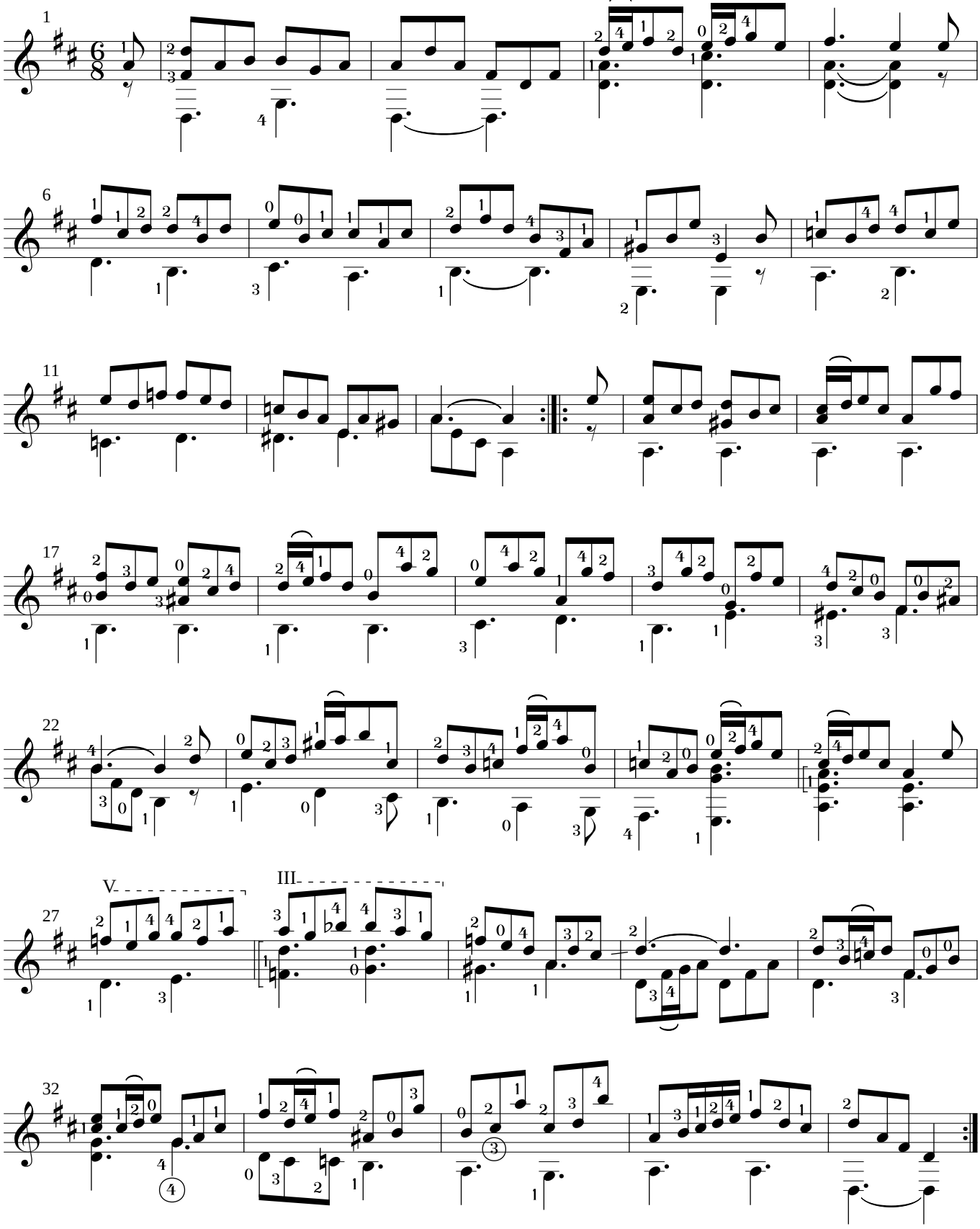


MENUET I



MENUET II



GIGUE



КУРАНТА

из Второй виолончельной сюиты

И. С. БАХ

Переложение М. Л. Анидо

Allegro energico (♩ = 108)

Гитара шестиструнная

crescendo

dim.

crescendo

GUITAR ARCHIVE 214

J. S. BACH

Cello Suite No. 3

arranged for
guitar by
John W. Duarte

SCHOTT LONDON

PREFACE

Between 1717 and 1723, whilst in Cöthen, J. S. Bach composed five suites for solo violoncello (and one for the viola pomposa), two of which I have transcribed for the guitar. Any objector to the transcribing of Bach's music from one instrument to another should refer to the practice of the 18th century and to Bach himself. Not only did Bach never hesitate to transfer works from one medium to another, even more specifically he transcribed the fifth violoncello suite for the lute (a close relative of the guitar) and in doing so he provided a model, showing what he considered to be a fit solution to the problem.

I am indebted to my friend John Williams, tutor of the Guitar at the London Royal College of Music, for his advice in the revising of these suites and for his fingerings, the skill and authority of which are appropriate to music of this stature. The works are not easy to play — but this is true of *any* music offering such rich rewards for hard work.

London 1964
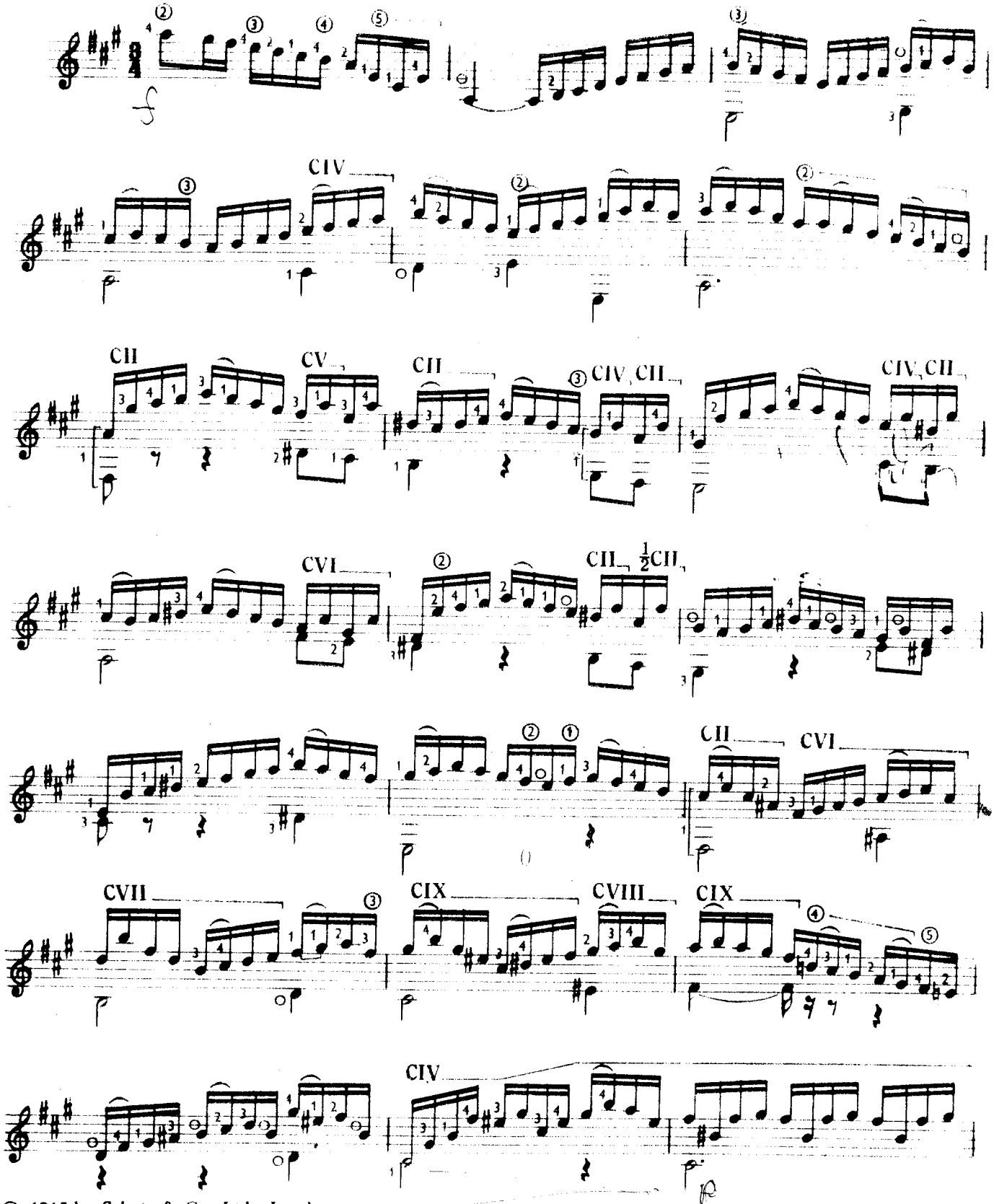
John W. Duarte

'CELLO SUITE Nº 3
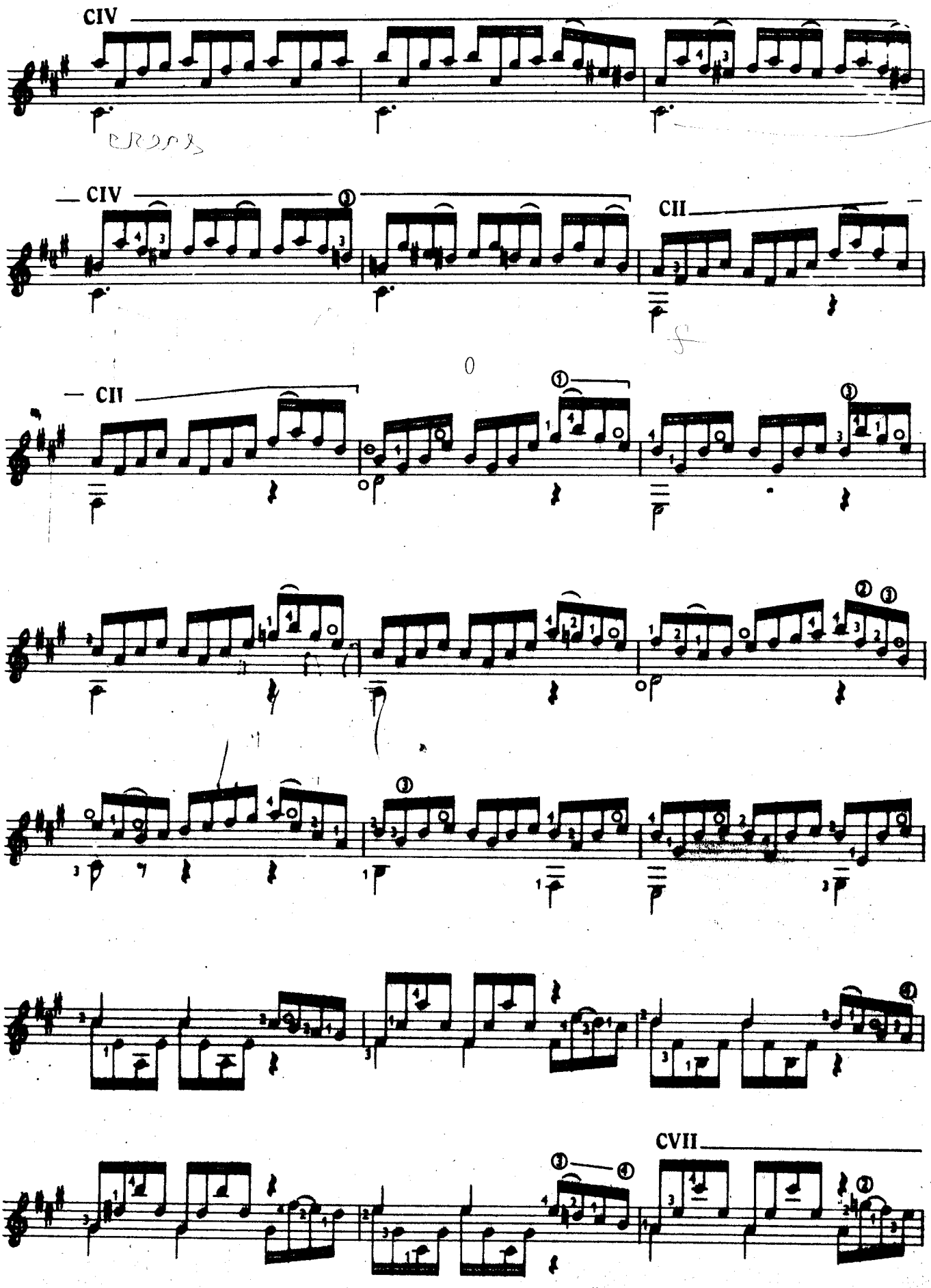
Arranged for Guitar
by **JOHN W. DUARTE**

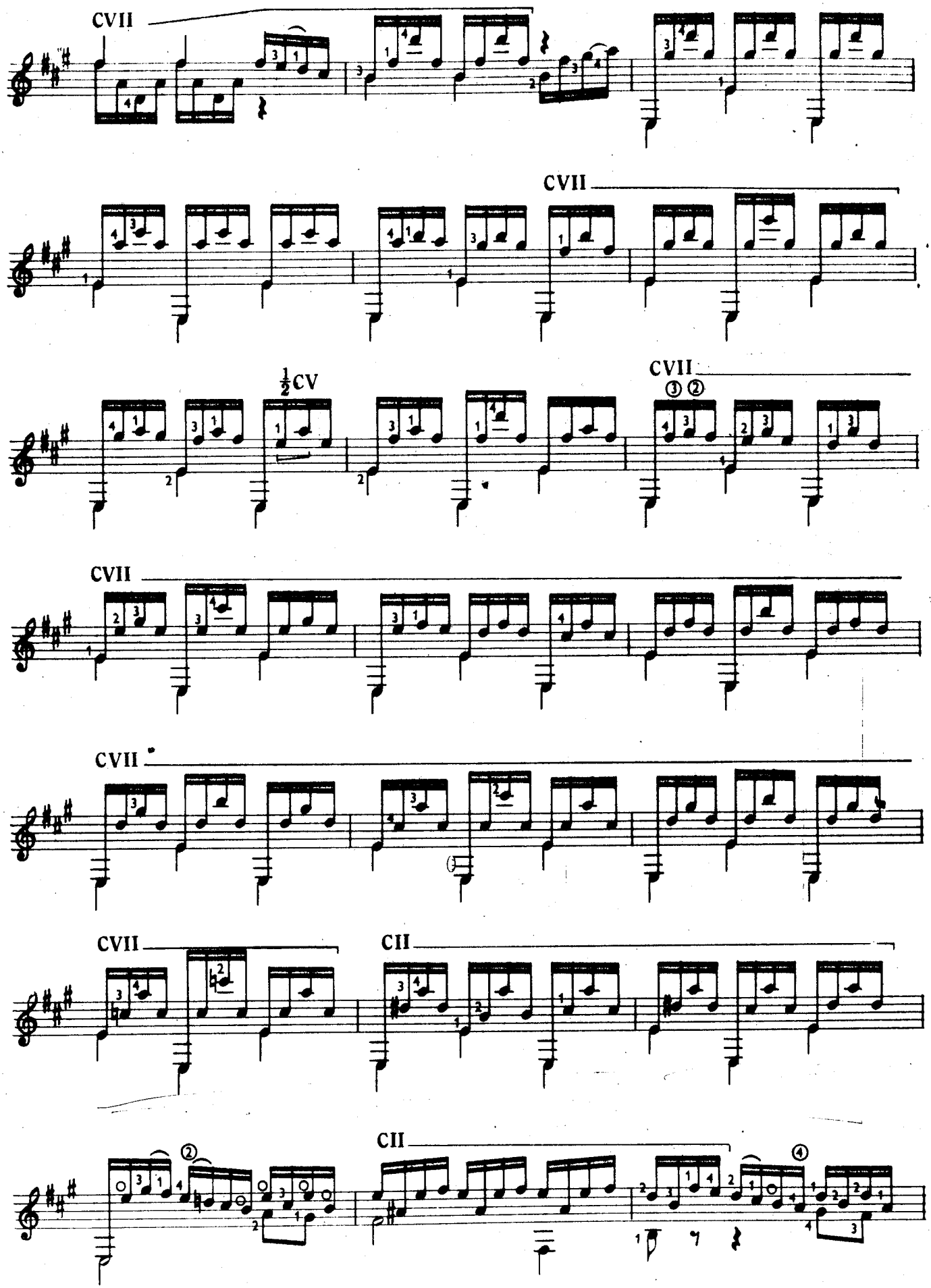
J. S. BACH
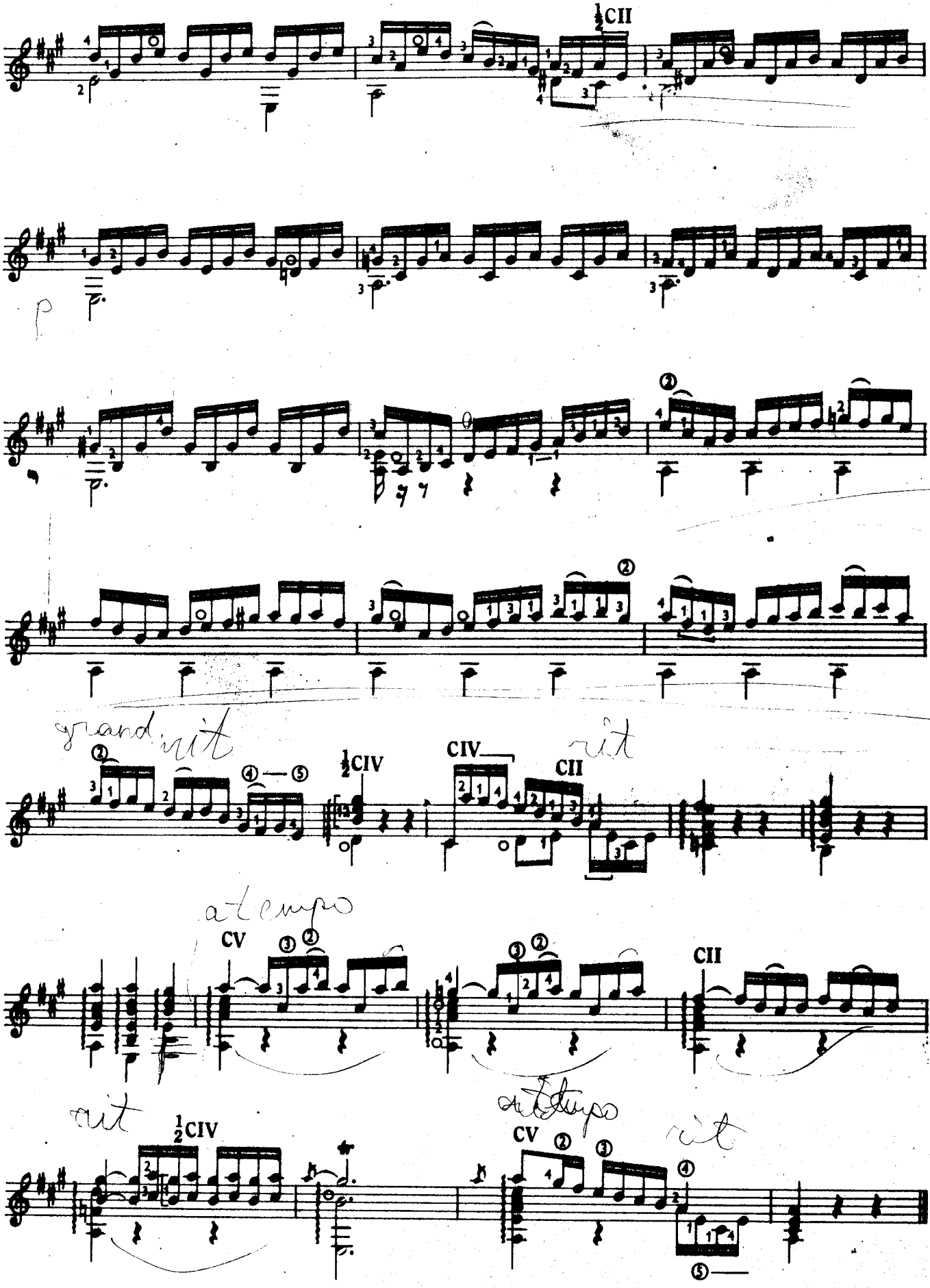
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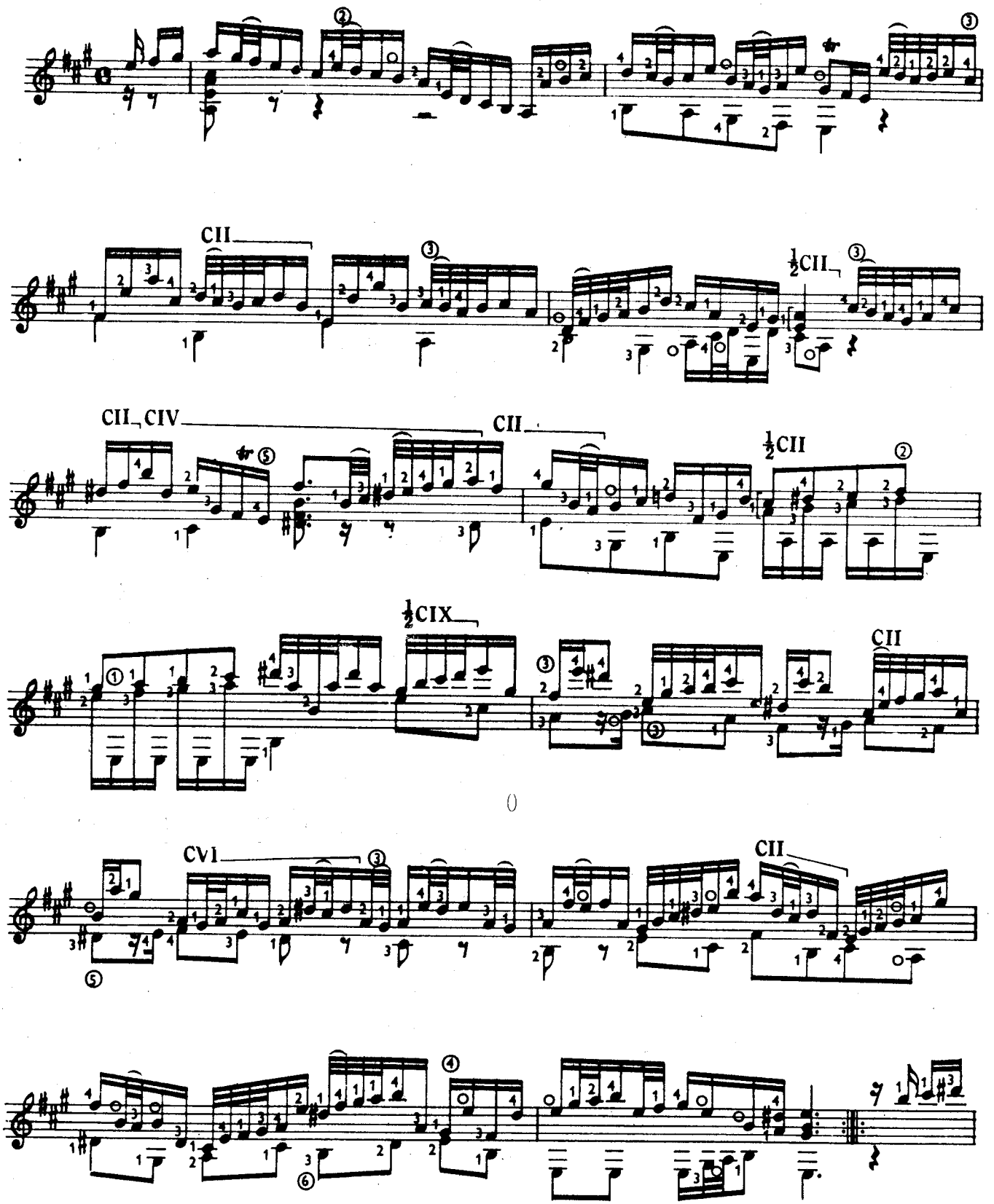


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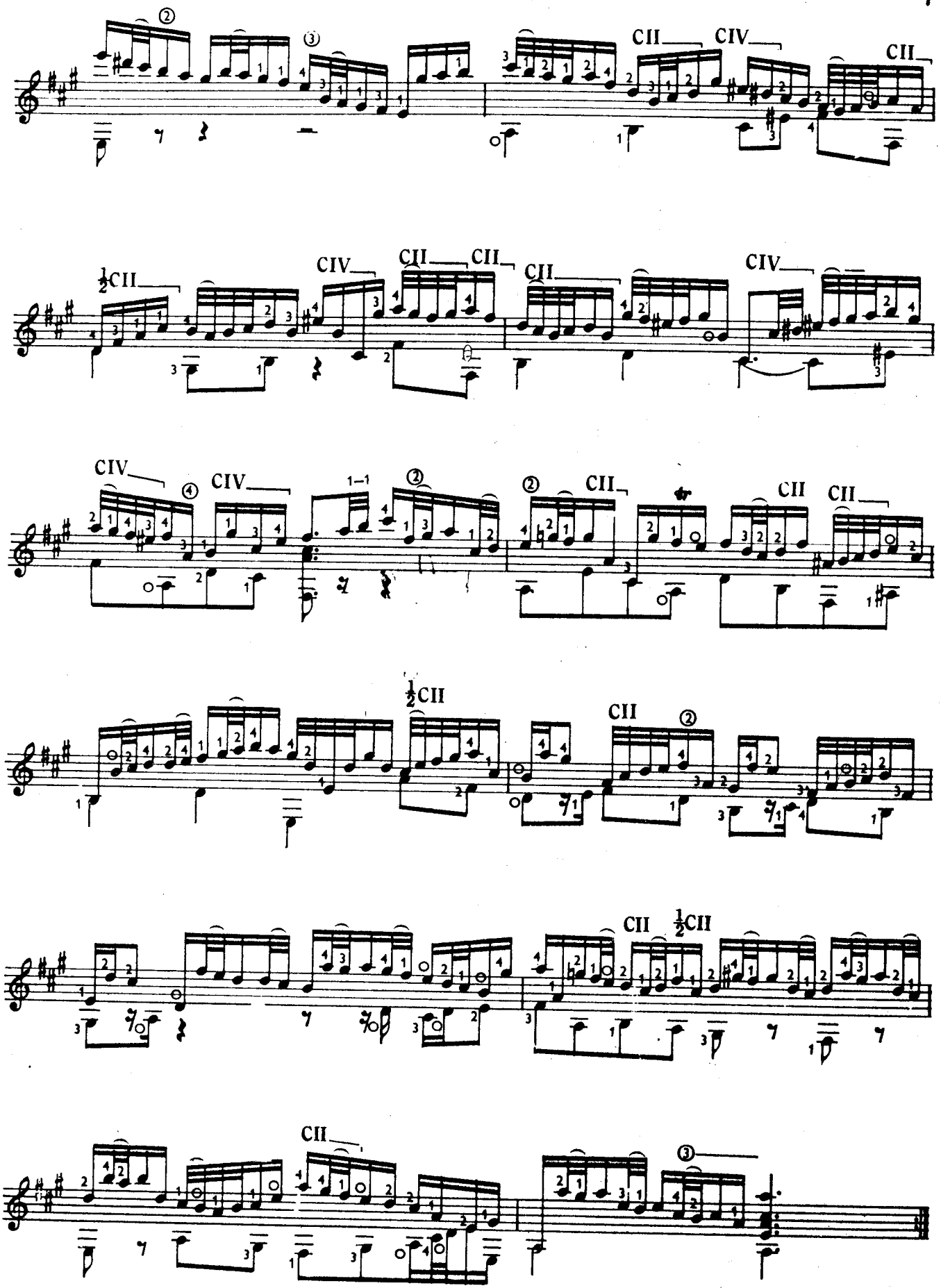

CIV
CIV
CII
CII
CVII


CVII
CVII
½CV
CVII
CVII
CVII
CVII
CII
CII
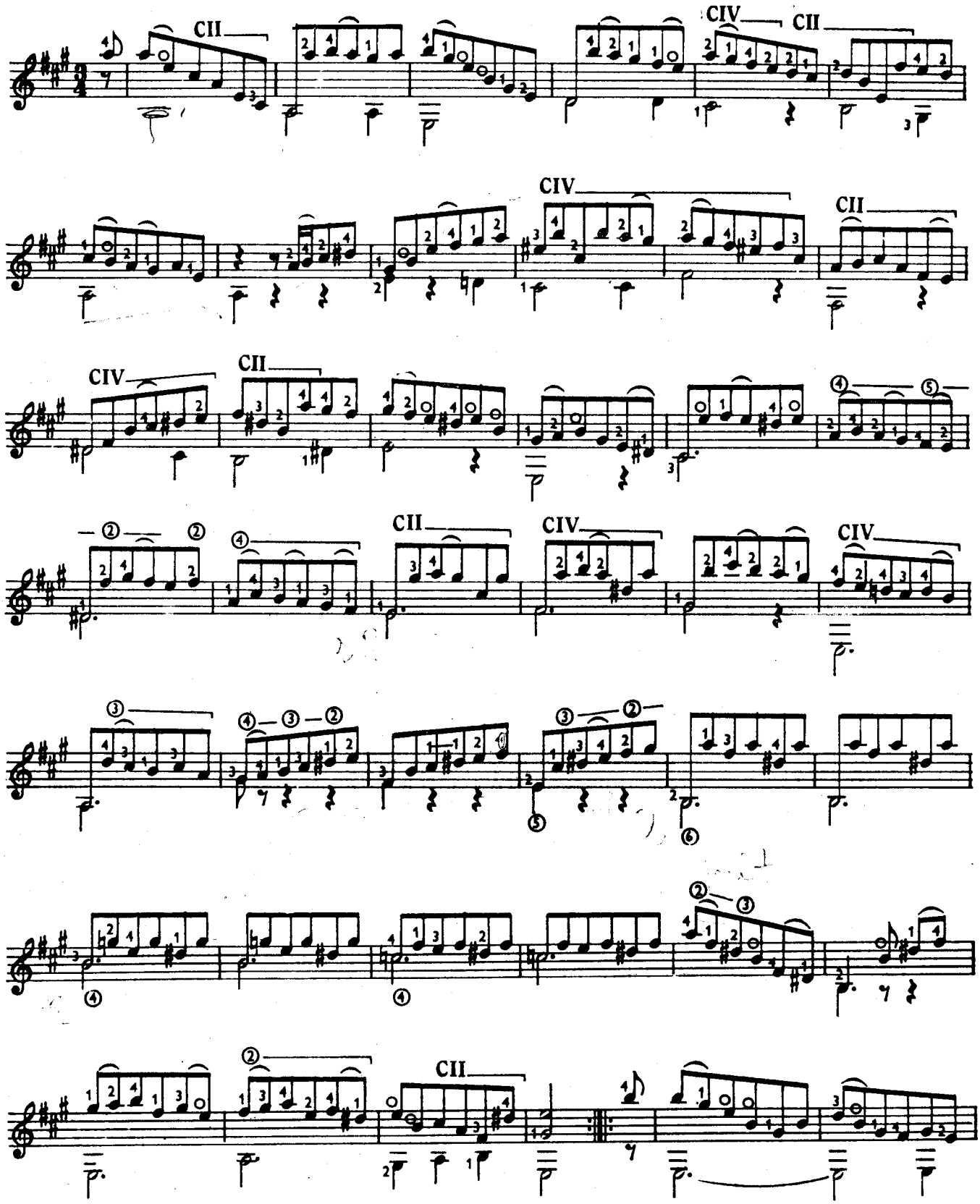

½CII
p
grand rit
½CIV
CIV
CII
rit
a tempo
CV
CII
rit
½CIV
a tempo
CV
rit
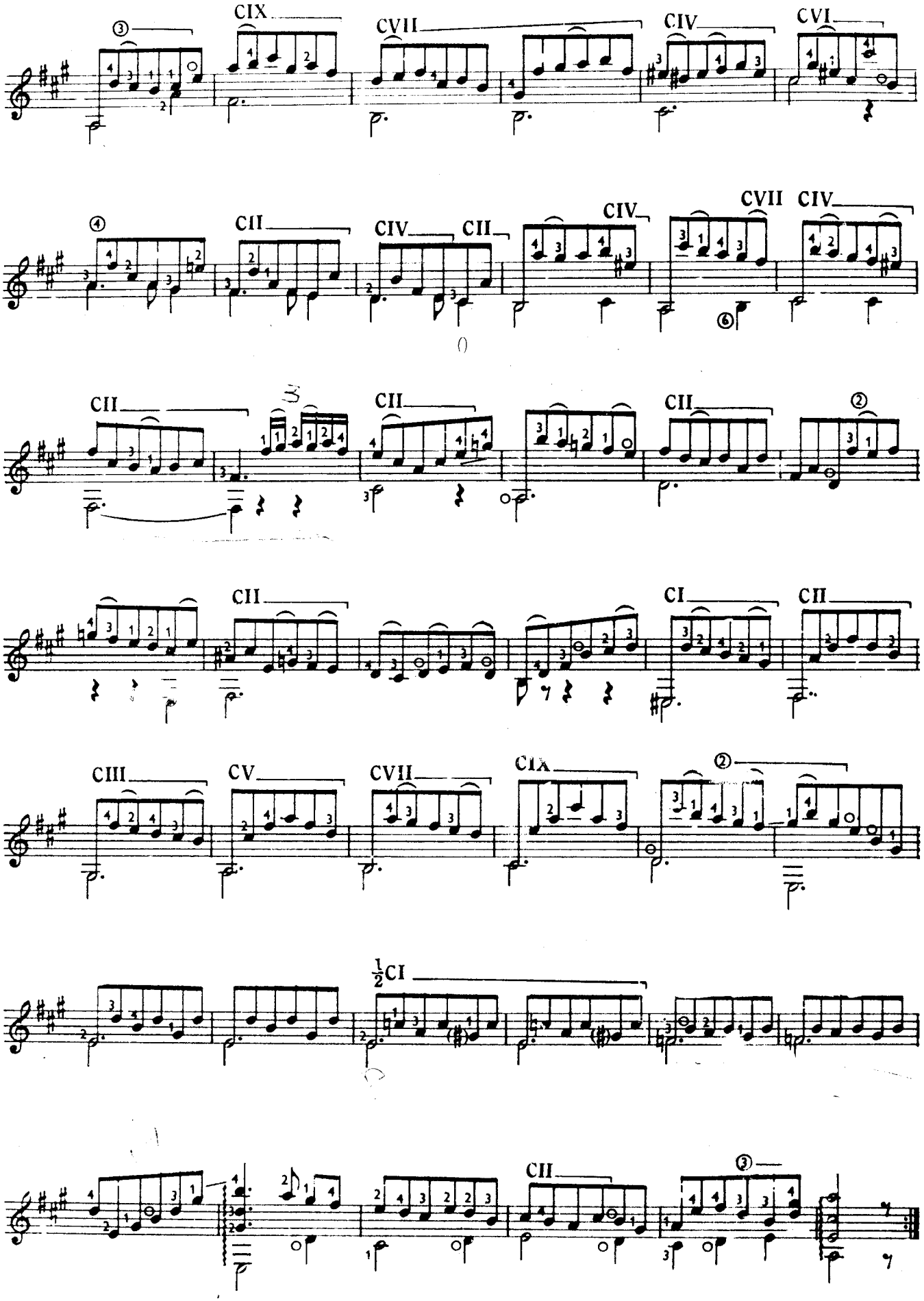
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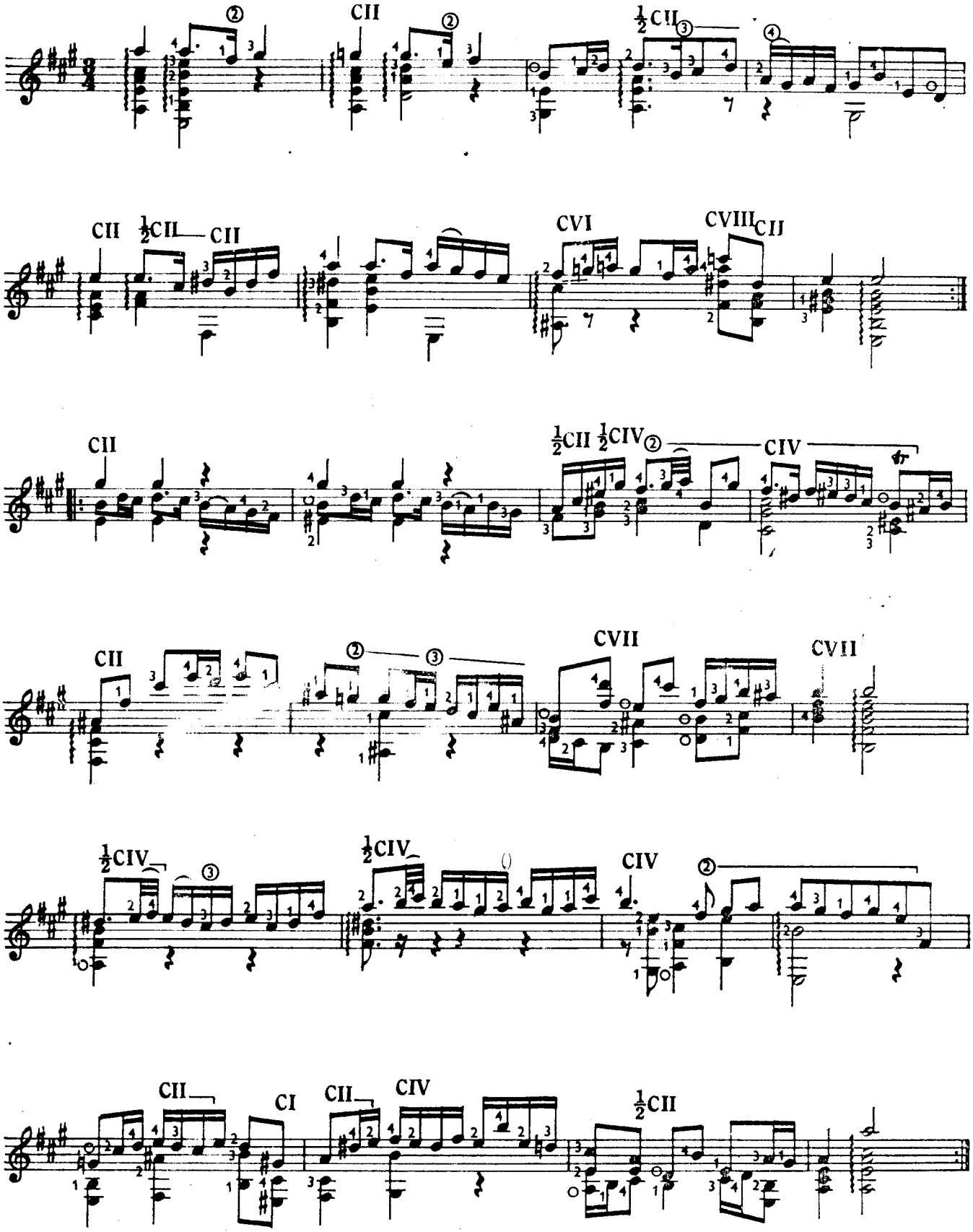



CII
CIV
CII
½CII
CIV
CII
CII
CII
CIV
CIV
CIV
CII
CII
CII
½CII
CII
CII
½CII
CII

III. Courante
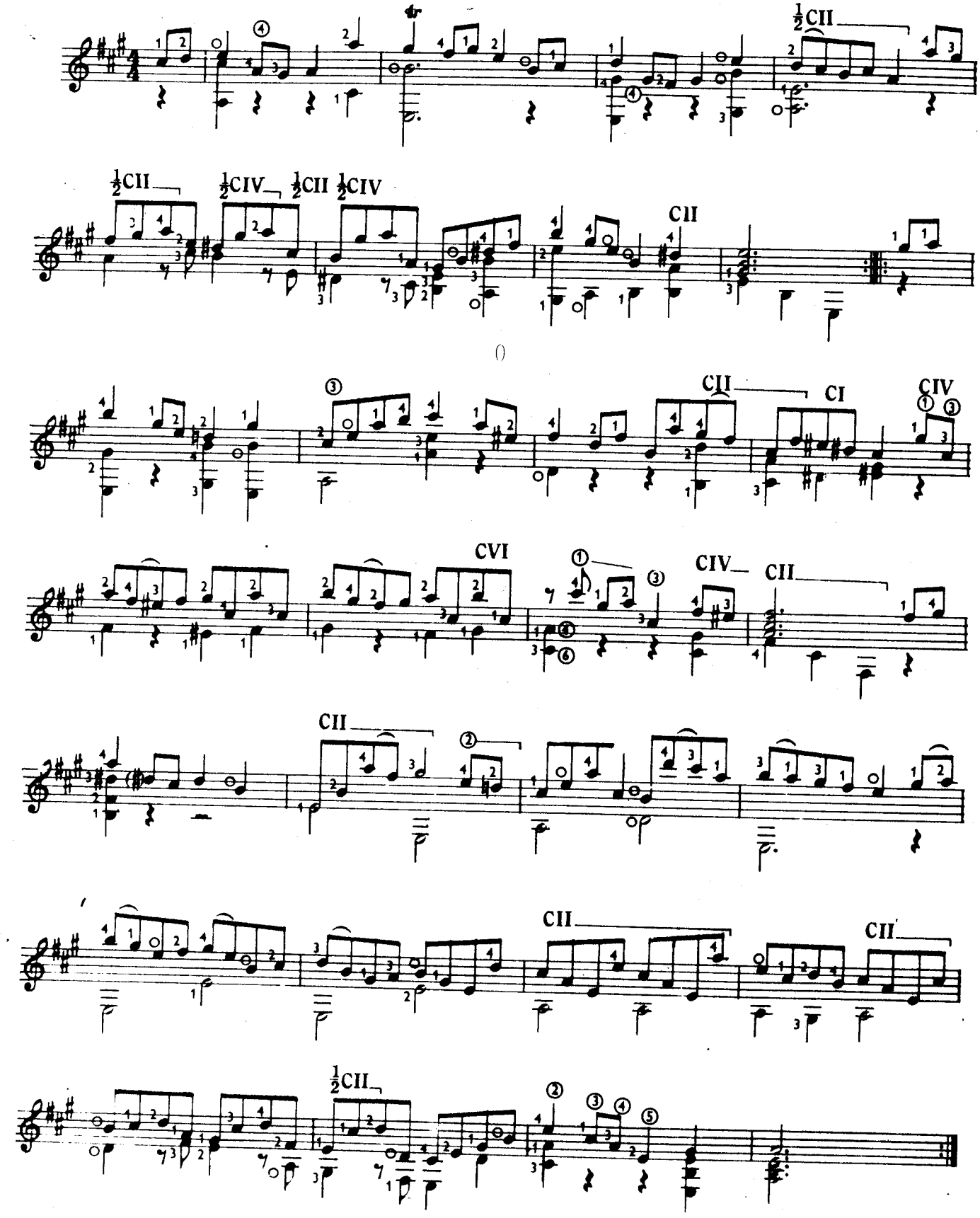



CIX
CVII
CIV
CVI
CII
CIV
CII
CIV
CVII
CIV
CII
CII
CII
CII
CII
CI
CII
CIII
CV
CVII
CIX
½CI
CII

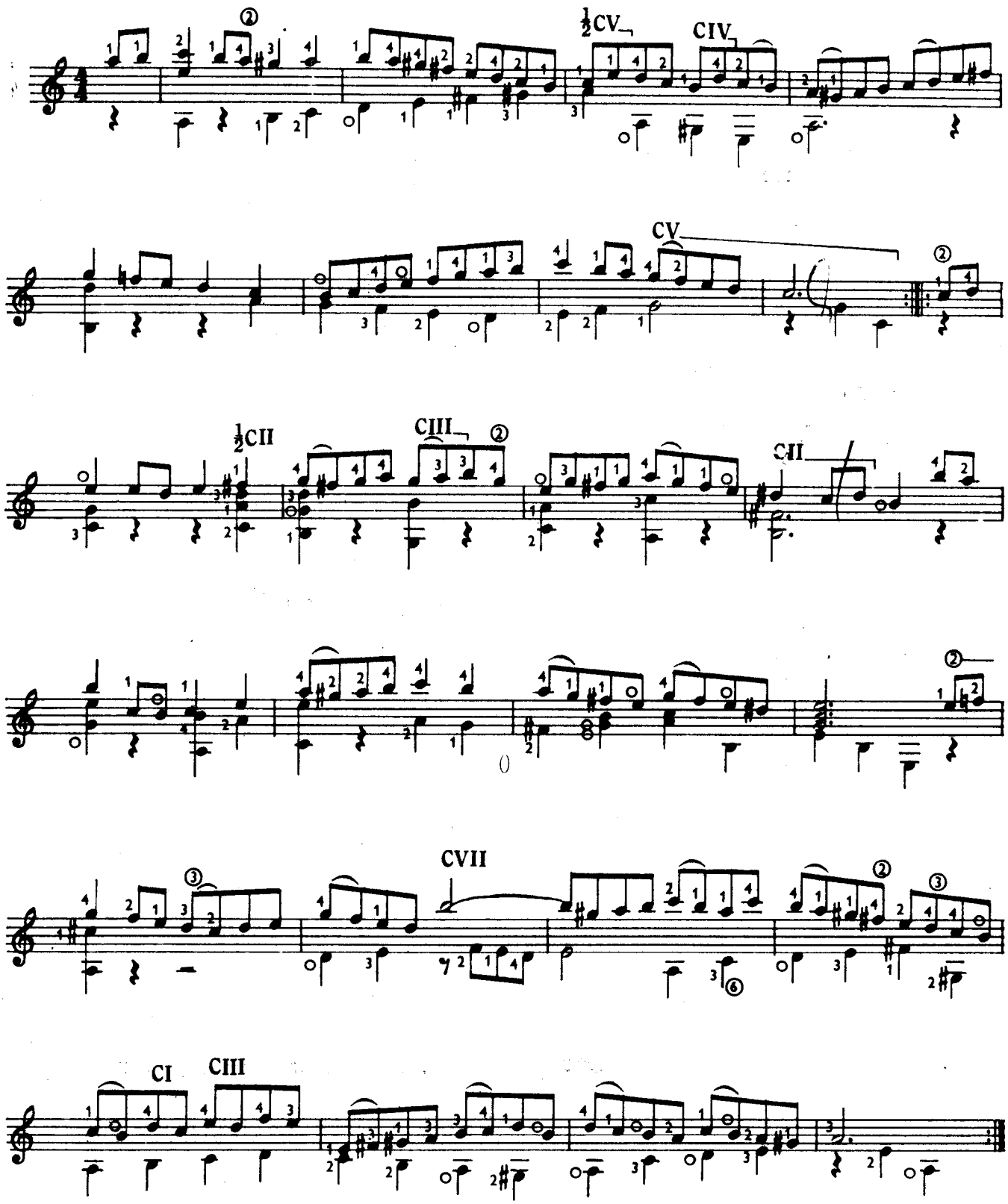
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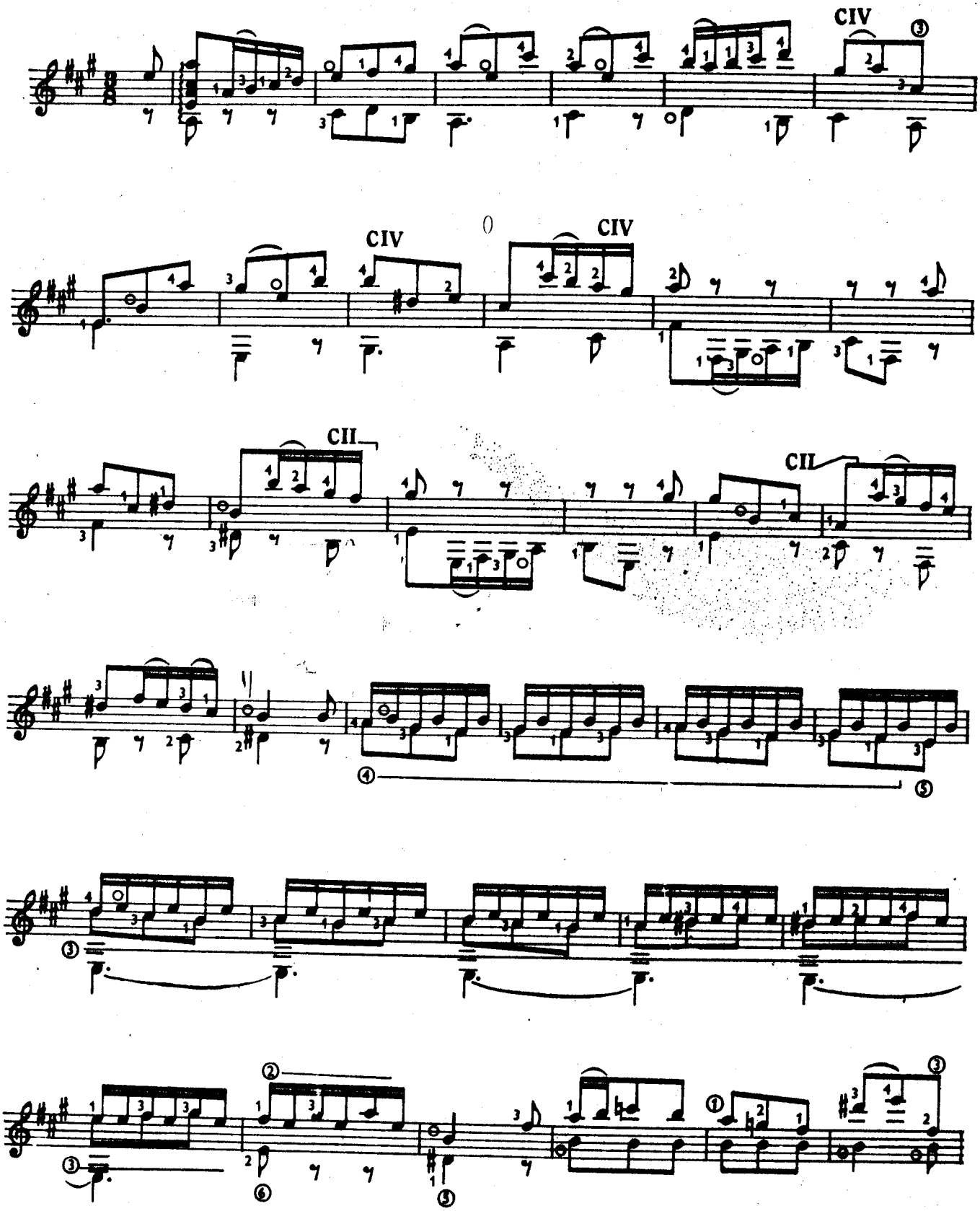


V. Bourrée I.

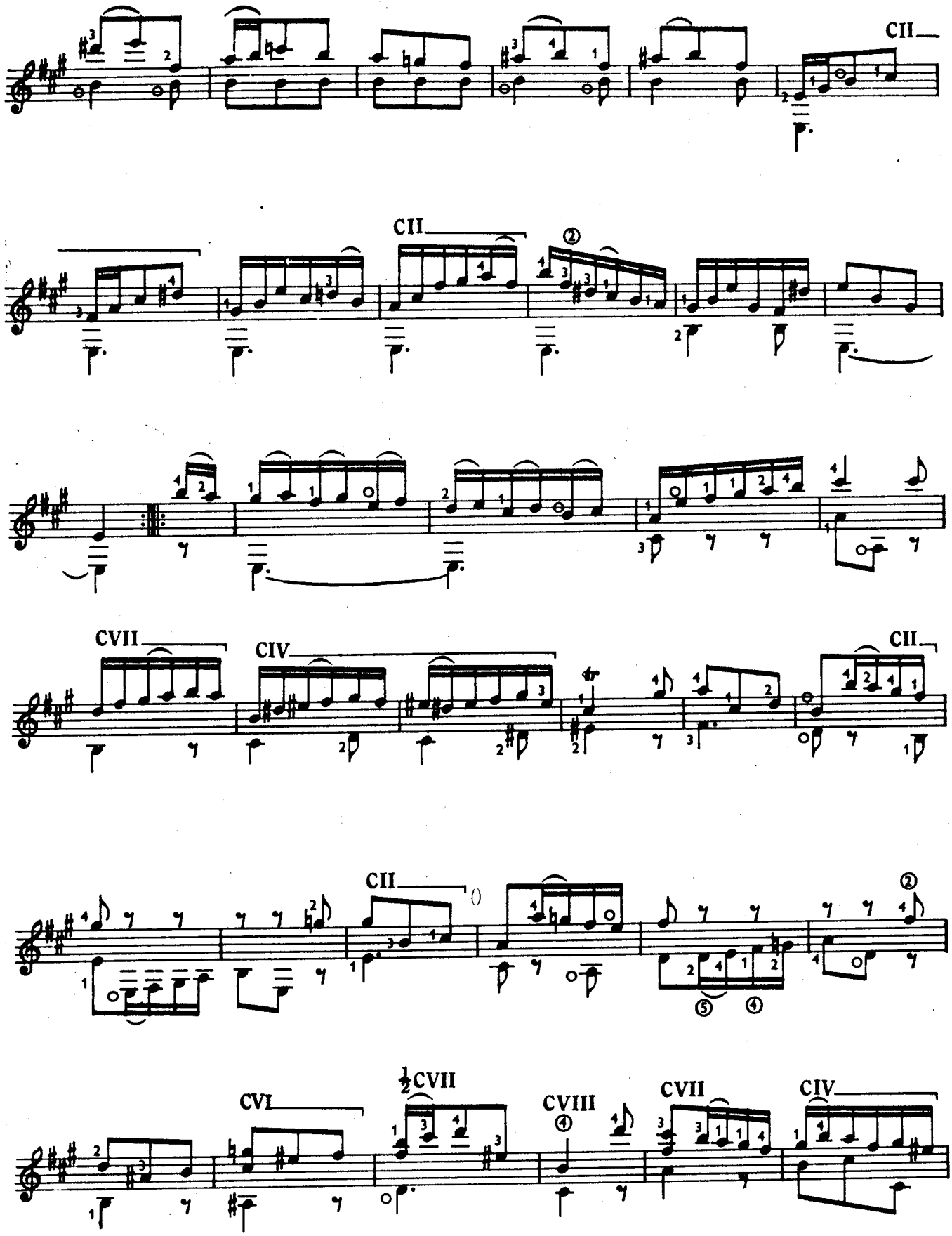

½CII
½CII ½CIV ½CII ½CIV
CII
CII CI CIV
CVI
CIV CII
CII
CII
CII
½CII
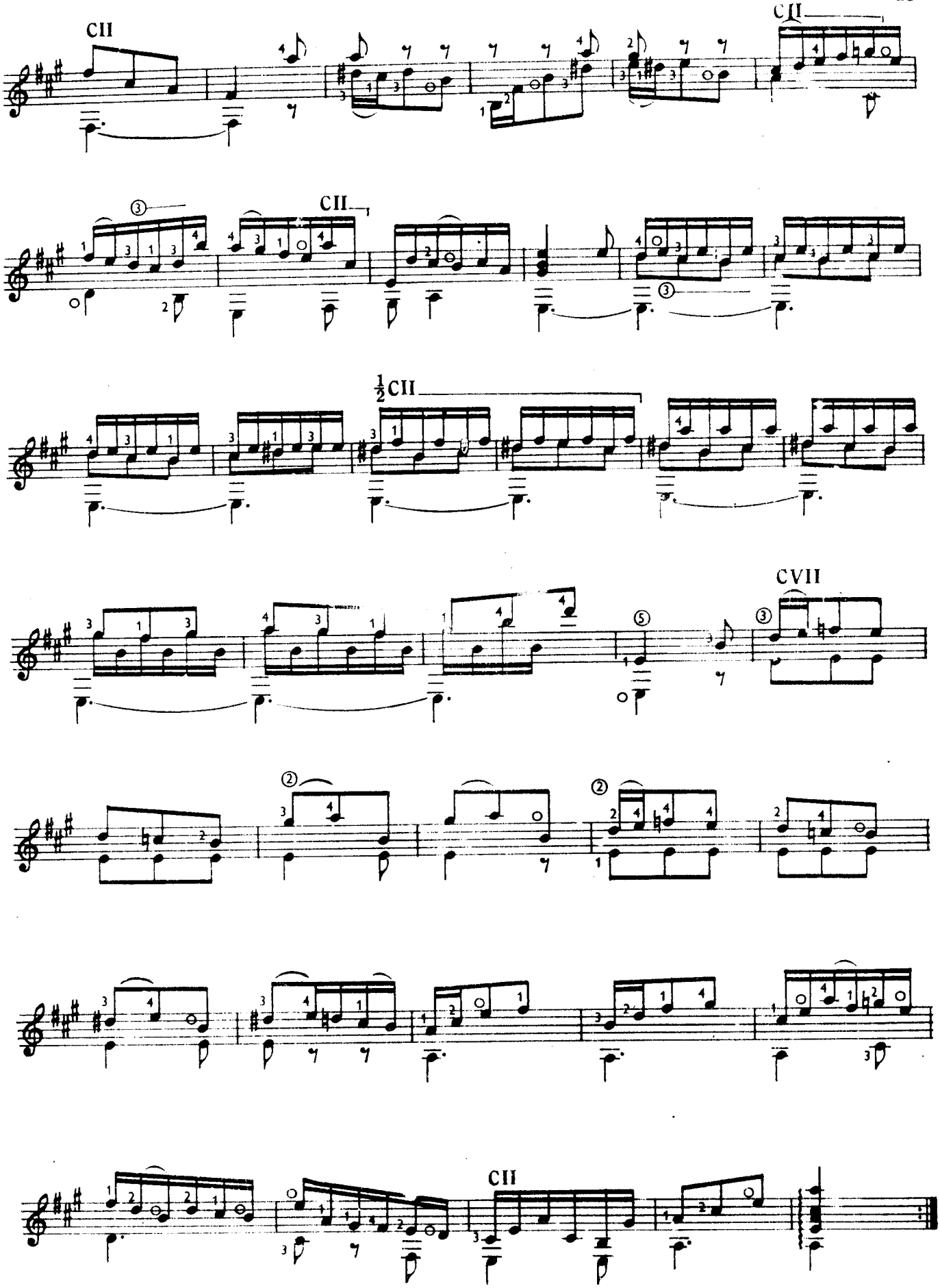
VI. Bourrée II.



VII. Gigue




CII
CII
CVII
CIV
CII
CII
CVI
½CVII
CVIII
CVII
CIV



Printed in England
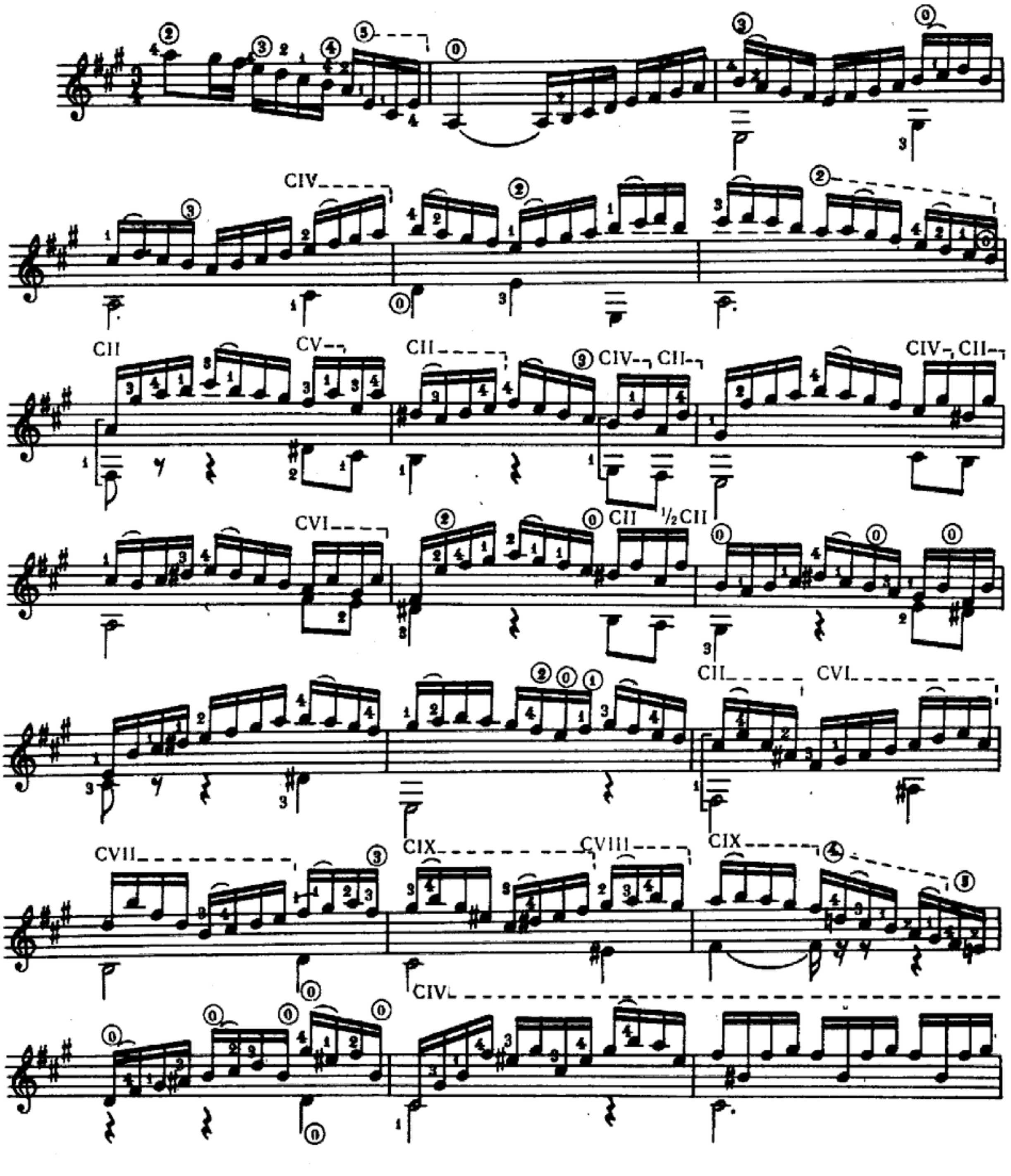
SUITE FOR CELLO SOLO NO.3 BWV 1009

Arranged for guitar by
John W. Duarte

Johann Sebastian Bach
(1685-1750)

I

Prelude



CIV

CIV

CII

CII

CVII

CVII

CVII

CVII

½ CV

CVII

CVII

CII

CVII

CII

½ CII

½ CIV

CIV

CII

CV

CII

½ CIV

CV

II

Allemande

CII CIV CII

½ CII CIV CII CII CII CIV

CIV CIV CII CII CII

½CII CII

CII ½CII

CII

III

Courante

CIX CVII CIV CVI

CII CIV CII CIV CVII CIV

CII CII CII

CII CI CII
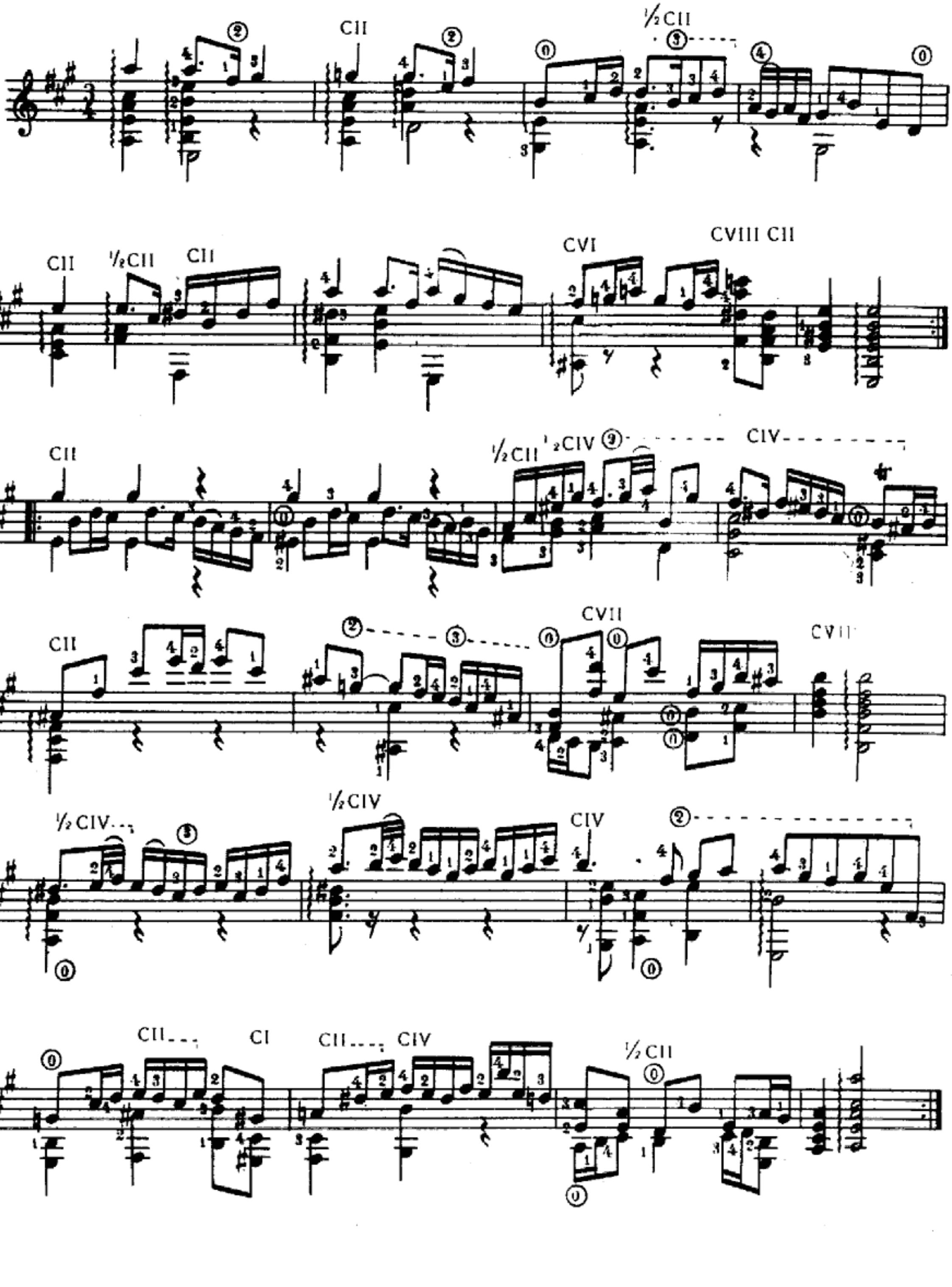
CIII CV CVII CIX

½CI.

CII

IV

Sarabande



Bourree I

½CII

½CII ½CIV ½CII ½CIV

CII

CII CI CIV

CVI CIV CII

CII

CII

½CII

VI

Bourree II

½CV CIV

CV

½CII CIII CII

CVII

Cl CIII

VII

Gigue

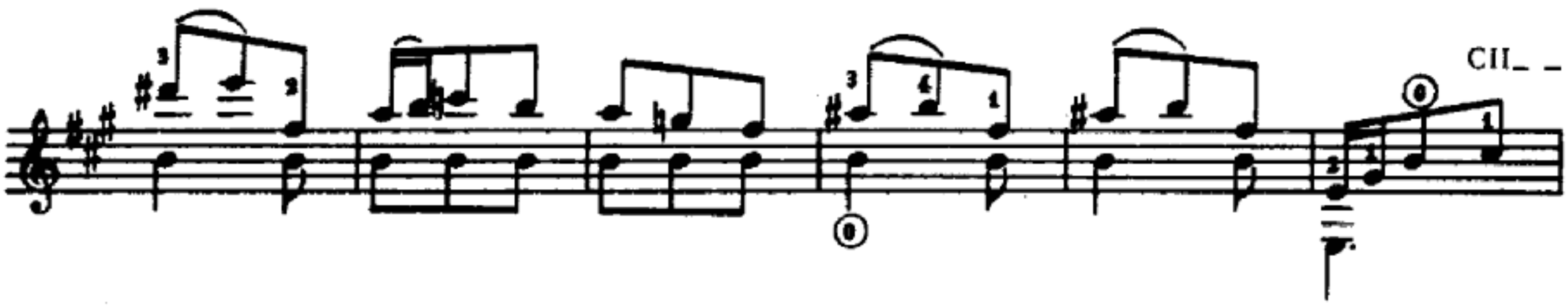
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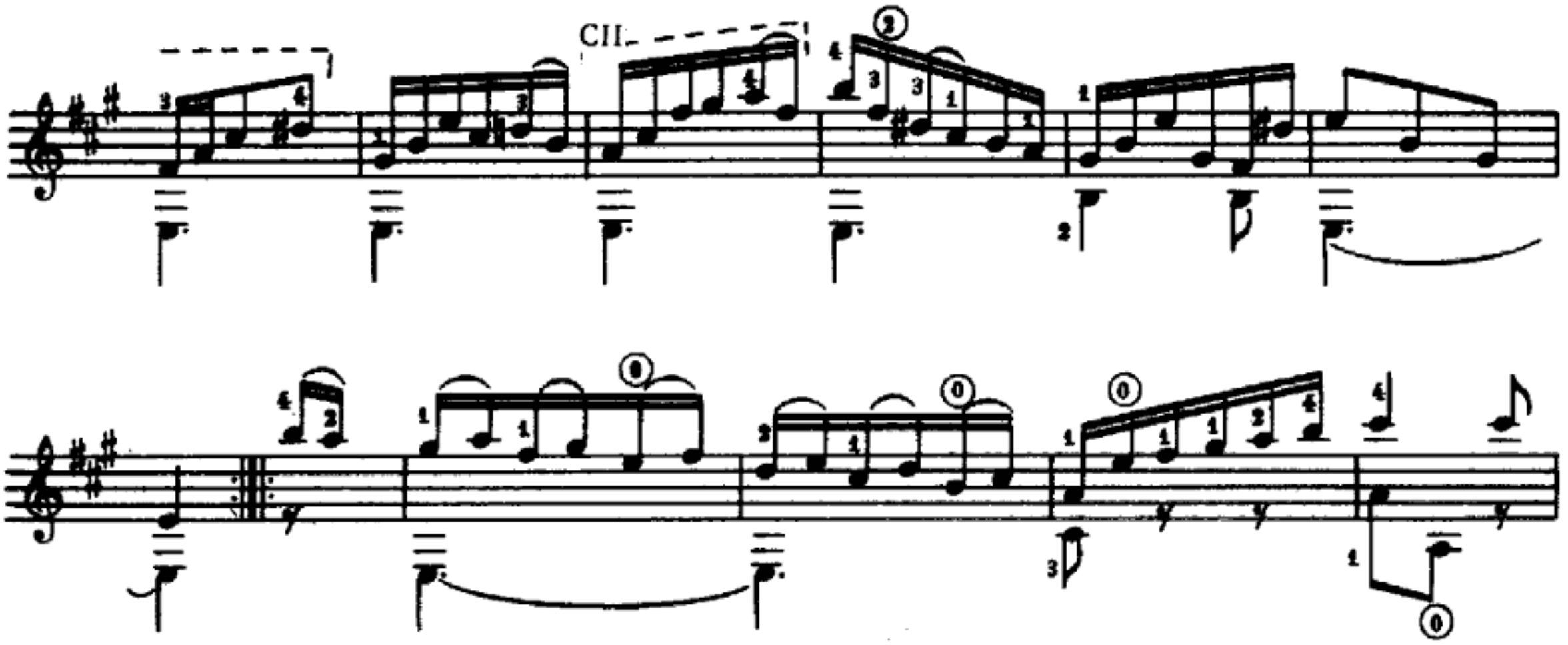
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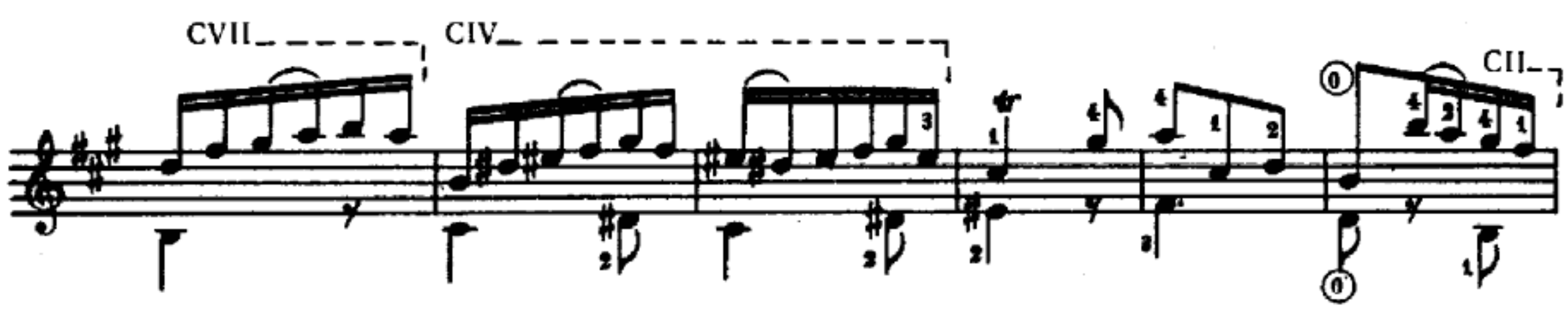
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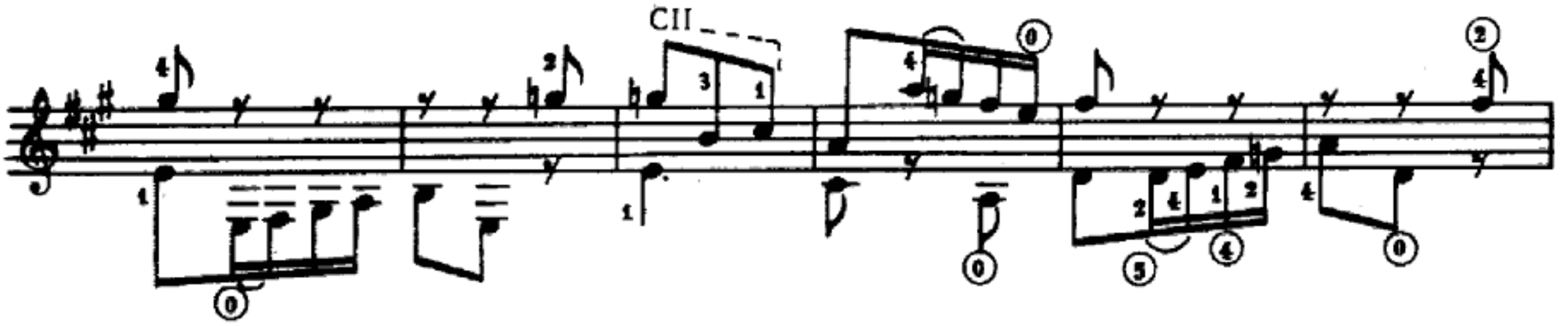
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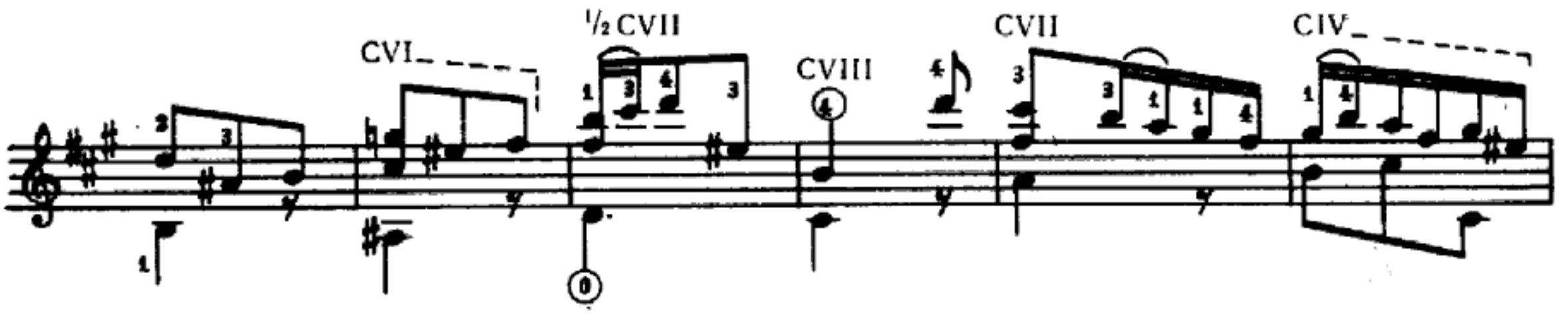
CII


CII


CII


CVII
CIV
CII


CII


CVI
½ CVII
CVIII
CVII
CIV

CII

CII

CII
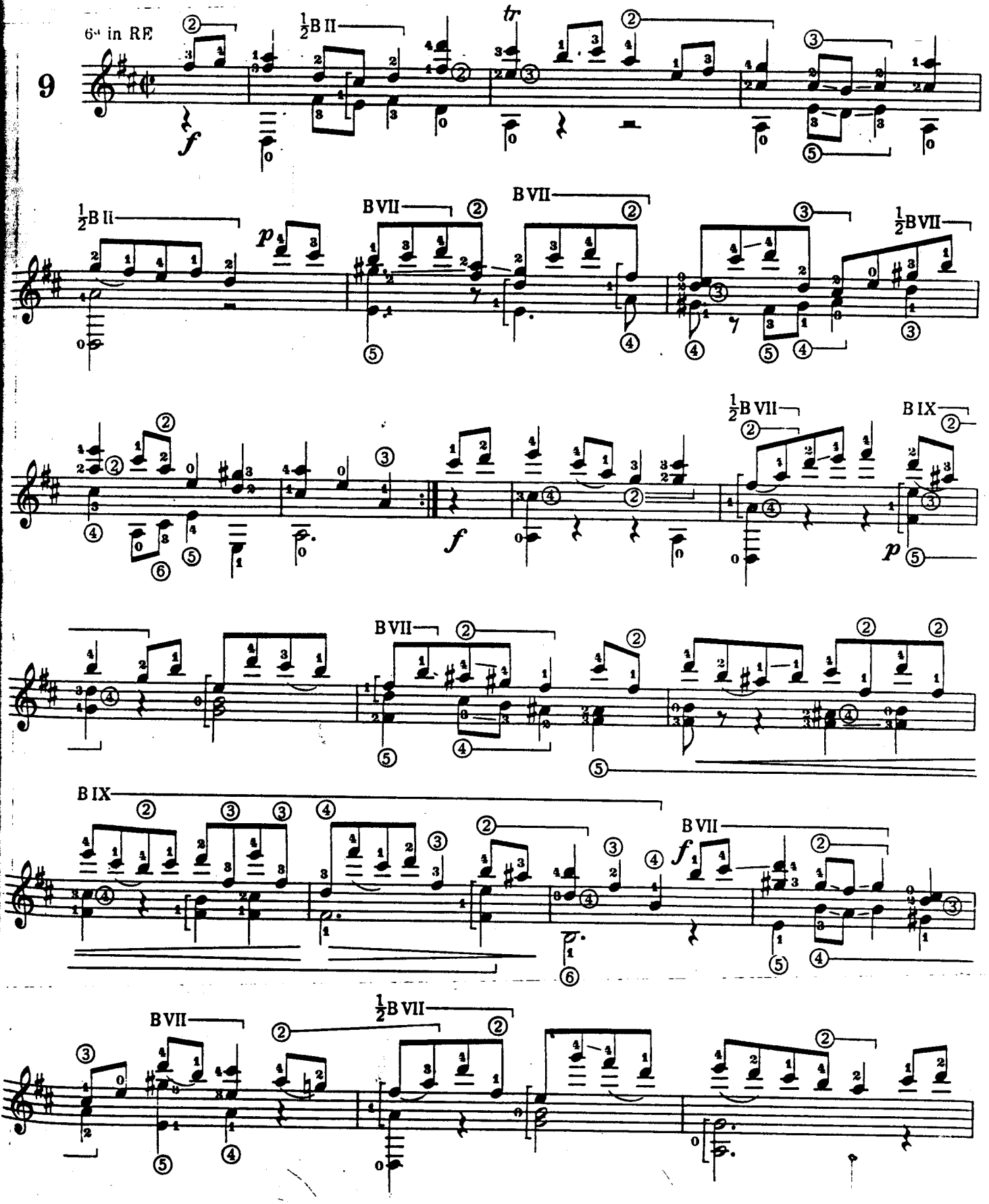
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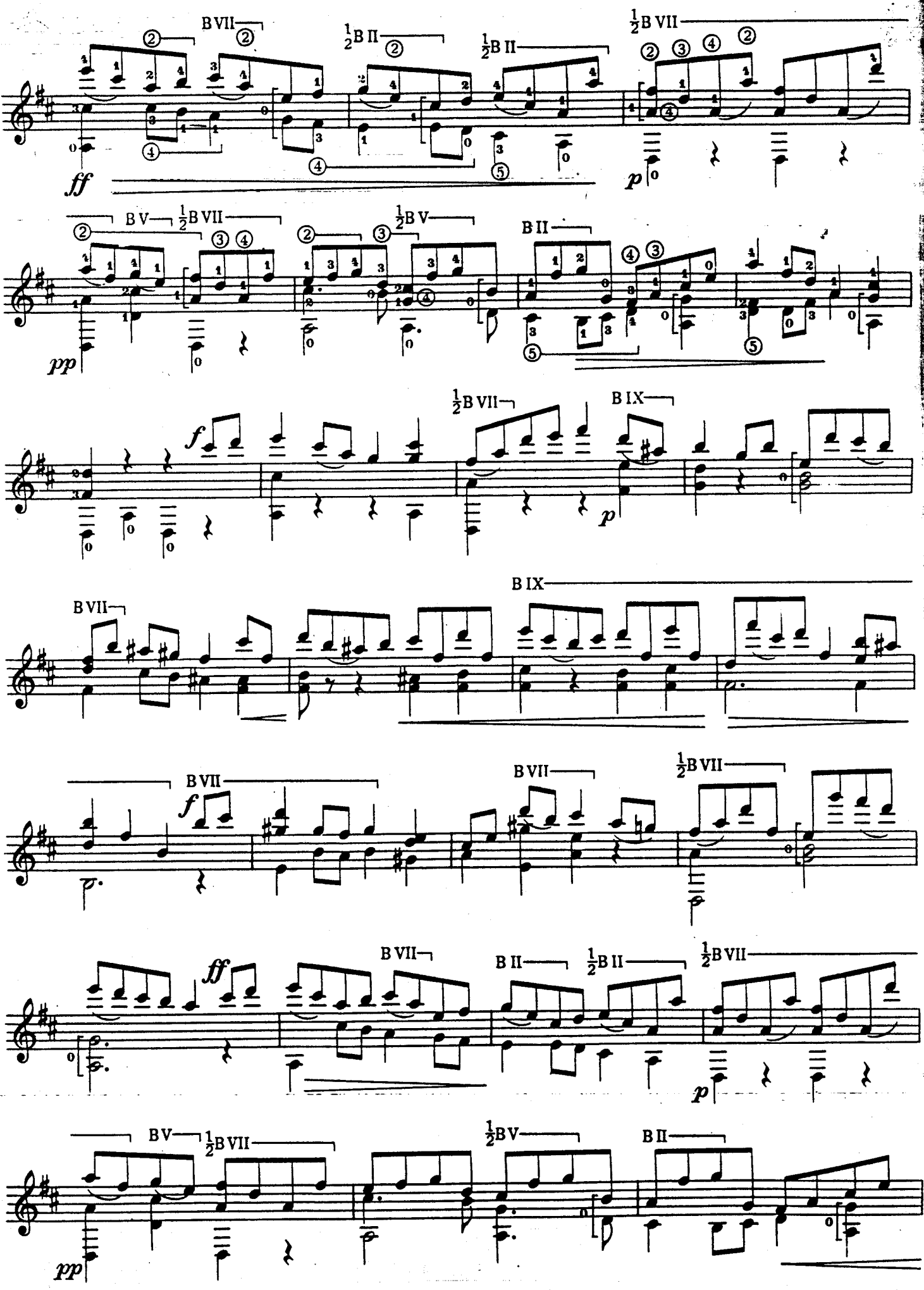
CVII
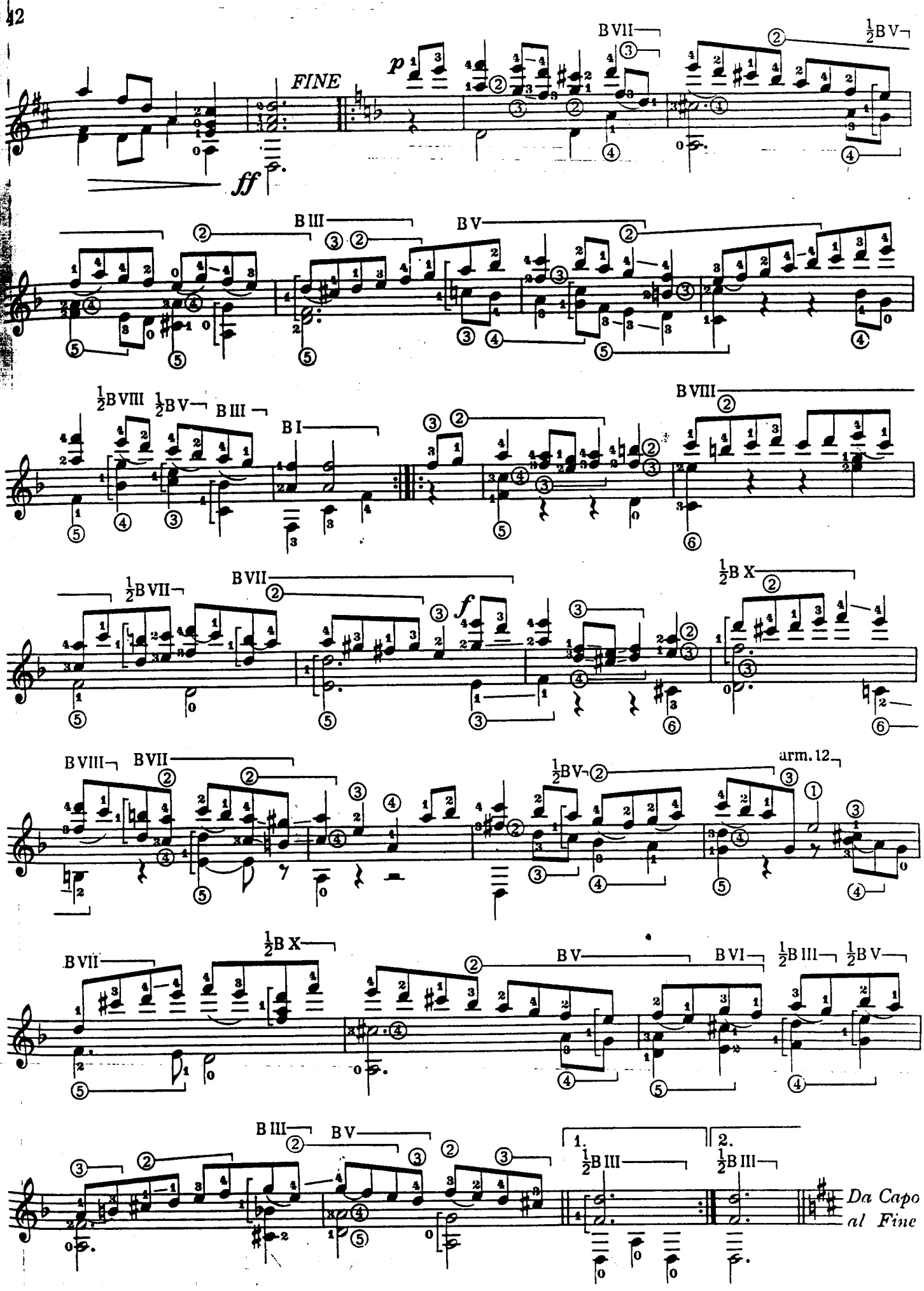
CII

J. S. Bach

BOURRÉE




B VII
½B II
½B II
½B VII
ff
p
B V
½B VII
½B V
B II
pp
½B VII
B IX
f
p
B IX
B VII
B VII
f
B VII
½B VII
ff
B VII
B II
½B II
½B VII
p
B V
½B VII
½B V
B II
pp


FINE
ff
p
BVII
½BV
BIII
BV
½BVIII
½BV
BIII
BI
BVIII
½BVII
BVII
f
½BX
BVIII
BVII
½BV
arm. 12
BVII
½BX
BV
BVI
½BIII
½BV
BIII
BV
1.
½BIII
2.
½BIII
Da Capo
al Fine

КУРАНТА

И. С. БАХ

Переложение А. Сеговии
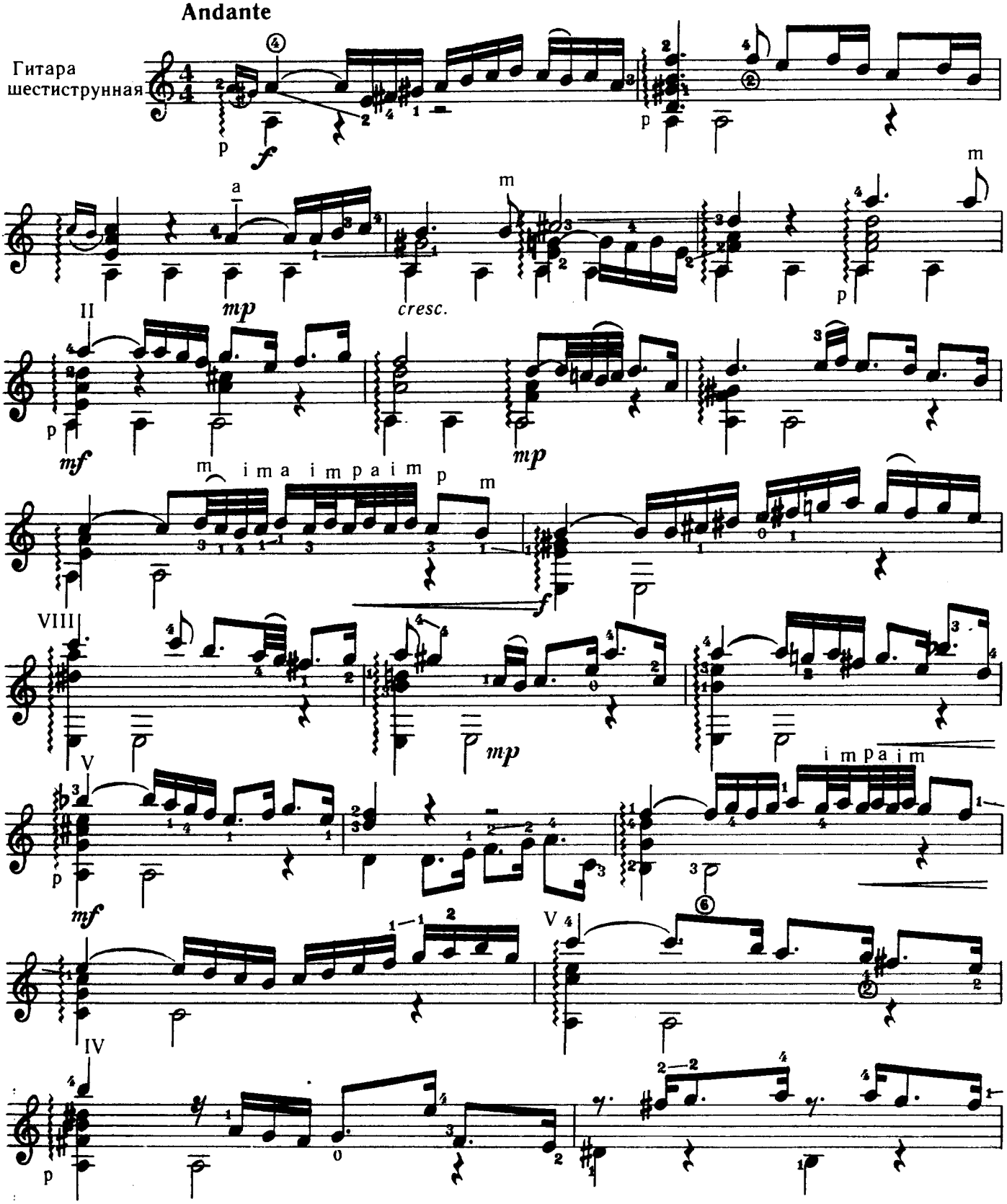
Moderato (Умеренно)

p a m i p m
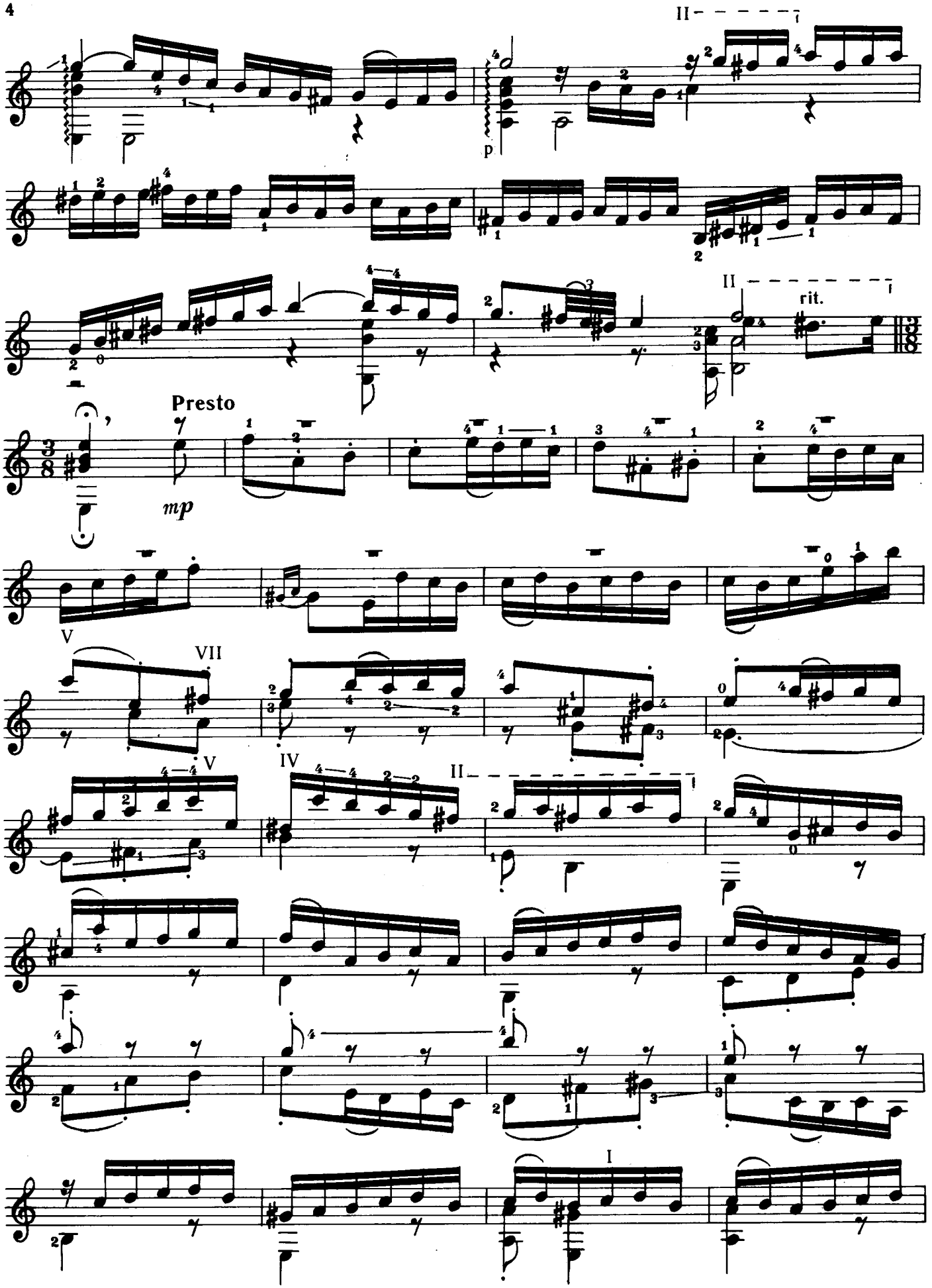
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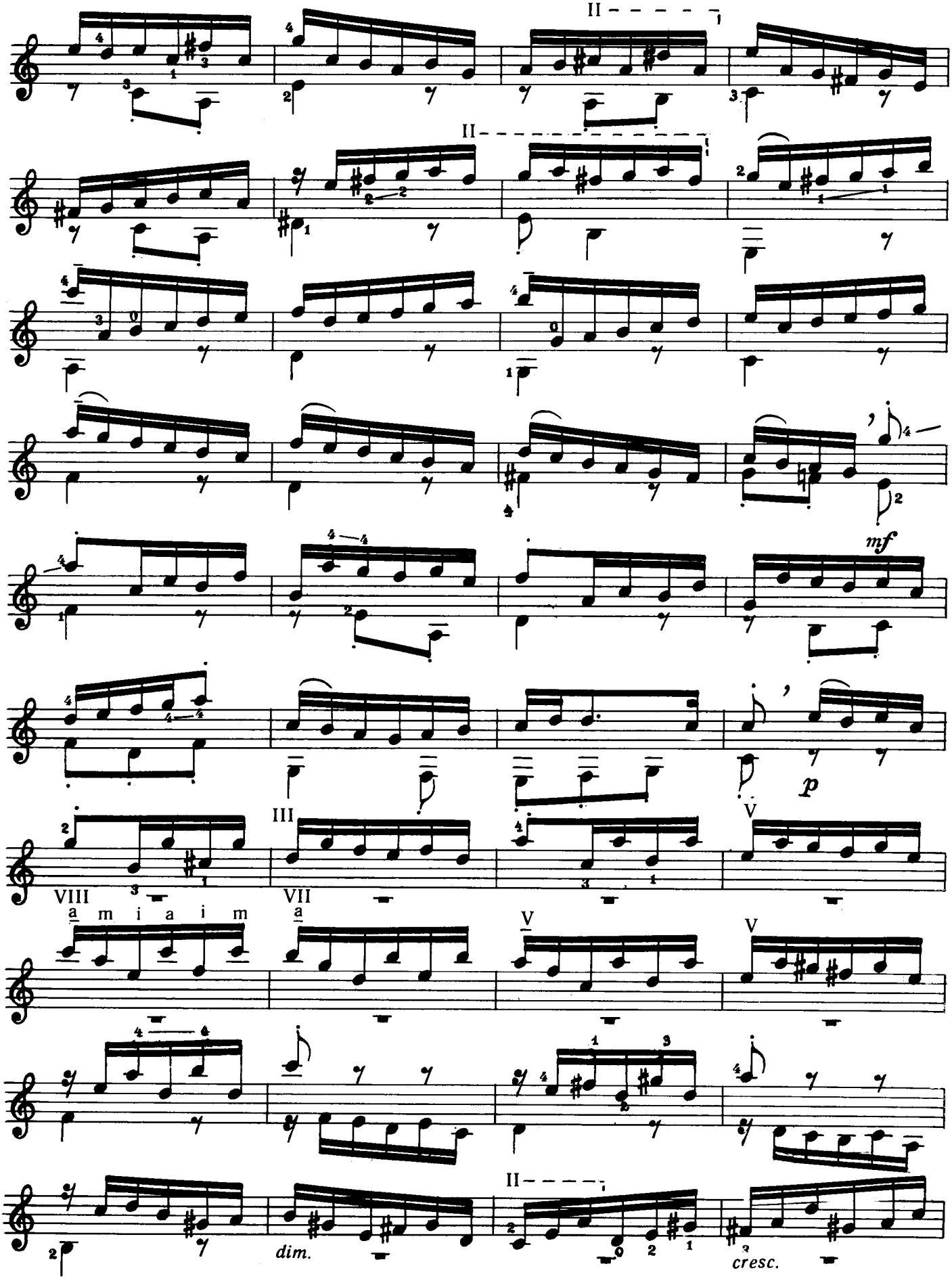
Редакция И. Пермякова
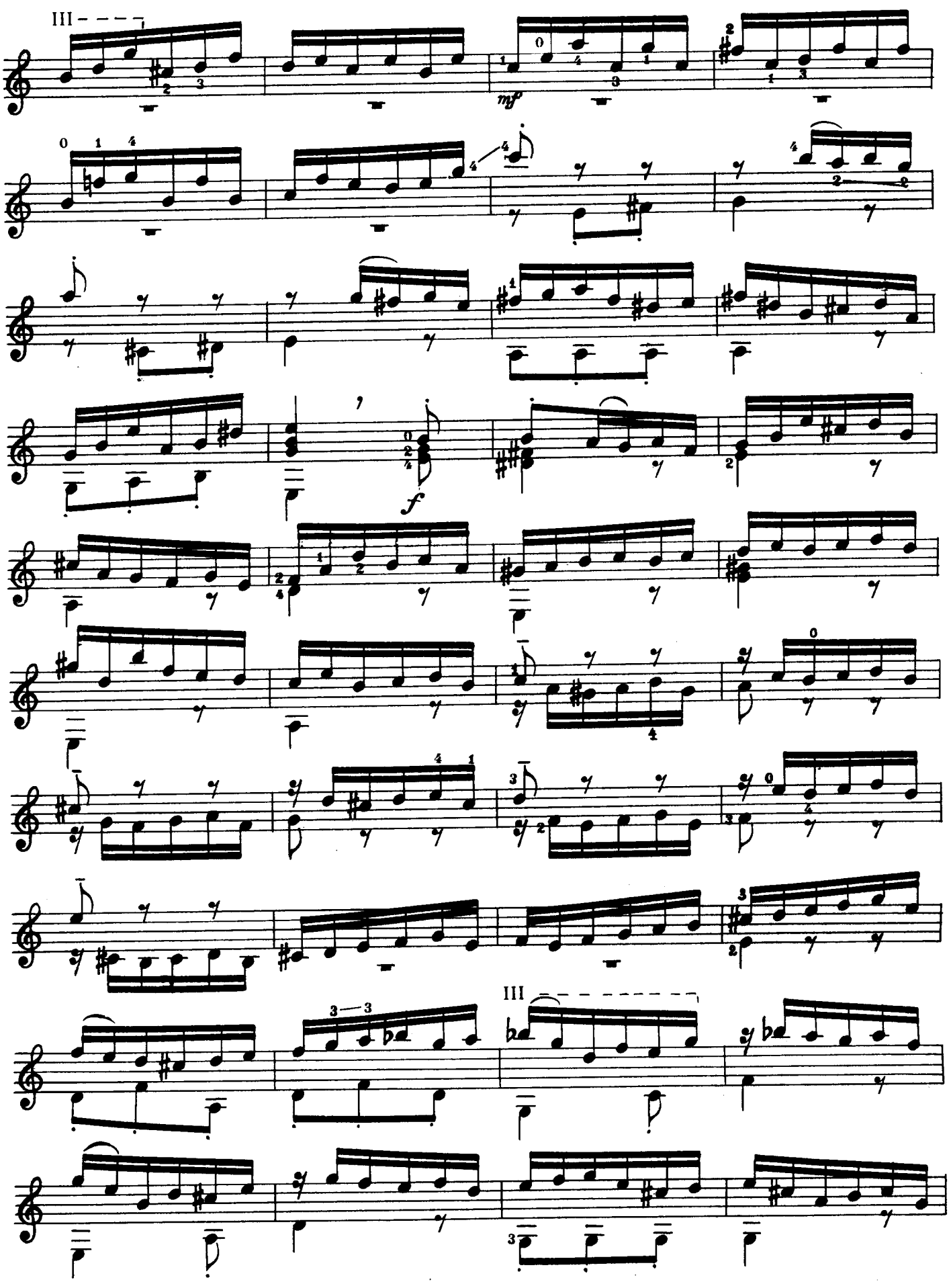
И. С. БАХ
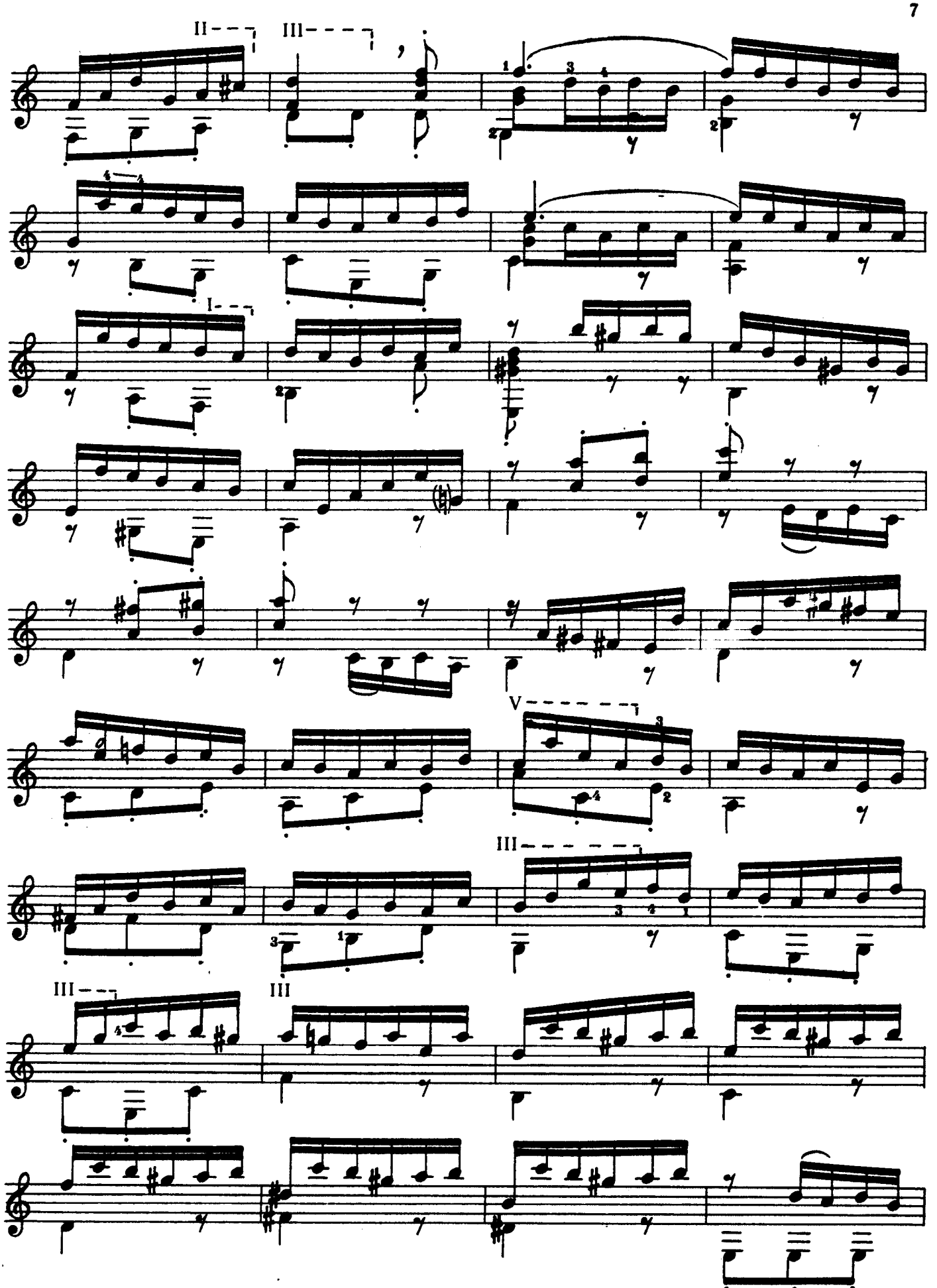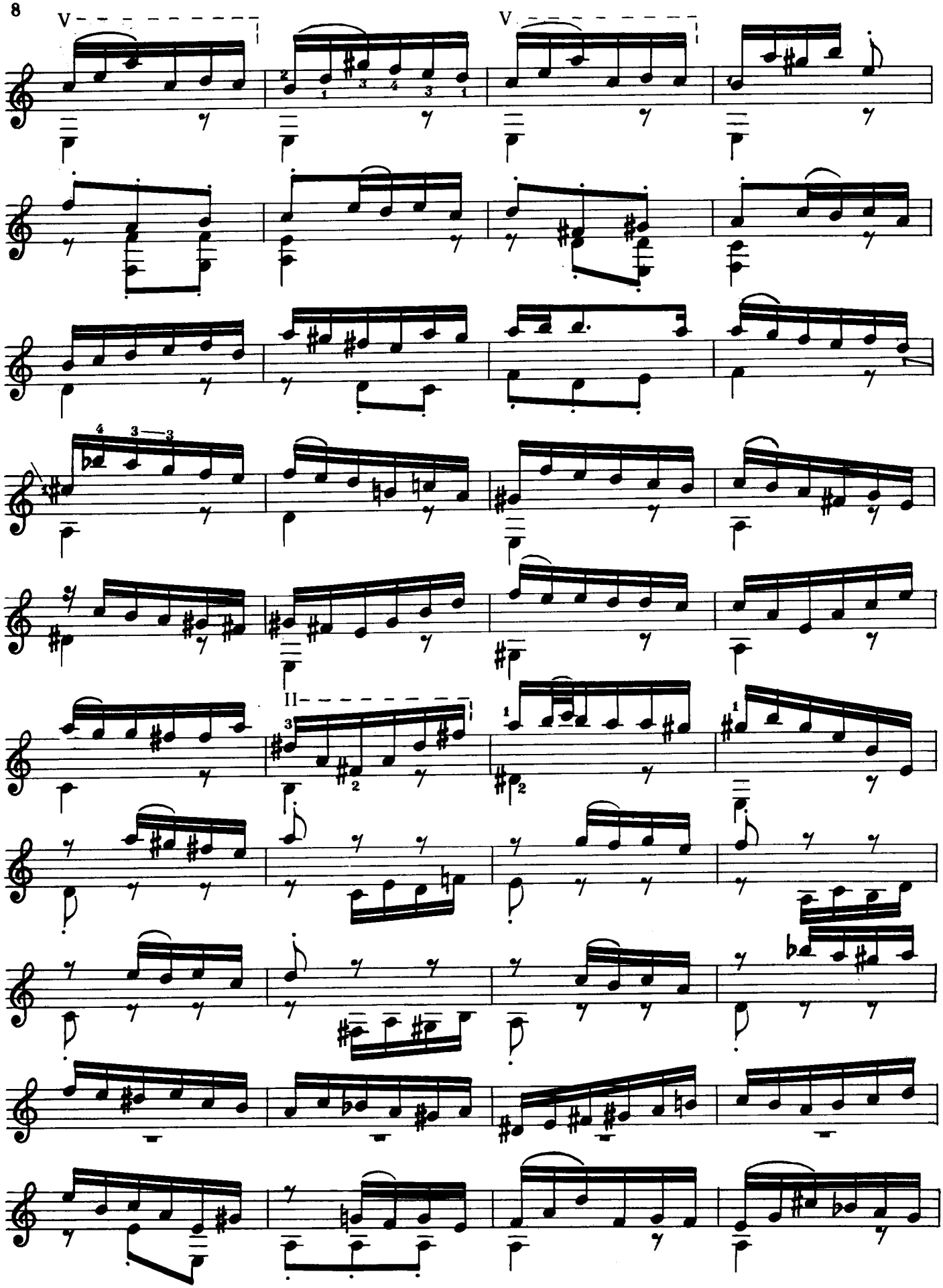


* Из сюиты № 5 для виолончели соло.

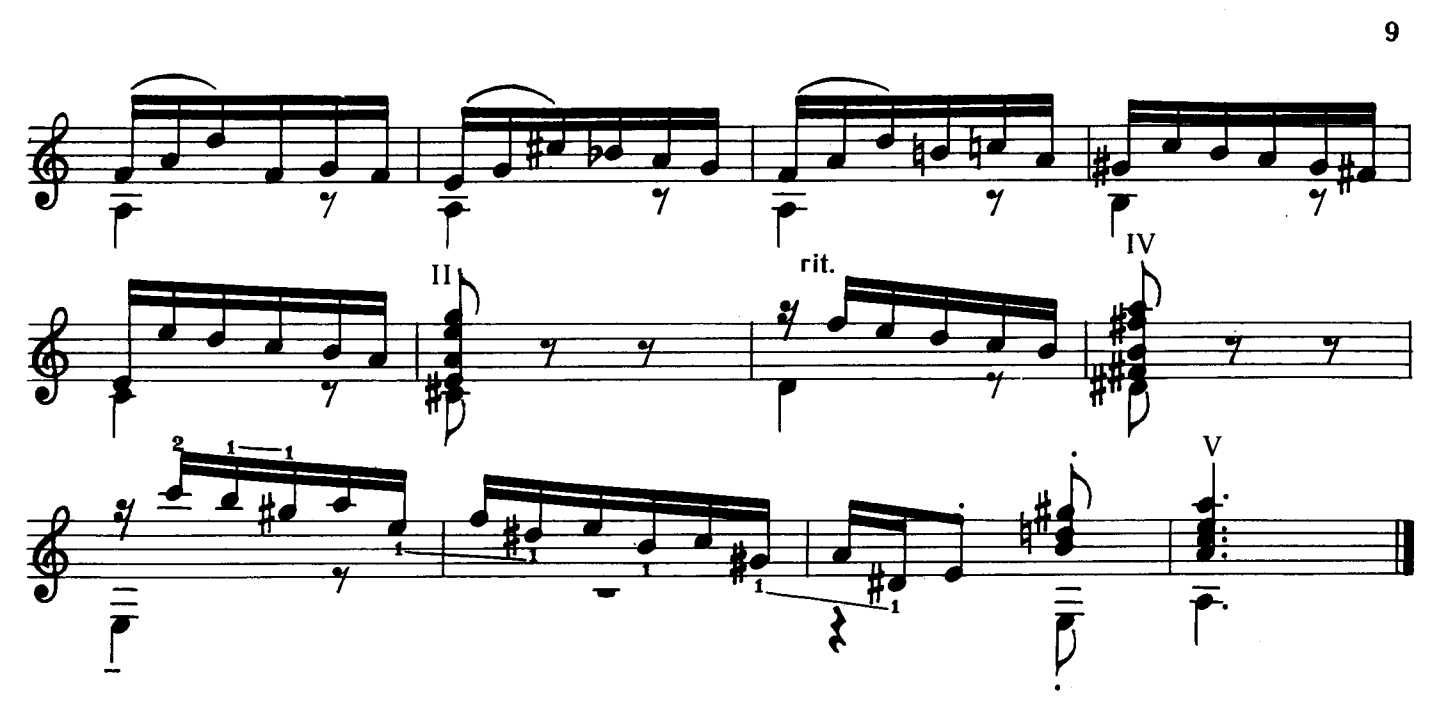

II
p
II
rit.
Presto
mp
V
VII
V
IV
II
I


II
II
mf
p
III
V
VIII
a m i a i m
VII
a
V
V
dim.
II
cresc.


III
mp
f
III


II
III
I
V
III
III
III


V
V
II


II
rit.
IV
V

GAVOTTE I & II

(from 5th Cello Suite)

Transcribed for Guitar by
CHRISTOPHER PARKENING

I

J.S. BACH

II

V VII II

III II I II

III

Gavotte I - *D.C.*

ГАВОТ

GAVOTTE I из пятой сюиты для виолончели

Giubilo [Торжественно]

c.IV c.II c.IV c.IV

f

c.II c.IV c.VII

c.IV c.II c.IV c.II c.V

②

cIV cII cIV cII cII

②

cII cII VII ② cIV cII

④

GAVOTTE II

Moderato [Умеренно]

mf

Повторить Gavotte I

Лур

Старинный танец

И. С. БАХ
(1685—1750)

Andantino (Не спеша)

282

⑥-ре

f

p

p

f

p

f

ff

II VII V VII
p pp
V V II II
VII IX
p f p
VII VII
IX VII
VII f
IX
ff
II VII
p
V VII V V
pp p
II VII
ff p

ar. 12

ar. 12

II VII VII

p

II IX

f

IX

p

IX VII

VII VII

f

IX VII

ff

II V VII

p *pp*

V V II II

Johann Sebastian Bach
1685 – 1750

Gavotte I

Gavotte II

C VII C IV C II

C VII C IV C II

C II

C VII C IV C IV C II

C II

C II

C II

Gavotte I Da Capo

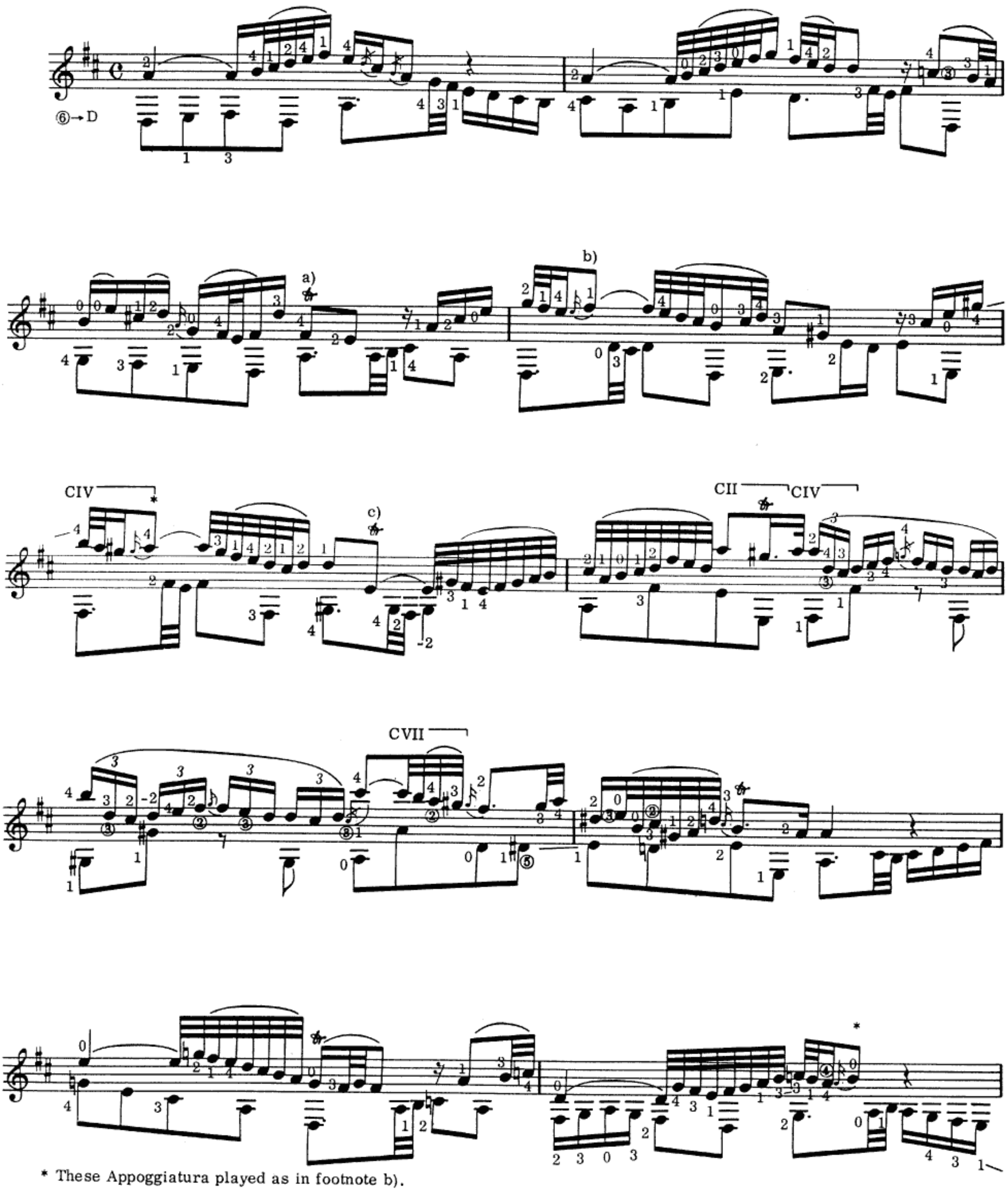
SONATA-BWV 1035

I

Transcribed & Edited for Guitar
by Robert Brightmore

J. S. BACH

Adagio ma non tanto



* These Appoggiatura played as in footnote b).

d)

CII

CIV

CIII

CIV

CI

CII

CIII

CII

CIV

a)

a i m i m

b)

c)

d)

a i m p i m

II

Allegro

CII

⑥→D

p

f

½ CII

CII

½ CII

CII

CII CIV

½ CII

CII

CII

CII

CII

½ CII

CII

½ CII

CII

CII

CII

CII

p

f

CII CIV CV CII

CV CII

CII CII CIV CV

III

Siciliano

CII

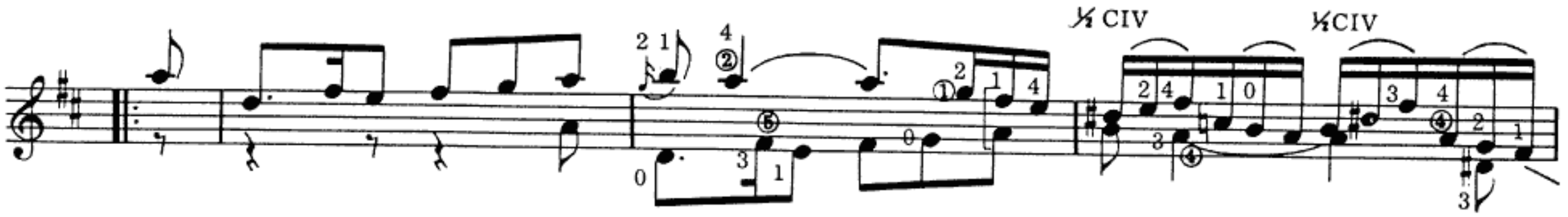
a)

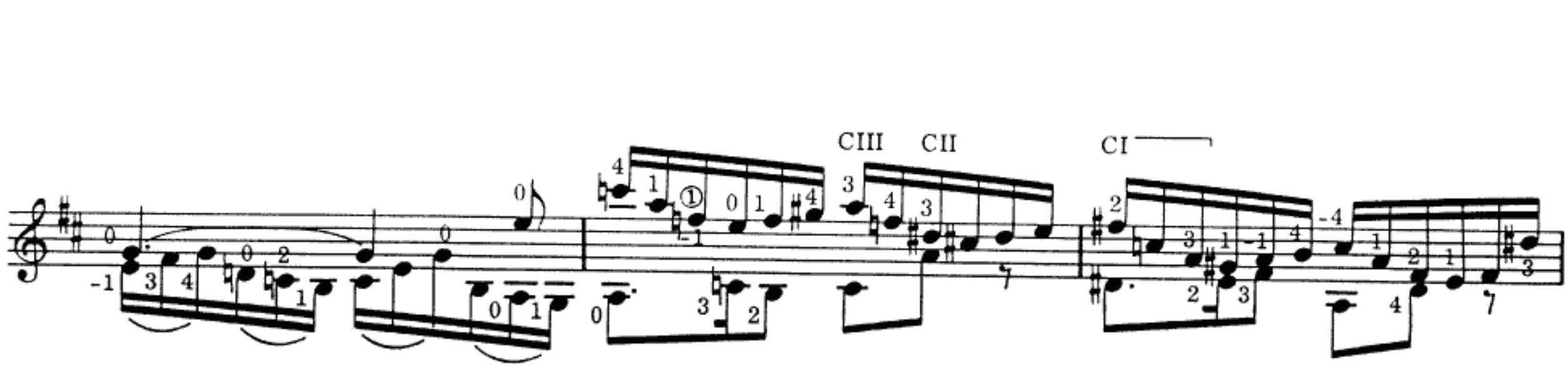
⑥→D

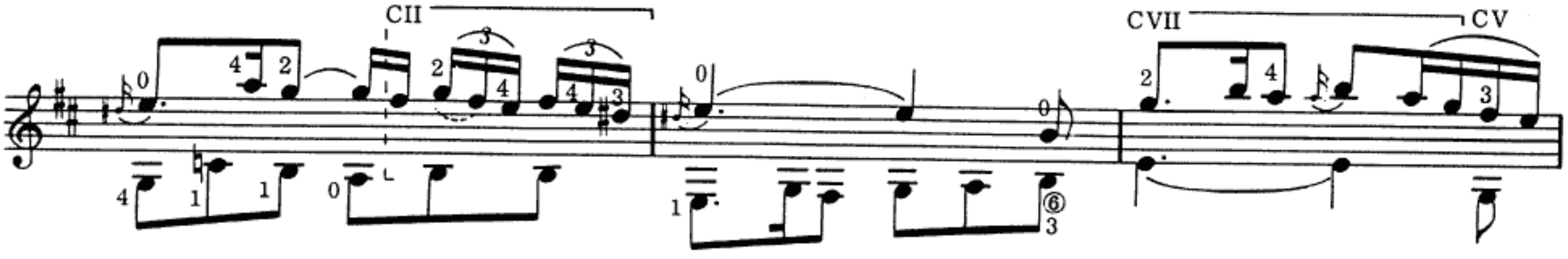
b) CIV CII

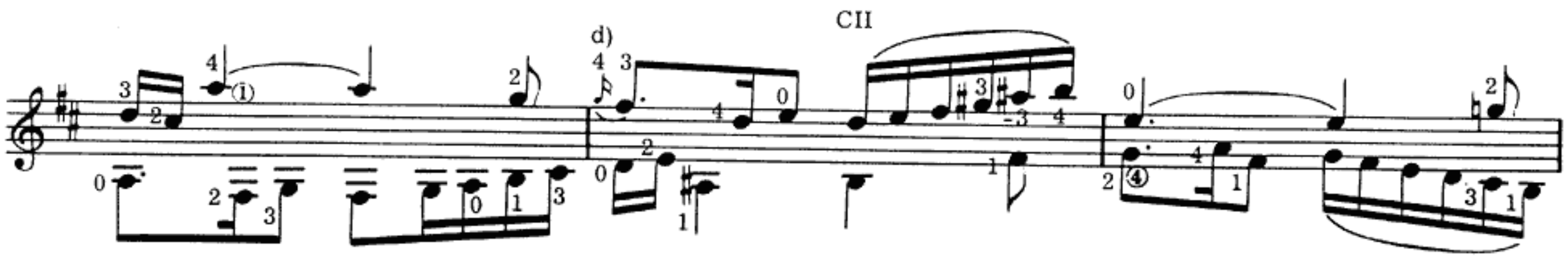
½CII CI CII

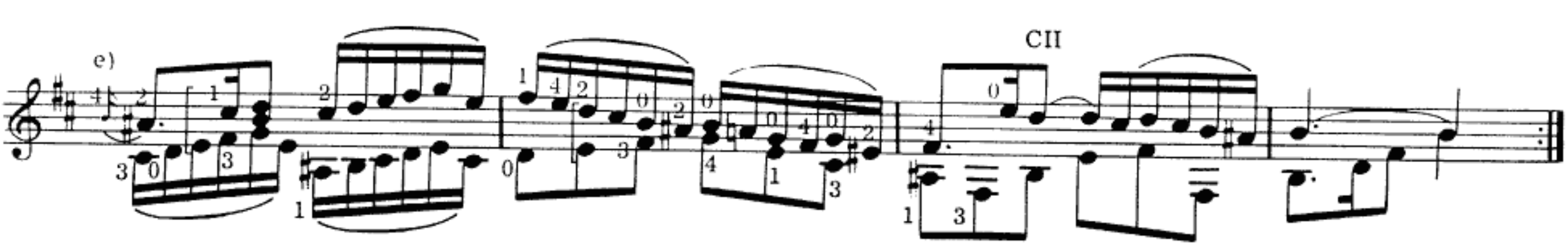
c)
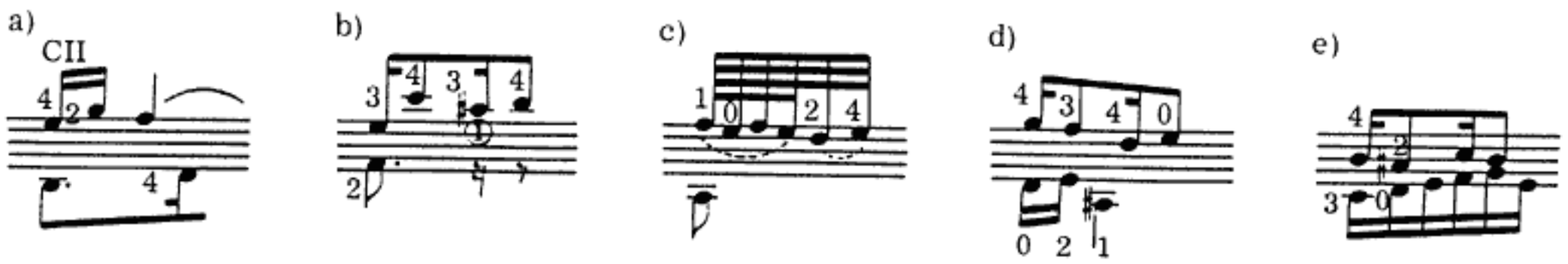

½ CIV
½CIV


CIII
CII
CI


CII
CVII
CV


d)
CII


e)
CII


a)
CII
b)
c)
d)
e)

IV

Allegro assai

a)

CII CII

⑥→D

½CII

½CII CIV CII CIV

½CII ½CIV

CII

II

CII

½ CII

b)

½ CII

IV II

CII

CII

CII

V

(*-Similie)

a)

b)

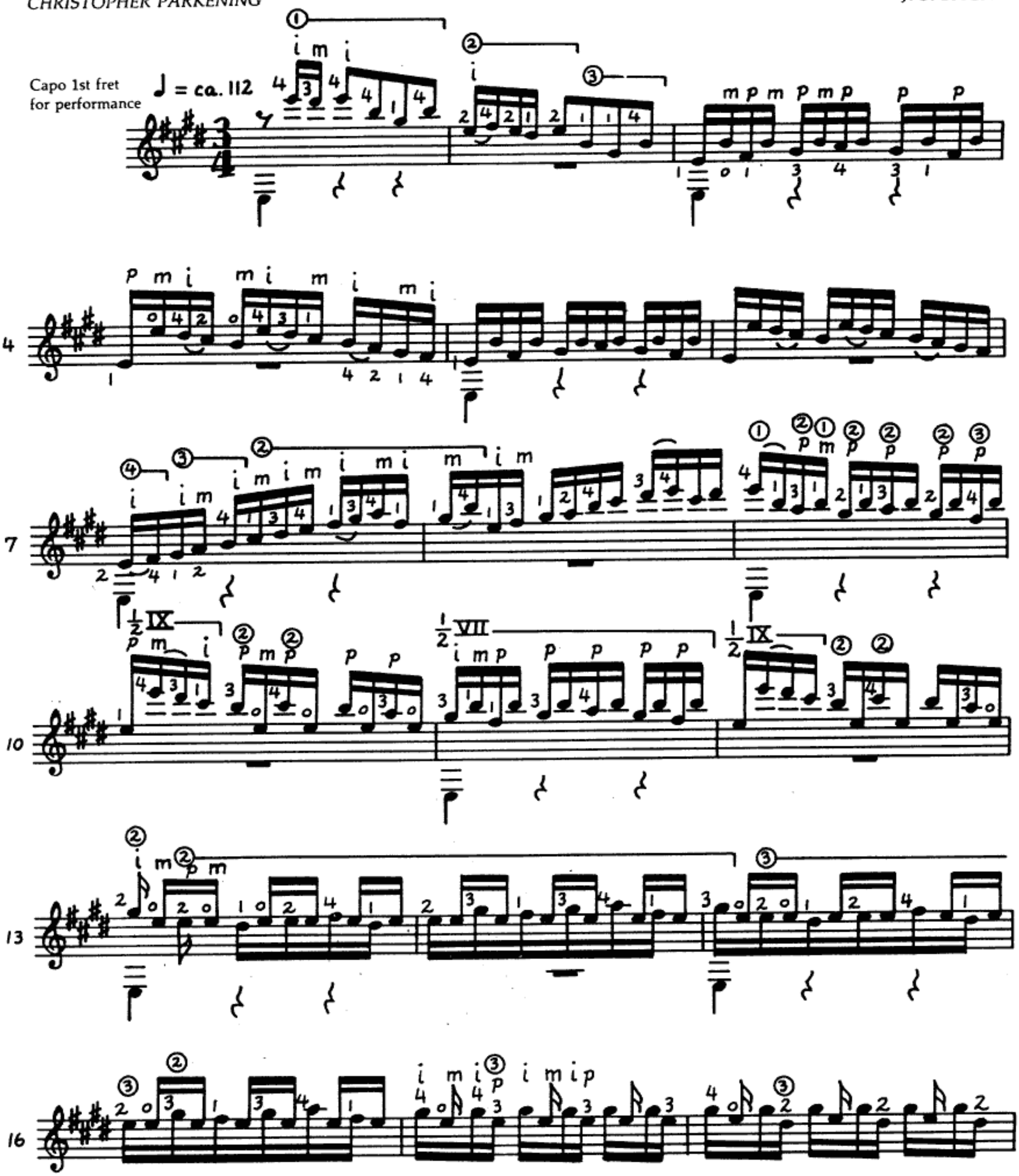
PRÄLUDIUM

"We Thank Thee, Lord, We Thank Thee"
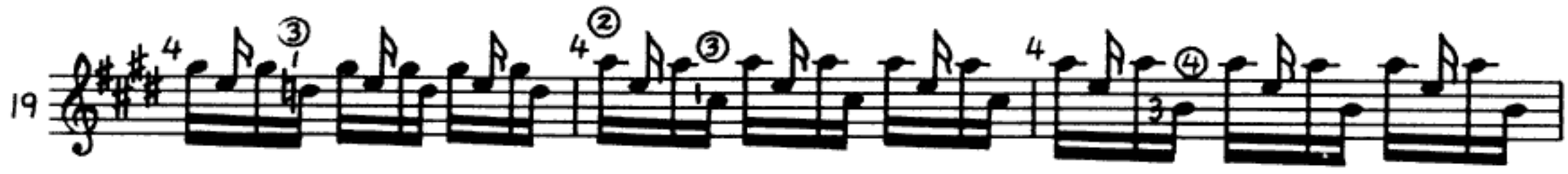
from Cantata 29
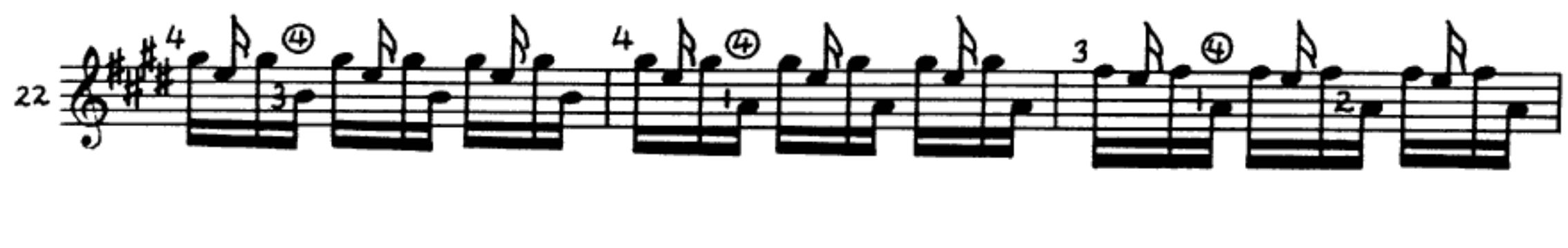
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CHRISTOPHER PARKENING
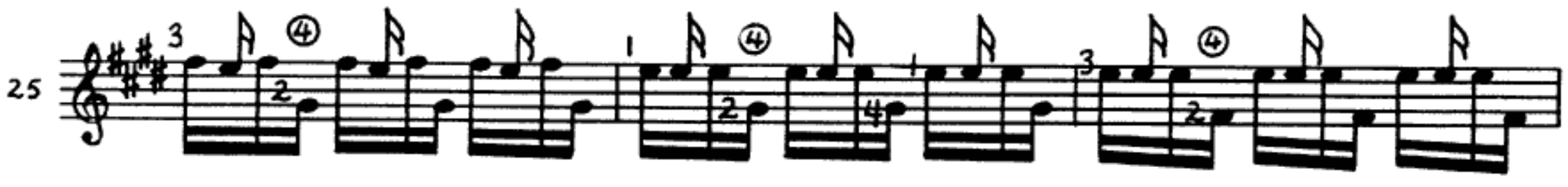
J. S. BACH
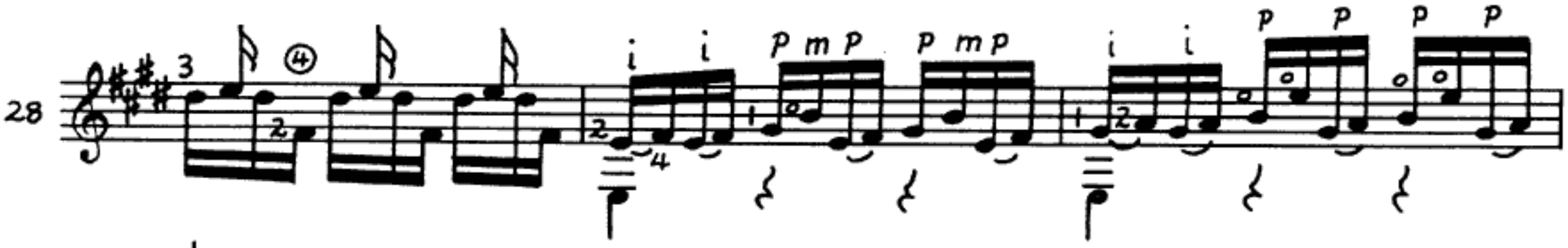


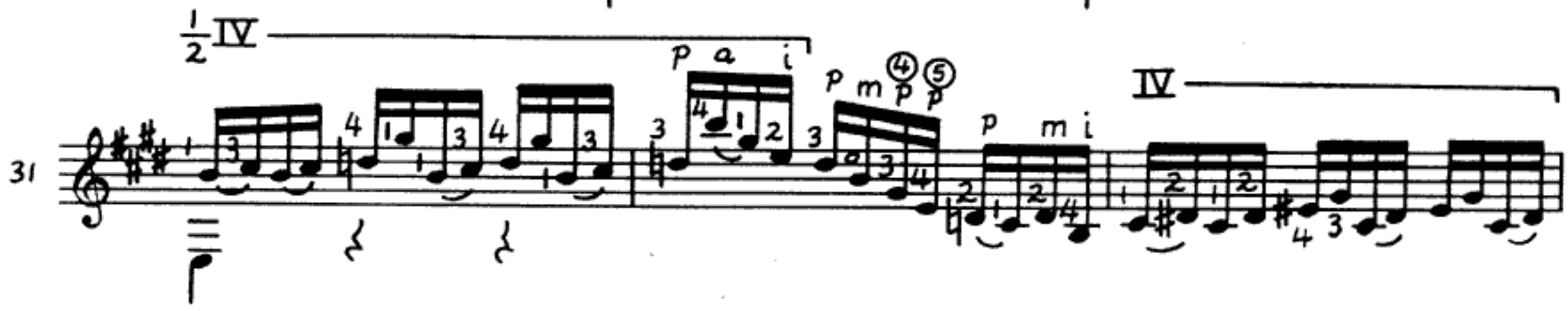
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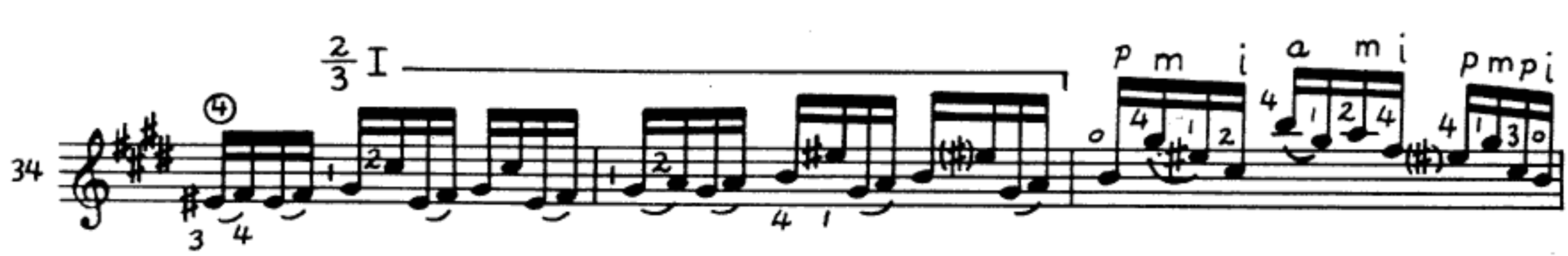

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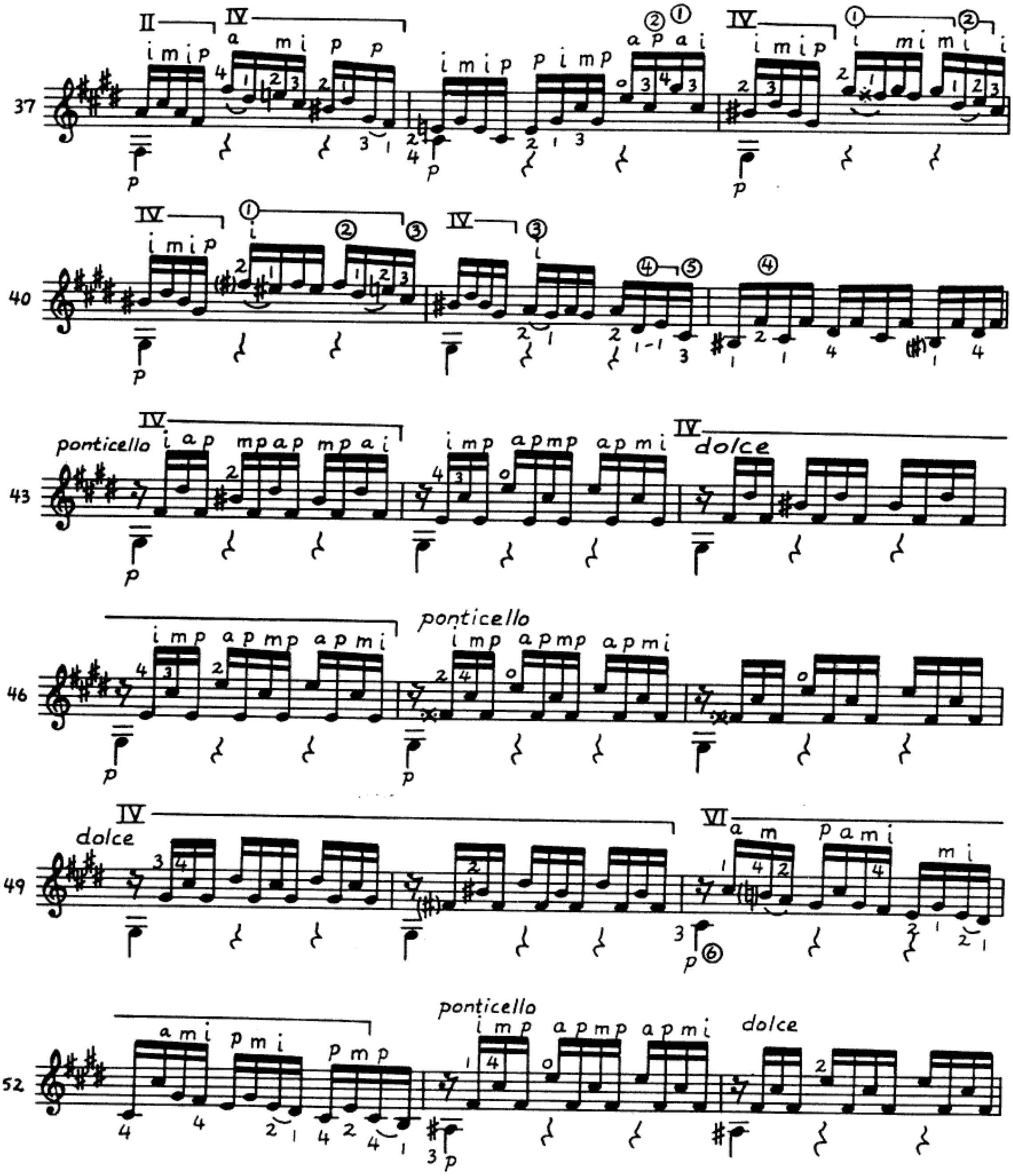

22


25


28


31


34


37
II
IV
i m i p
a m i p p
i m i p
p i m p
a p a i
IV
i m i p
40
IV
i m i p
i
IV
i
ponticello
i a p mp a p mp a p a i
43
i m p a p mp a p m i
IV
dolce
ponticello
i m p a p mp a p m i
46
ponticello
i m p a p mp a p m i
IV
dolce
VI
a m p a m i
49
m i
a m i p m i p m p
52
ponticello
i m p a p mp a p m i
dolce

55 VII i a m p a m i p a m i p a m i p a m i p m i i a p a p a p a p a i
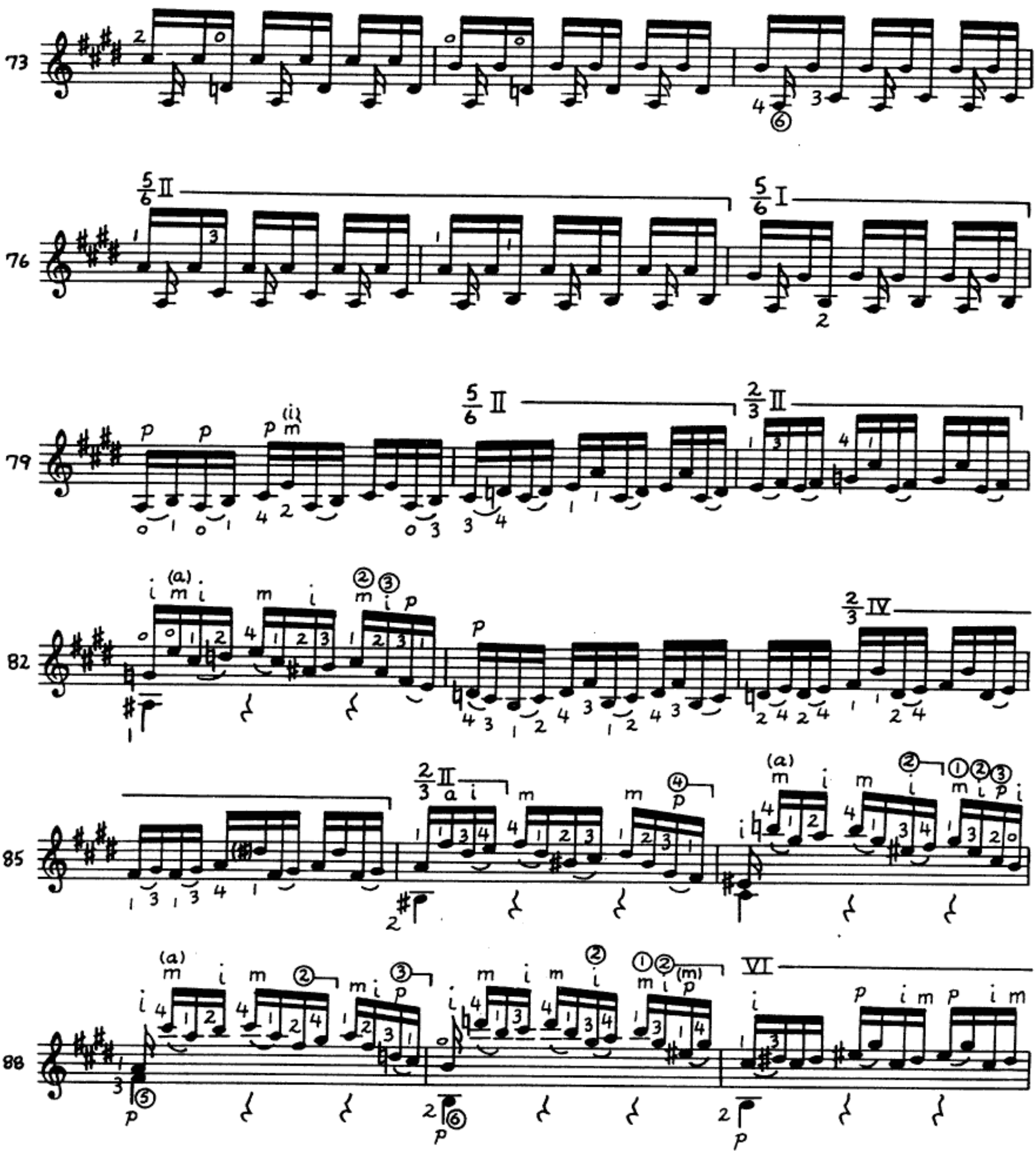
58 ④ ④ p i ⑤ ⑤ ③ i a i m p p p ½ II a m i p a p i p m i

61 m a ½ II m i ponticello m i

64 m dolce

67 ② m p m p p p p

70 m p m p m p m p


73
76
79
82
85
88
5/6 II
5/6 I
5/6 II
2/3 II
2/3 IV
2/3 II
VI
p
m
i
(a)
(i)

91

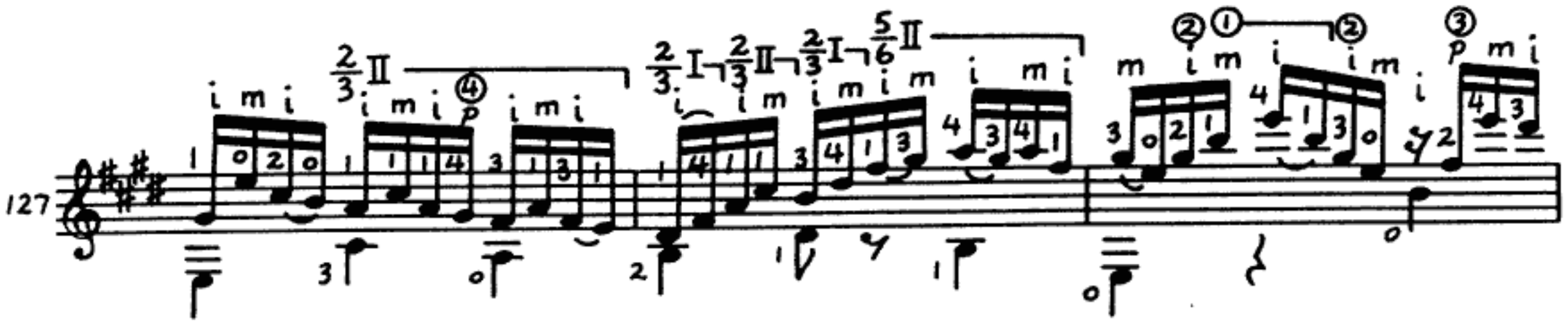
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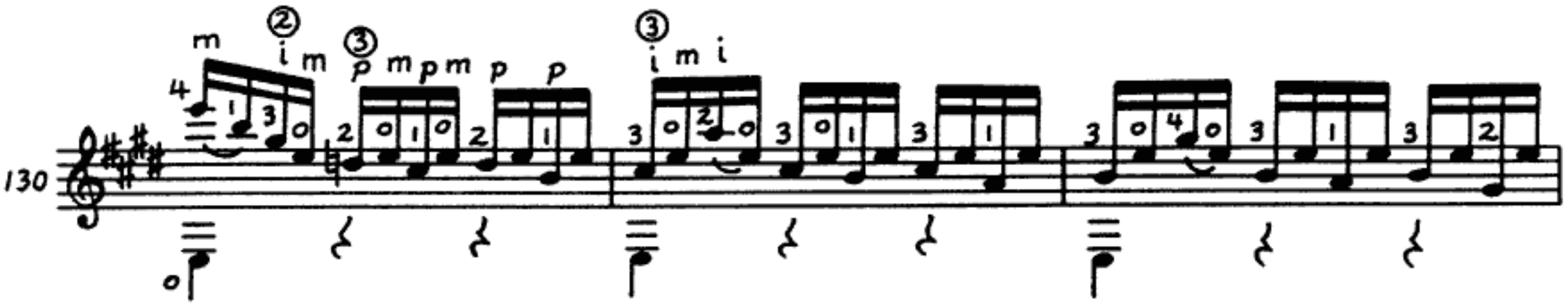
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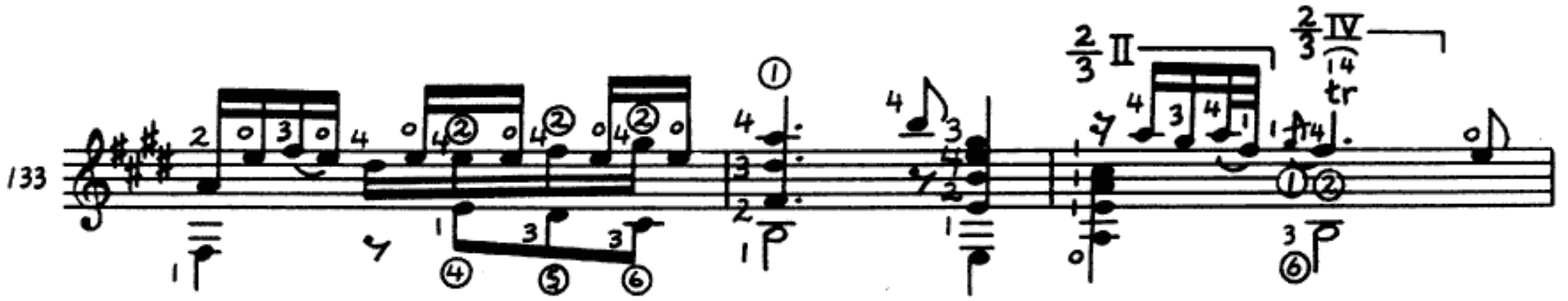
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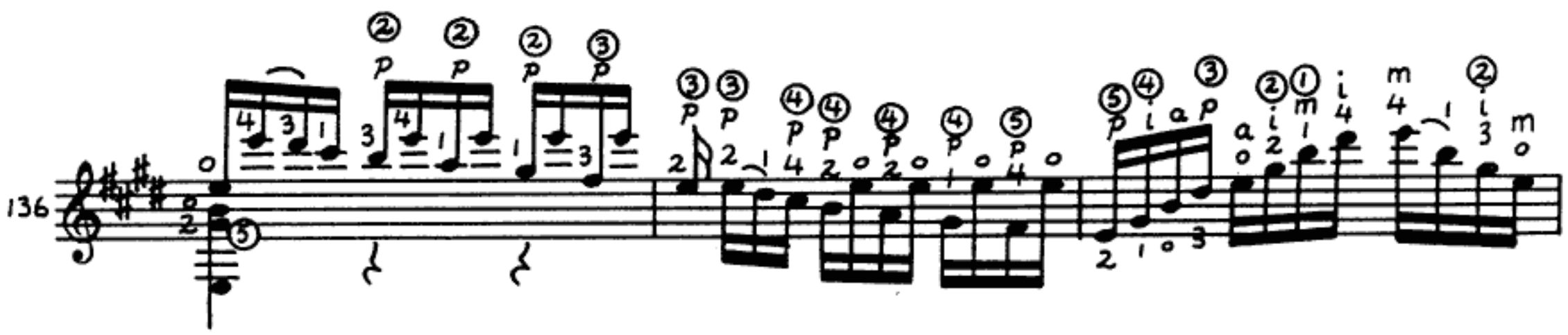
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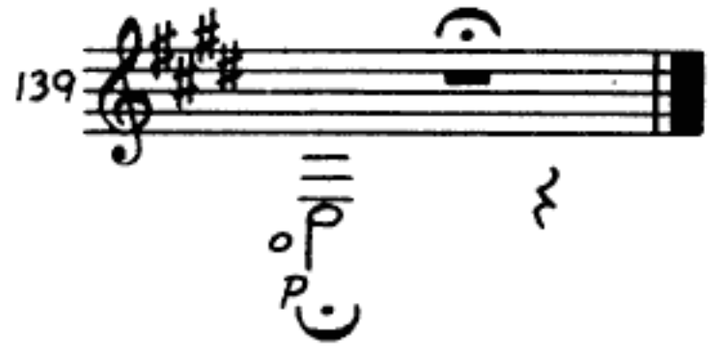
106


127
2/3 II
2/3 I
2/3 II
2/3 I
5/6 II


130


133
2/3 II
2/3 IV
tr


136


139

JESU, JOY OF MAN'S DESIRING

(from Cantata No. 147)

Transcribed by
RICK FOSTER

J.S. BACH

SHEEP MAY SAFELY GRAZE
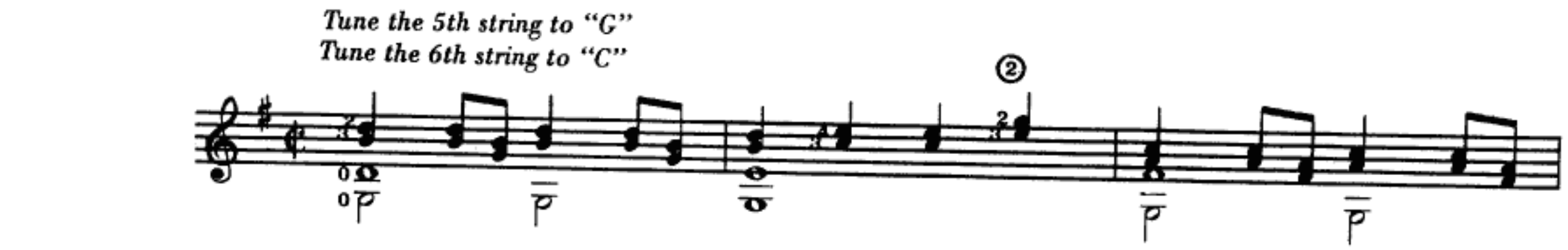
(from Cantata No. 208)

What I allude to in left hand technique as the "double bar" or "cross fret bar" is utilized in the following piece by Bach. In this "double bar," the index finger bars across two adjacent frets simultaneously. The bottom half of the index finger depresses the 1st, 2nd, and 3rd (treble) strings on the lower-sounding fret. The top half of the index finger depresses the 4th, 5th, and 6th (bass) strings on the higher-sounding fret. I have notated this by showing the two frets with a slash line between them. If, for example, the eight and ninth frets are to be barred with the index finger, the notation is as follows: VIII/IX.

Transcribed by
RICK FOSTER

J.S. BACH

Tune the 5th string to "G"
Tune the 6th string to "C"



2/3 II

X

1/2 XII

(harm.)

harm.

harm.

III

VIII

VII

III

V

2/3 X

1/2 V

2/3 VII

1/2 X

1/2 III

III

V

II

1/2 V

V

Fine Only

1/2 VII 2/3 IX VI VII VIII/IX IV

V IV V VII/VIII VIII/IX X/XI

1/2 X 1/2 IV V VII

II II

VII V VII V IV VIII IX

X IV

1/2 II 1/2 III X/XI IX VII VI

IX II XI/X II

VI VII II

VII IX 1/2 IX

1/2 II V II II
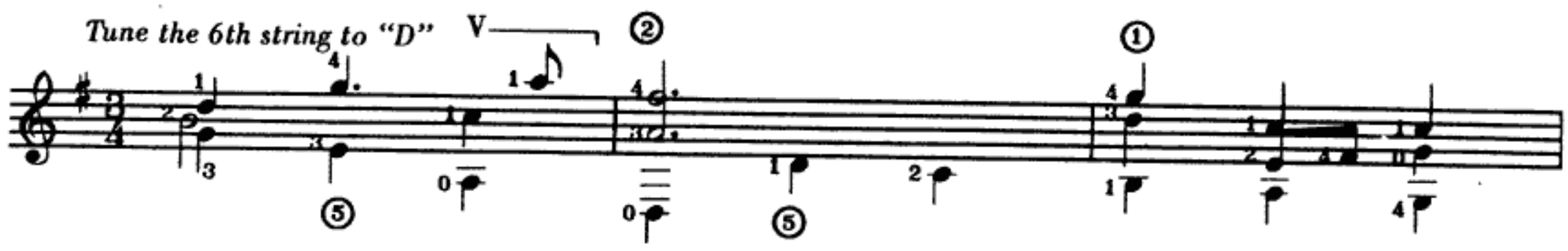
2/3 II VI VII II 5/6 II
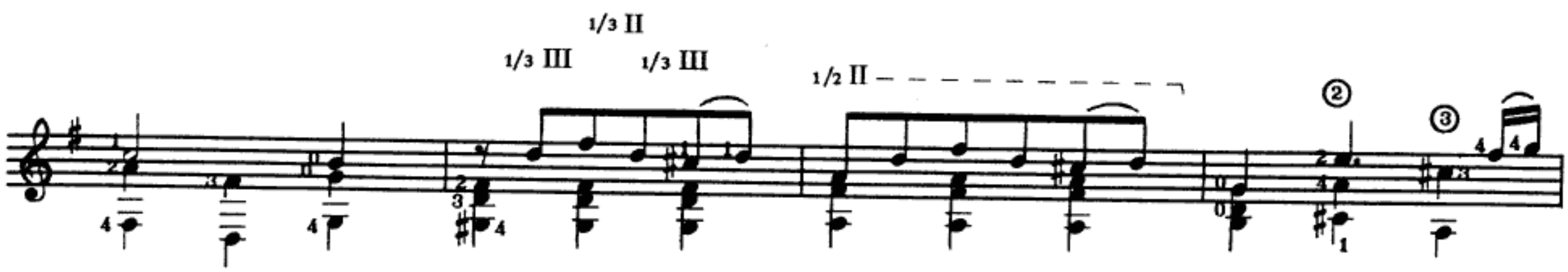
1/2 VII D.S. al Fine
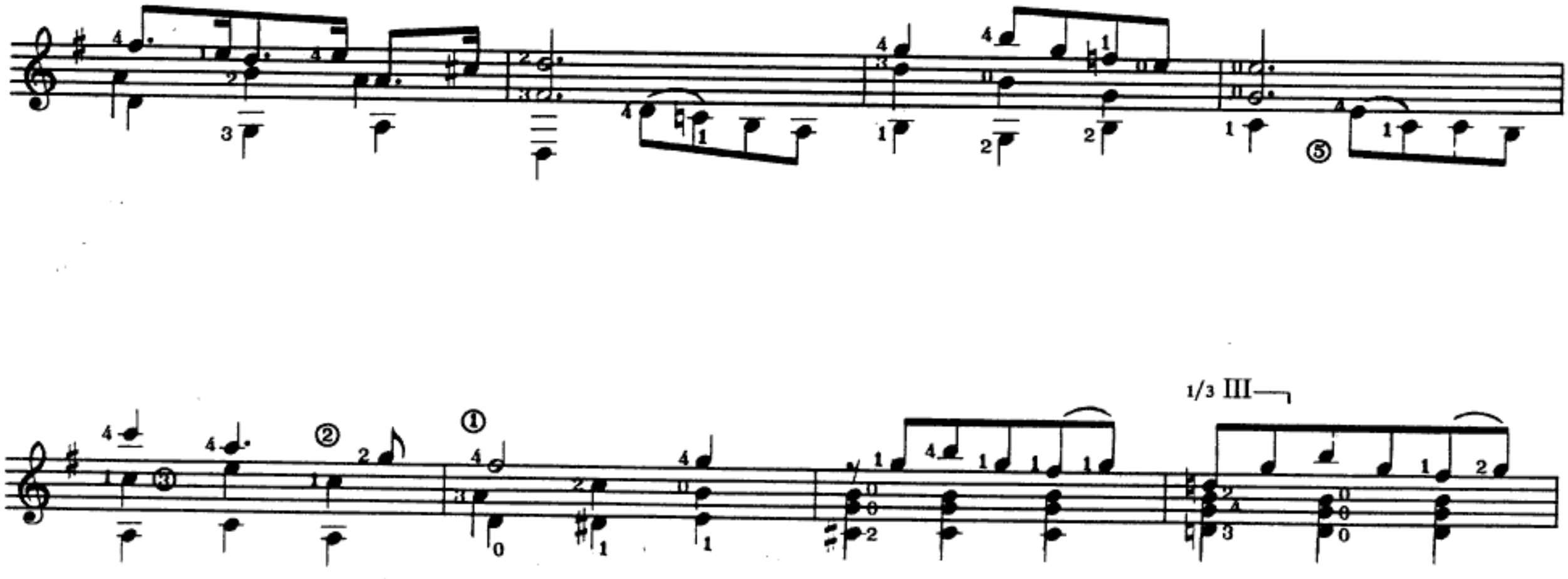
BE THOU WITH ME

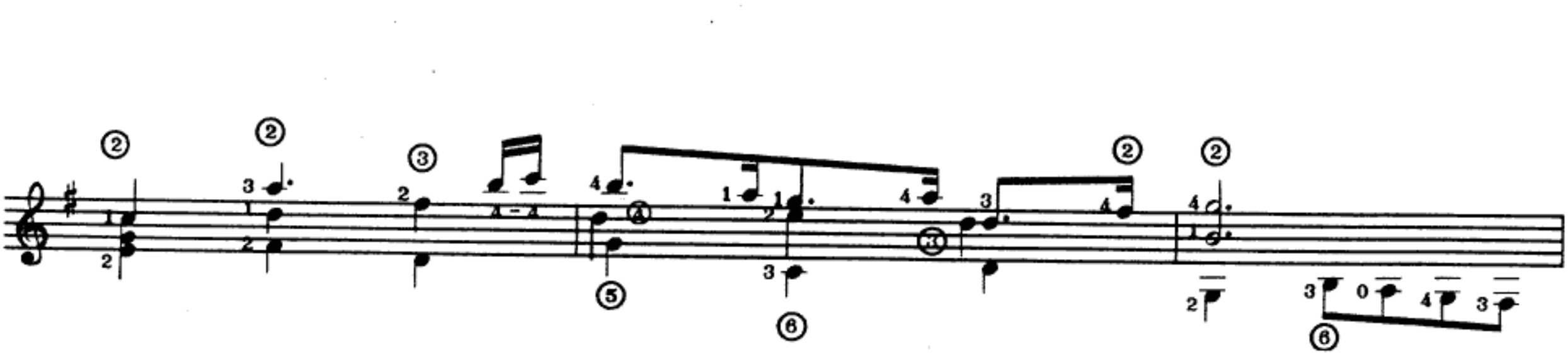
Transcribed by
JERROLD HYMAN

J.S. BACH









2/3 II

II

VII 1/2 V II
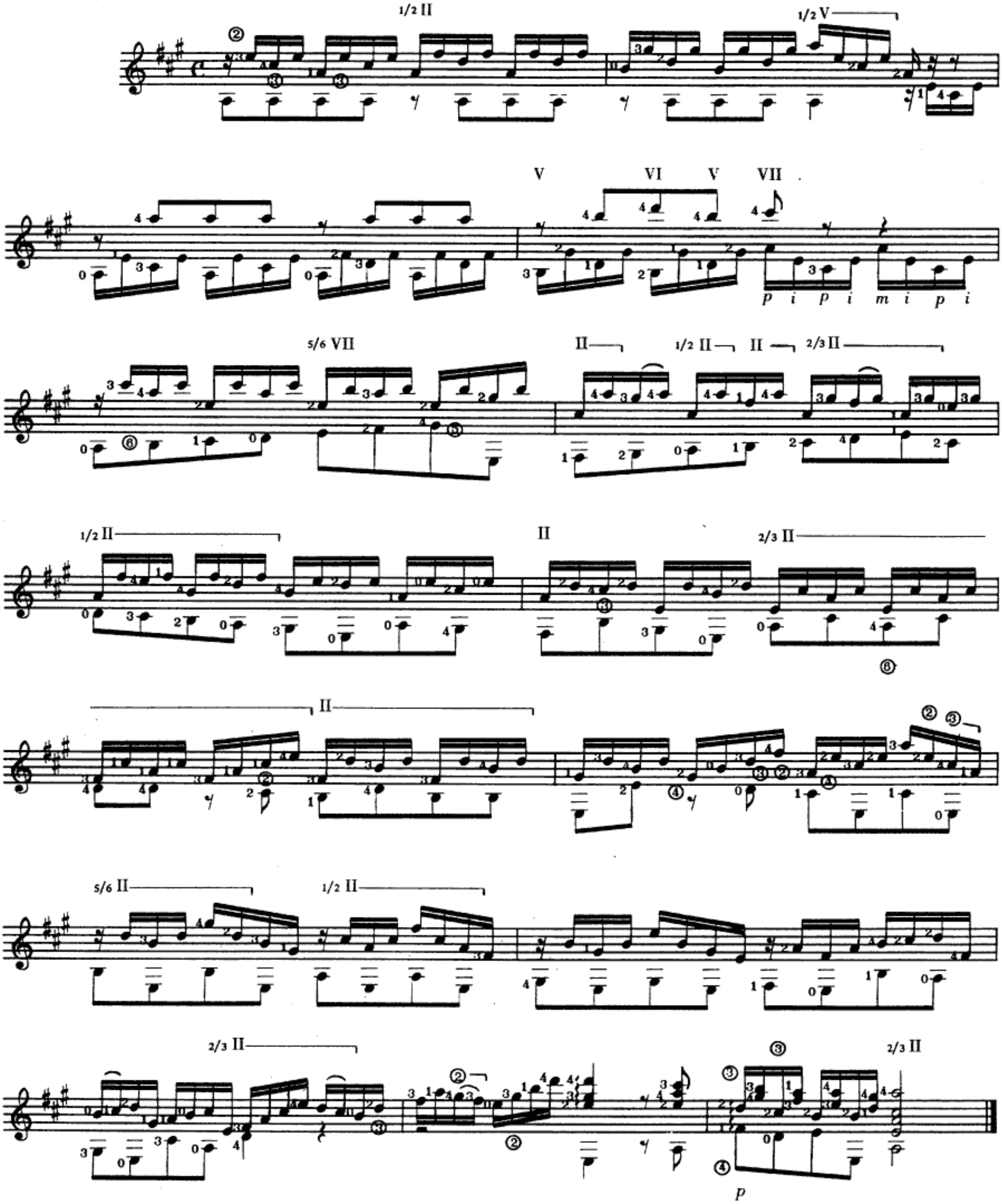
1/2 V

1/2 V V II

PRELUDE

Transcribed by
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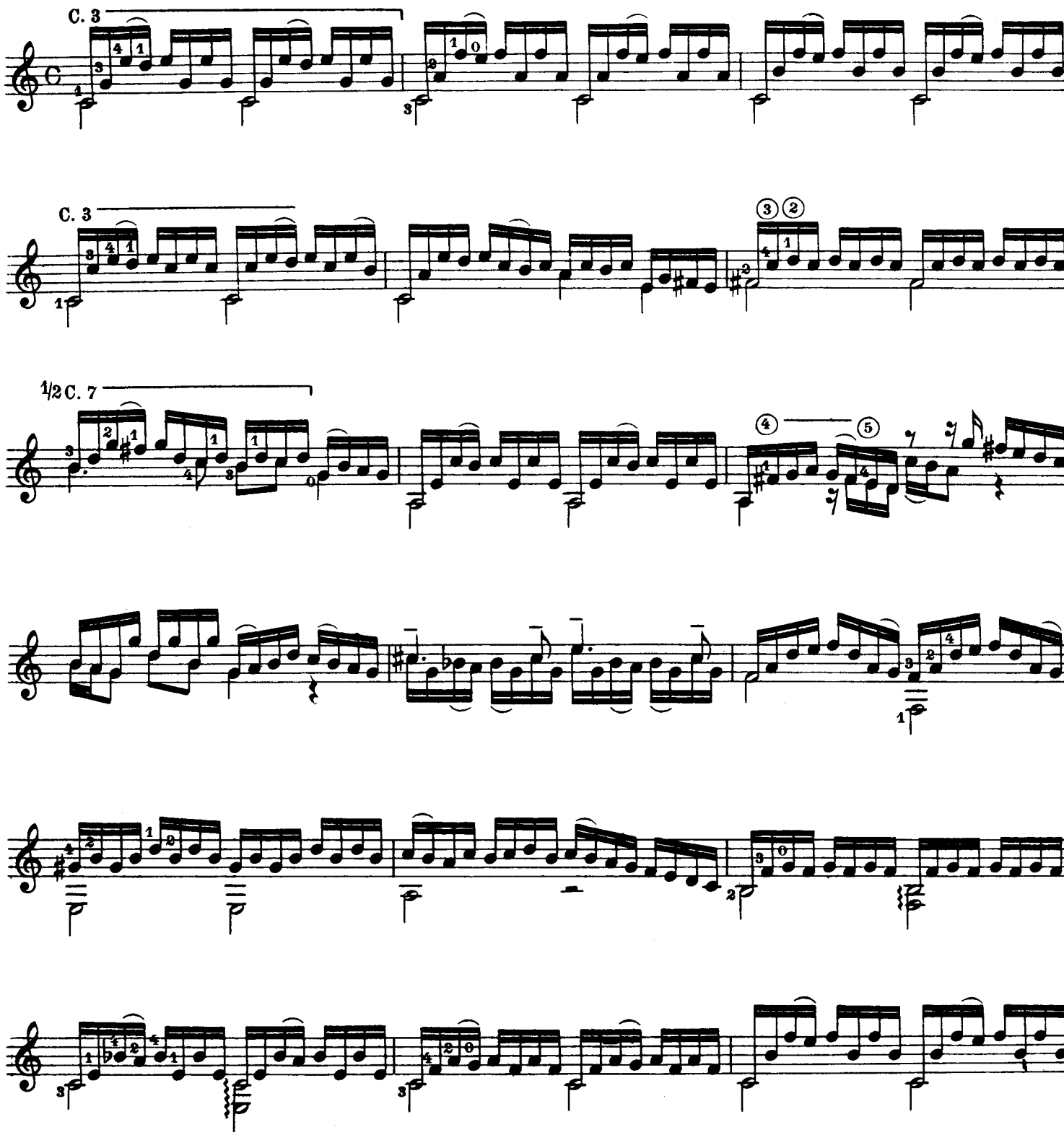
J.S. BACH



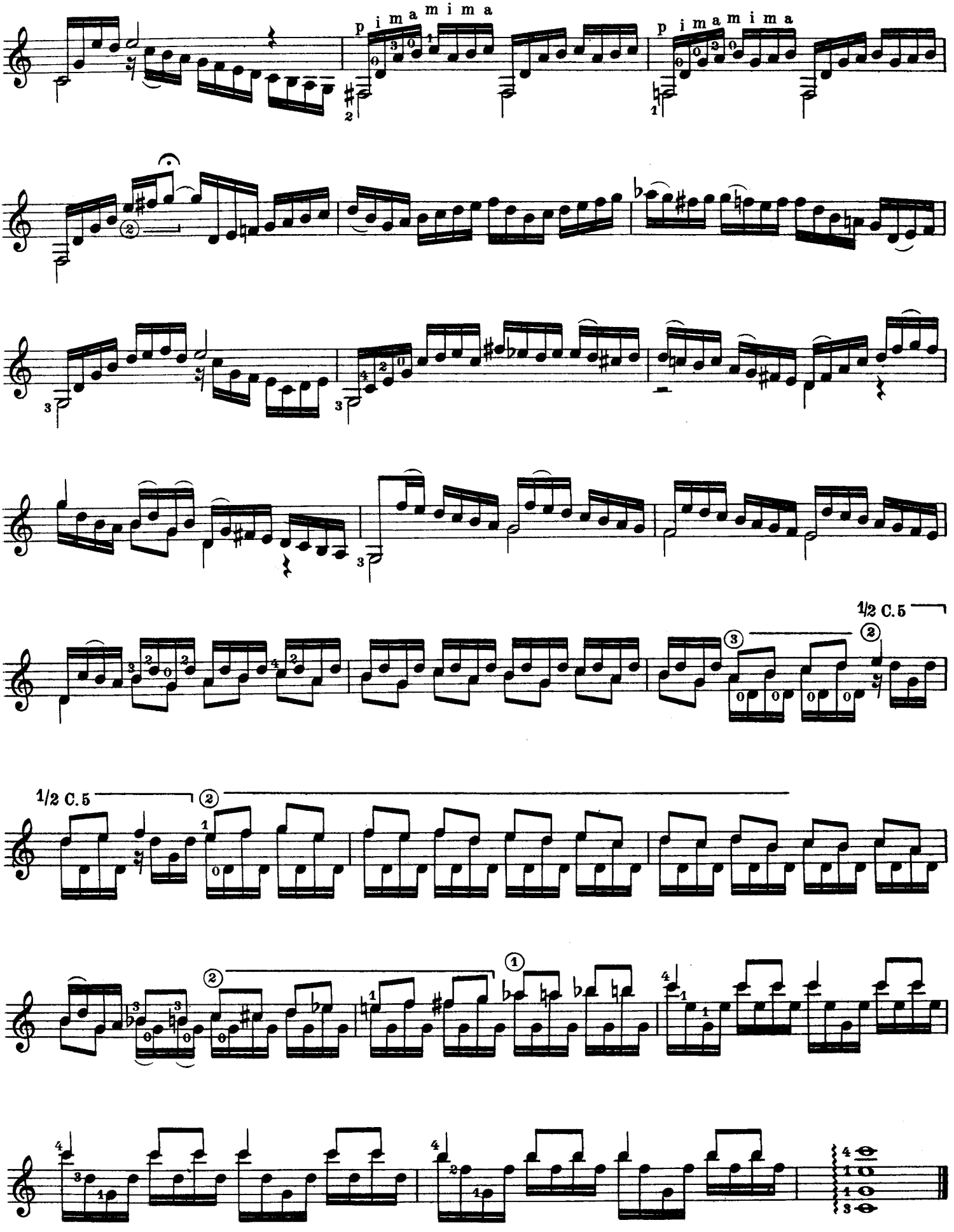
Prelude in C

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach
(1685-1750)
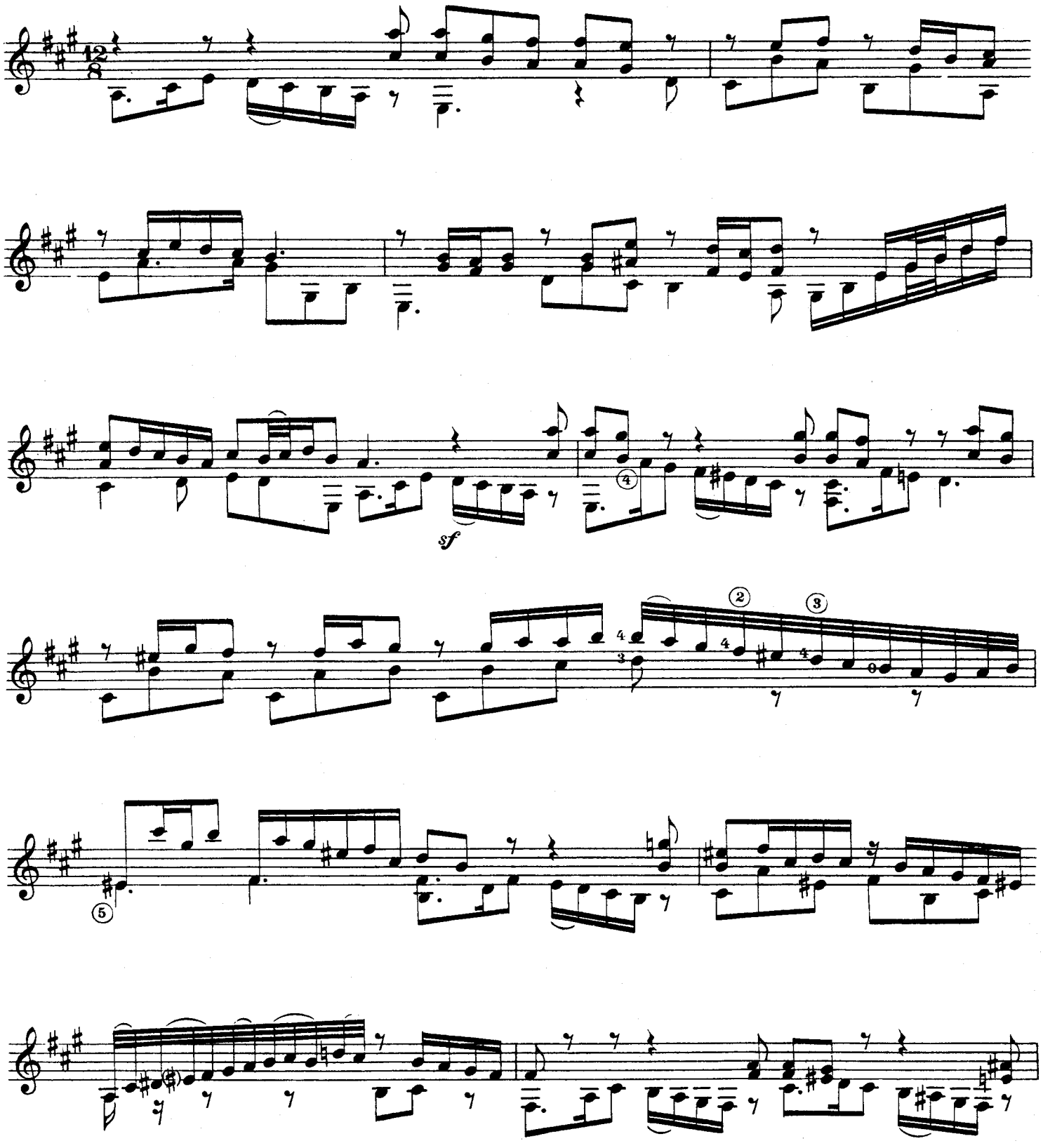


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p i ma m i ma
p i ma m i ma
1/2 C.5
1/2 C.5
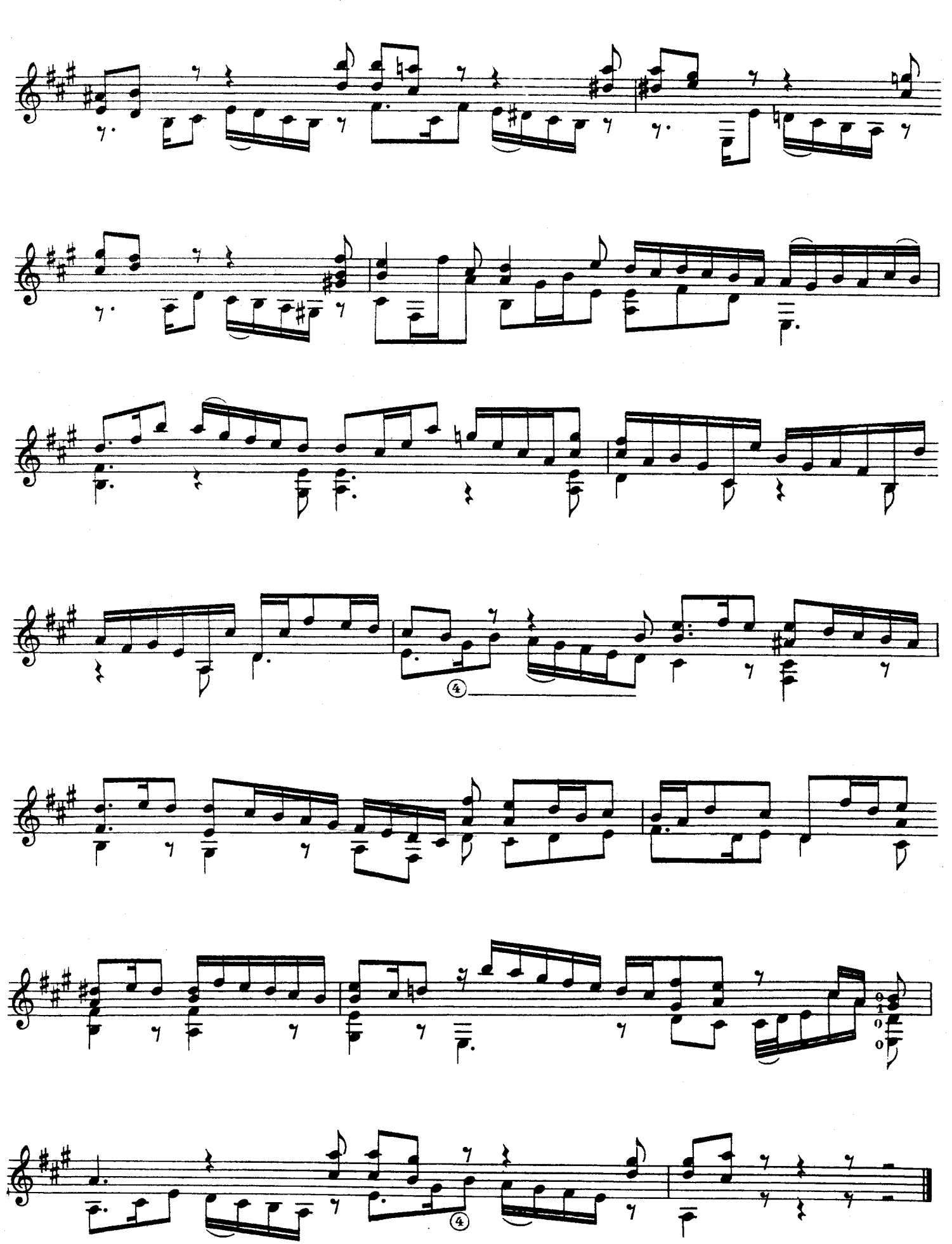
Siciliana

Arranged and edited
by Siegfried Behrend

Johann Sebastian Bach
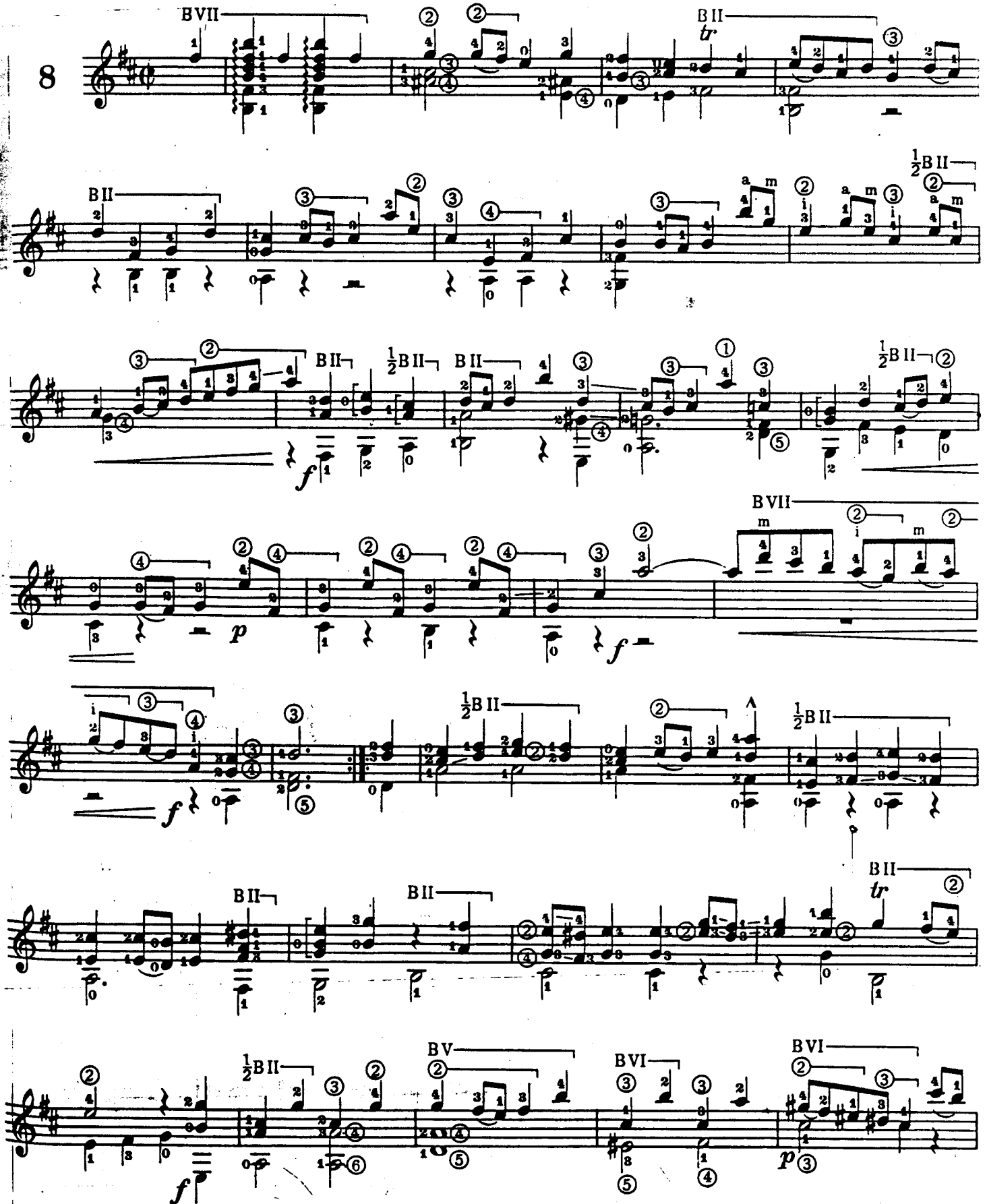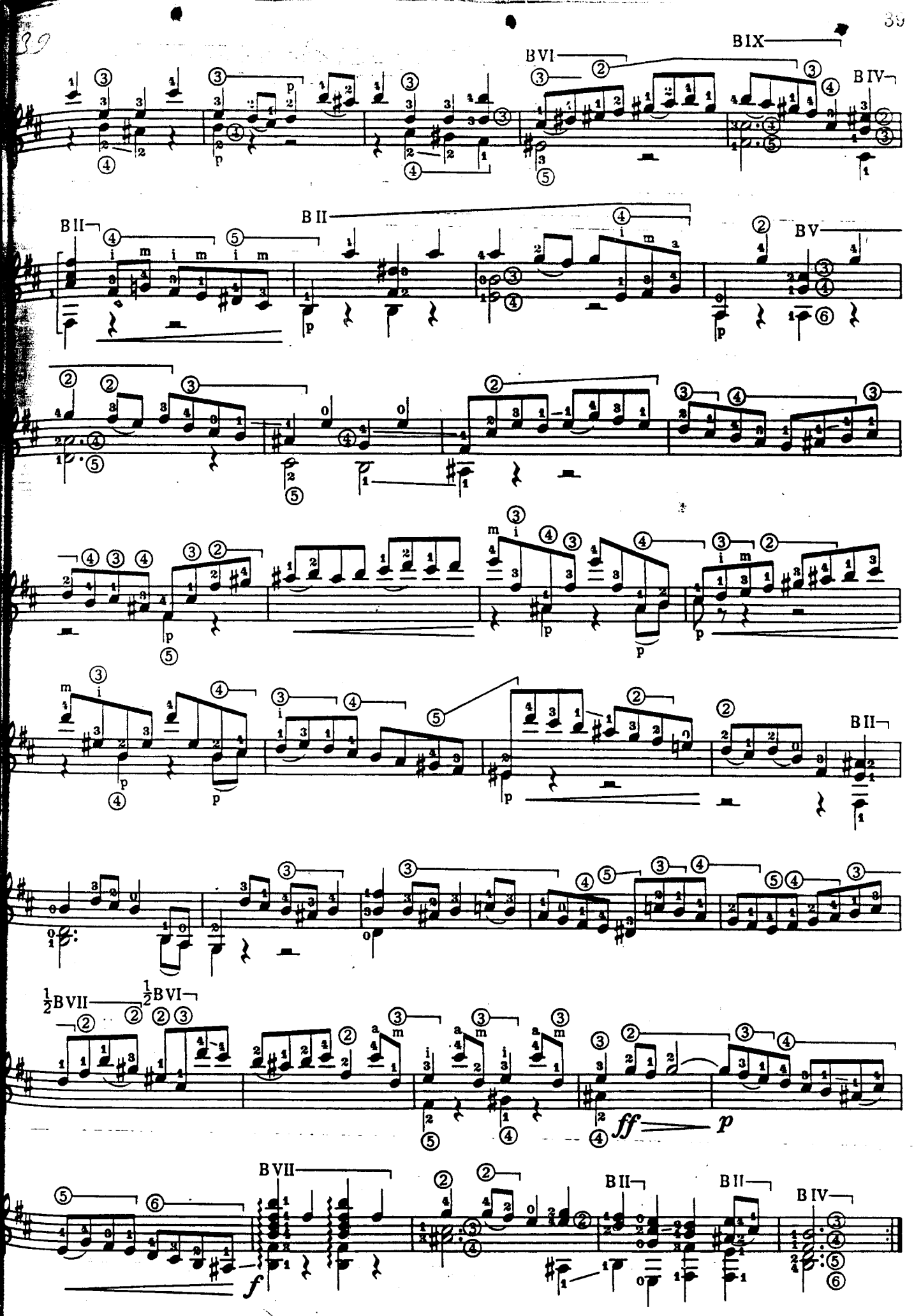


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J. S. Bach
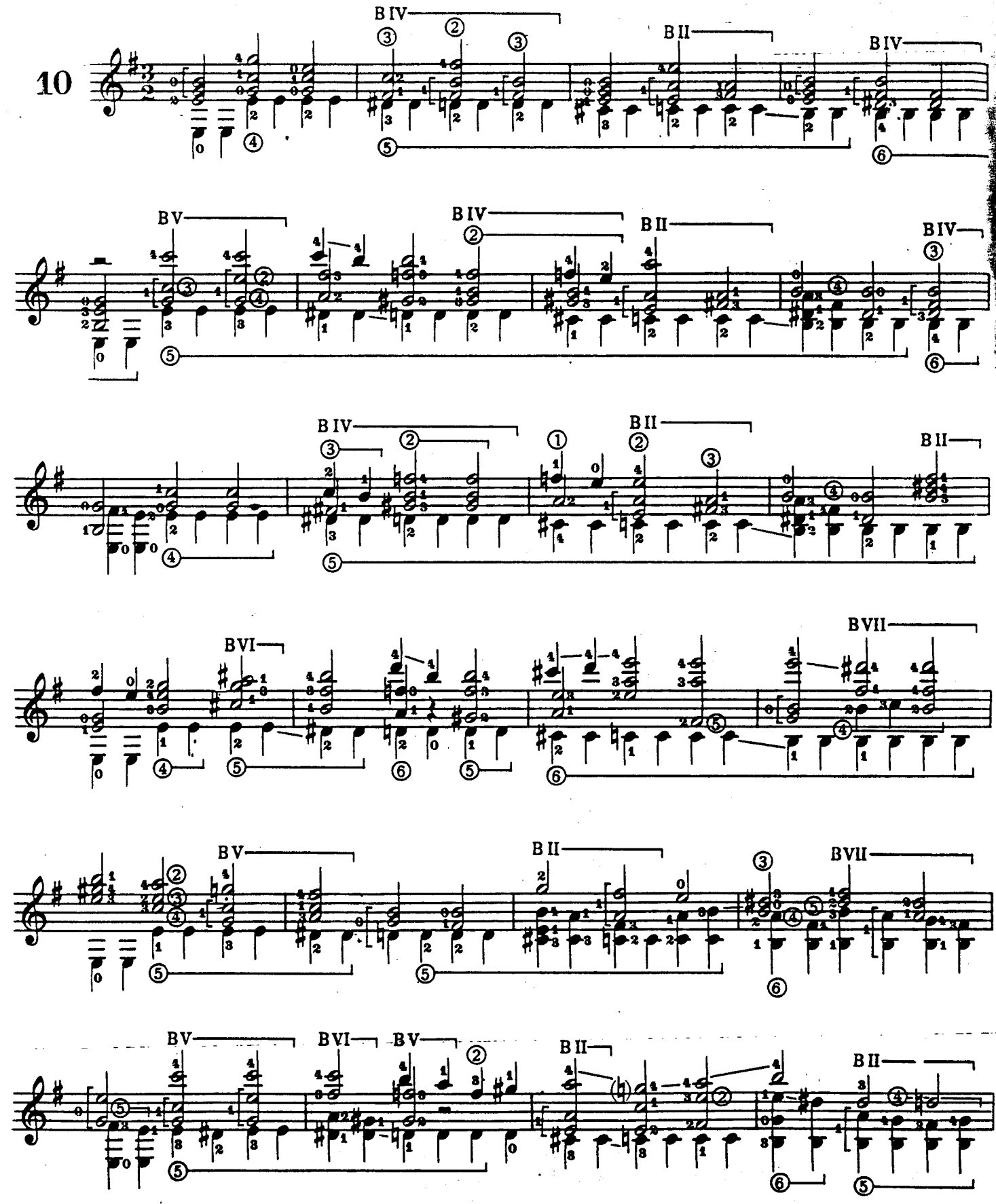
BOURRÉE
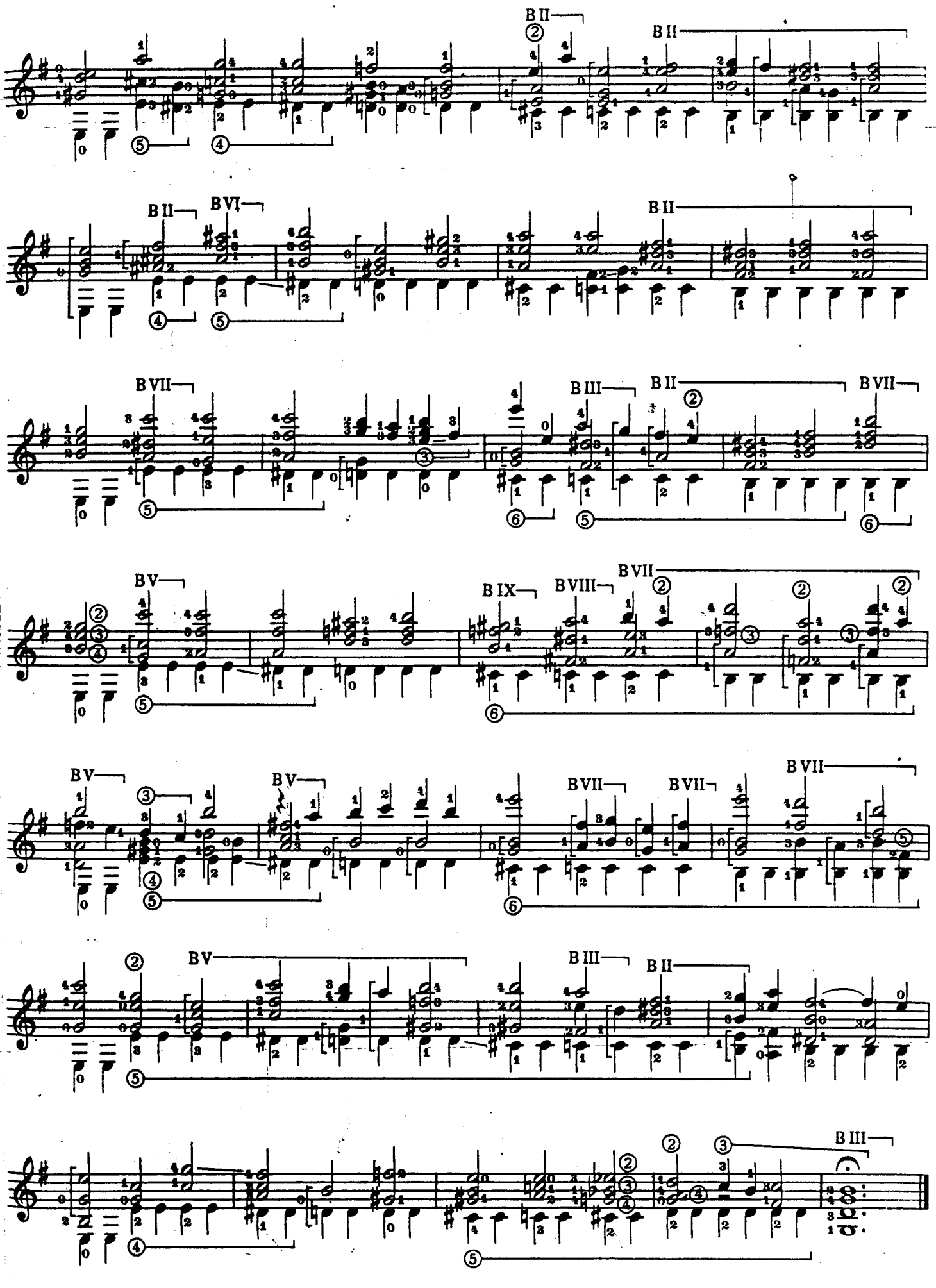



BIX
BVI
BIV
BII
BII
BV
BII
½BVII
½BVI
ff
p
BVII
f
BII
BII
BIV

J. S. Bach

CORO CRUCIFIXUS




B II
B II
B II
B VI
B II
B VII
B III
B II
B VII
B V
B IX
B VIII
B VII
B V
B V
B VII
B VII
B V
B III
B II
B III

СКЕРЦО (ШУТКА)
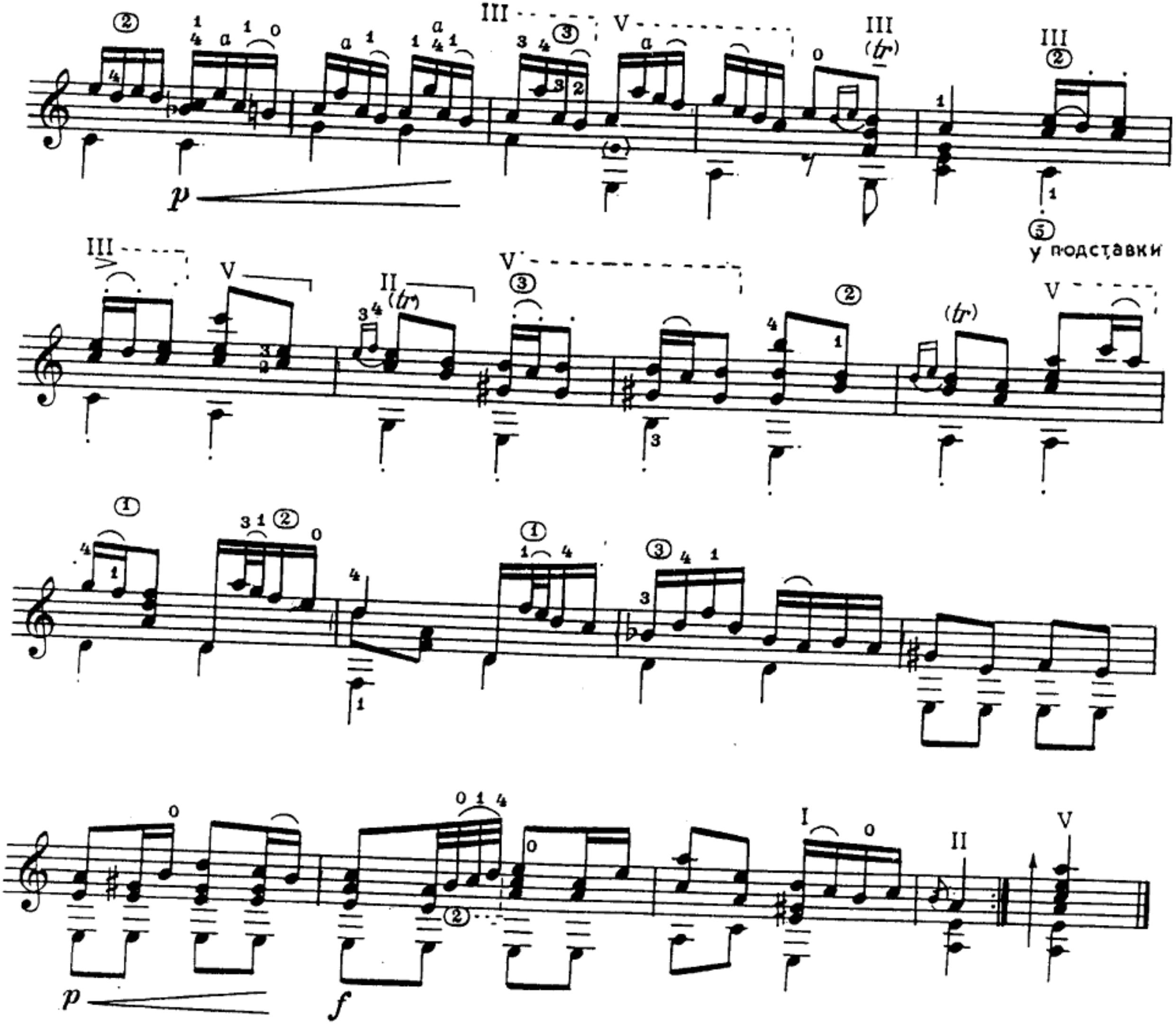
Из Сюиты №2

(переложение Дубовицкого)

И. С. БАХ

Allegro

f staccato
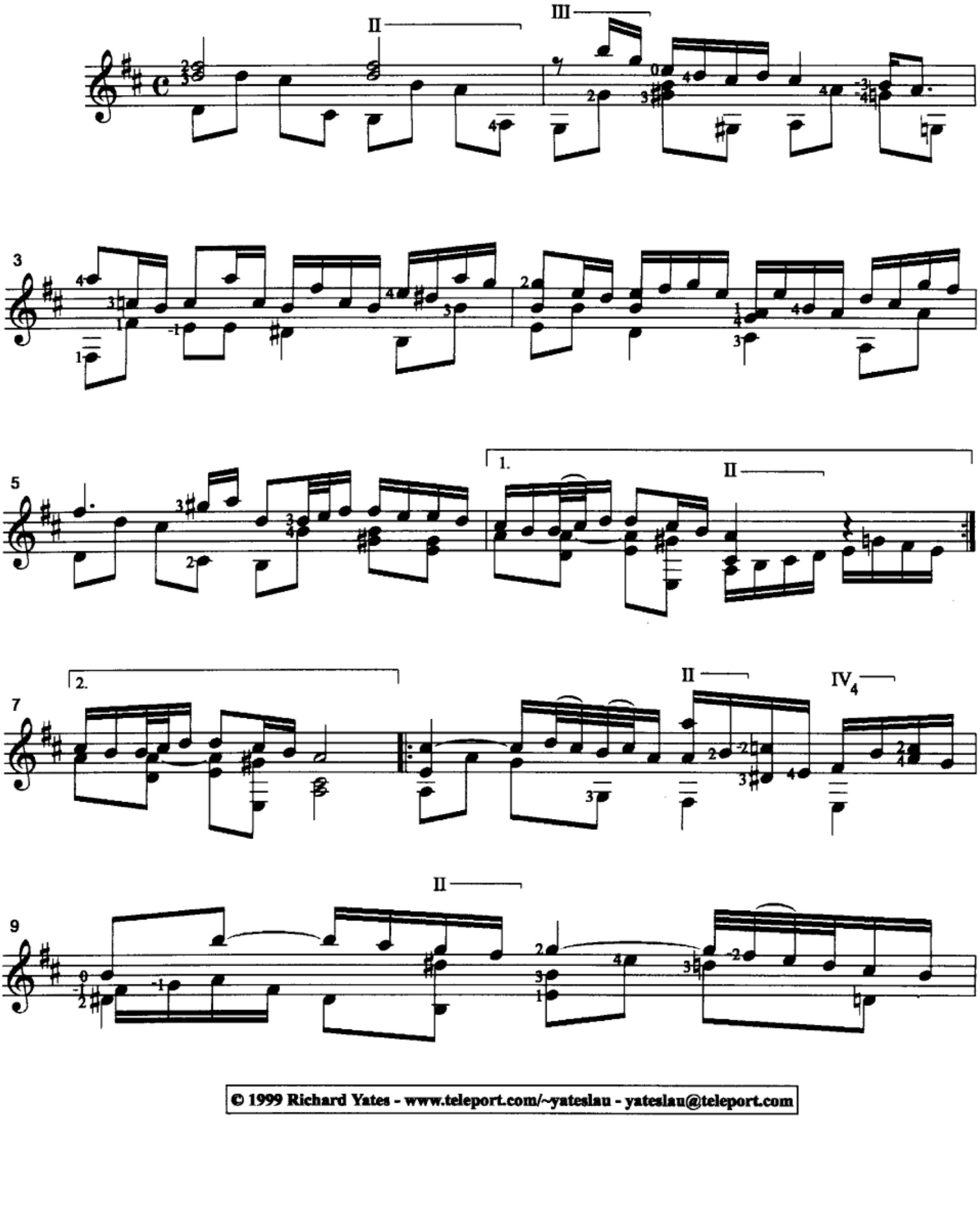

p
III
V
III (tr)
III
III
V
II (tr)
V
(tr)
V
5 у подставки
p
f

Air
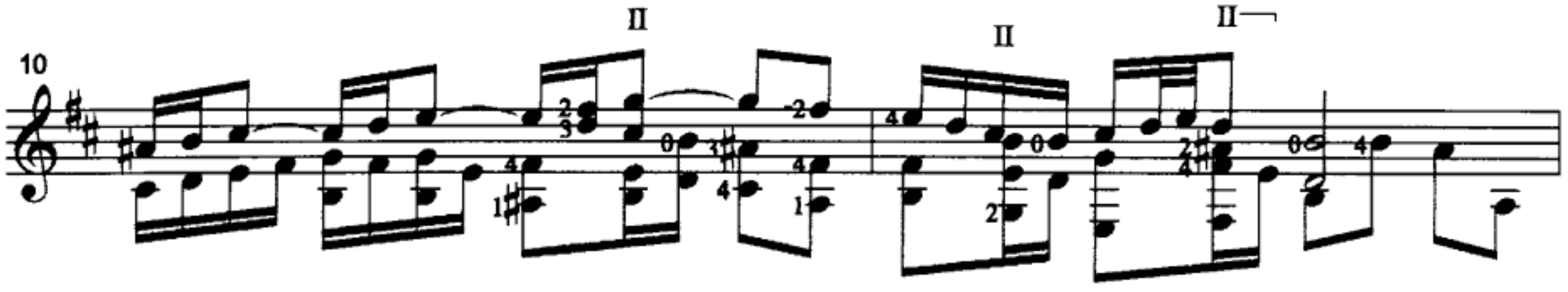
Orchestral Suite No. 3
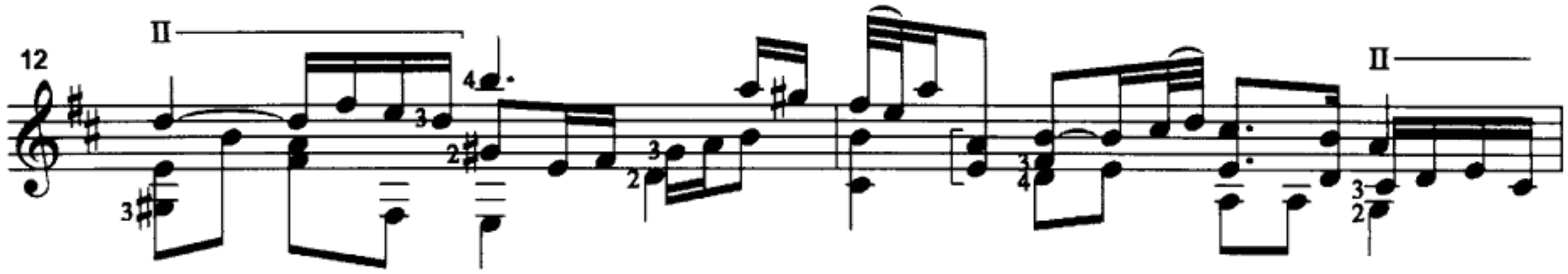
Transcribed for guitar
by Richard Yates
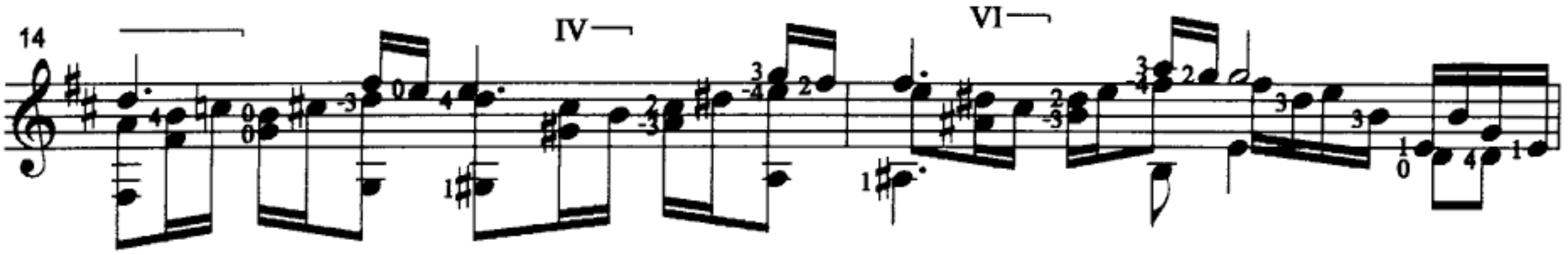
J.S. Bach
(1685-1750)
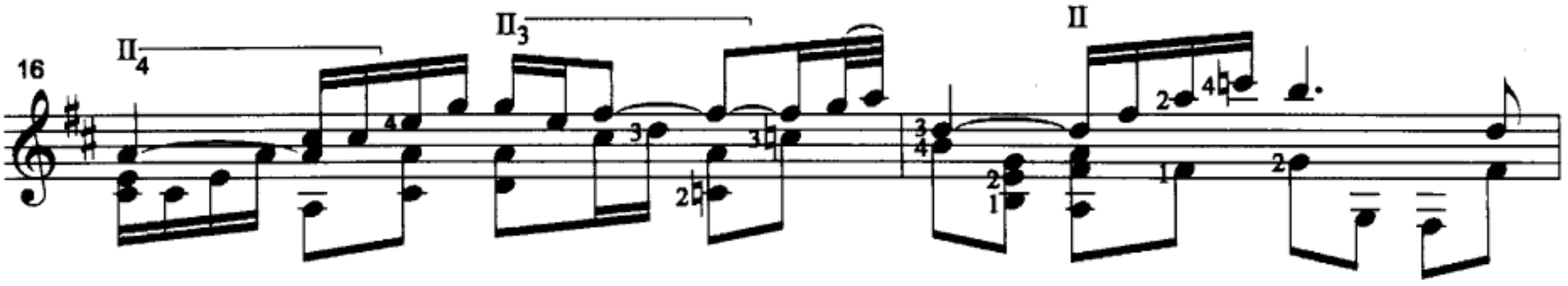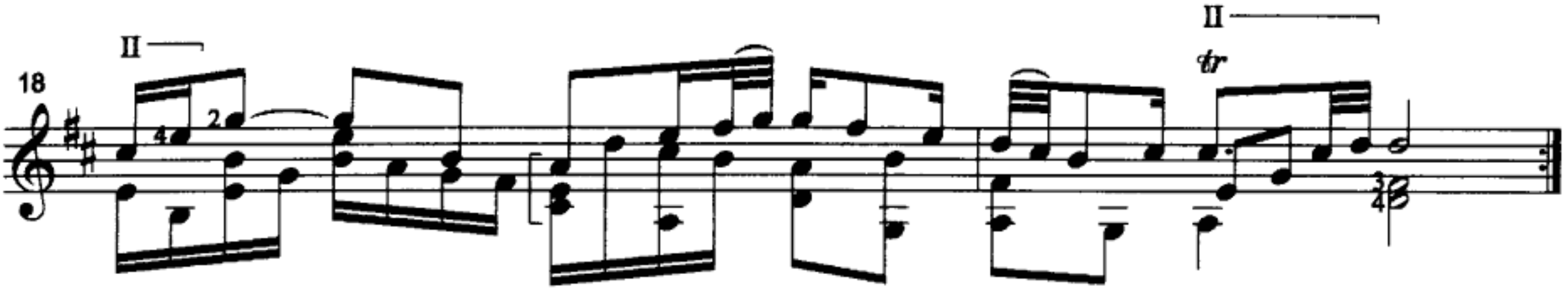


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10
II
II
II


12
II
II


14
IV
VI


16
II4
II3
II


18
II
tr

PRELUDE No. I

(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING
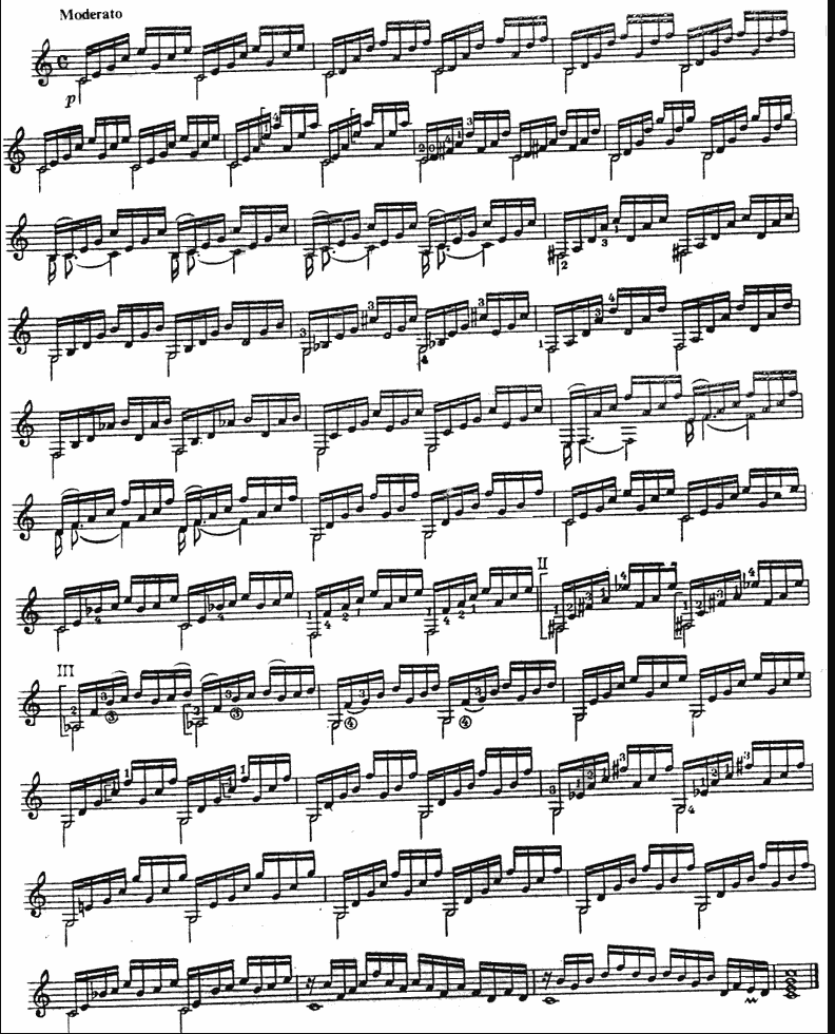
J.S. BACH

Tune the 6th string to "D"

ПРЕЛЮДИЯ №1

Из "Хорошо темперированного клавира"

И.С.БАХ



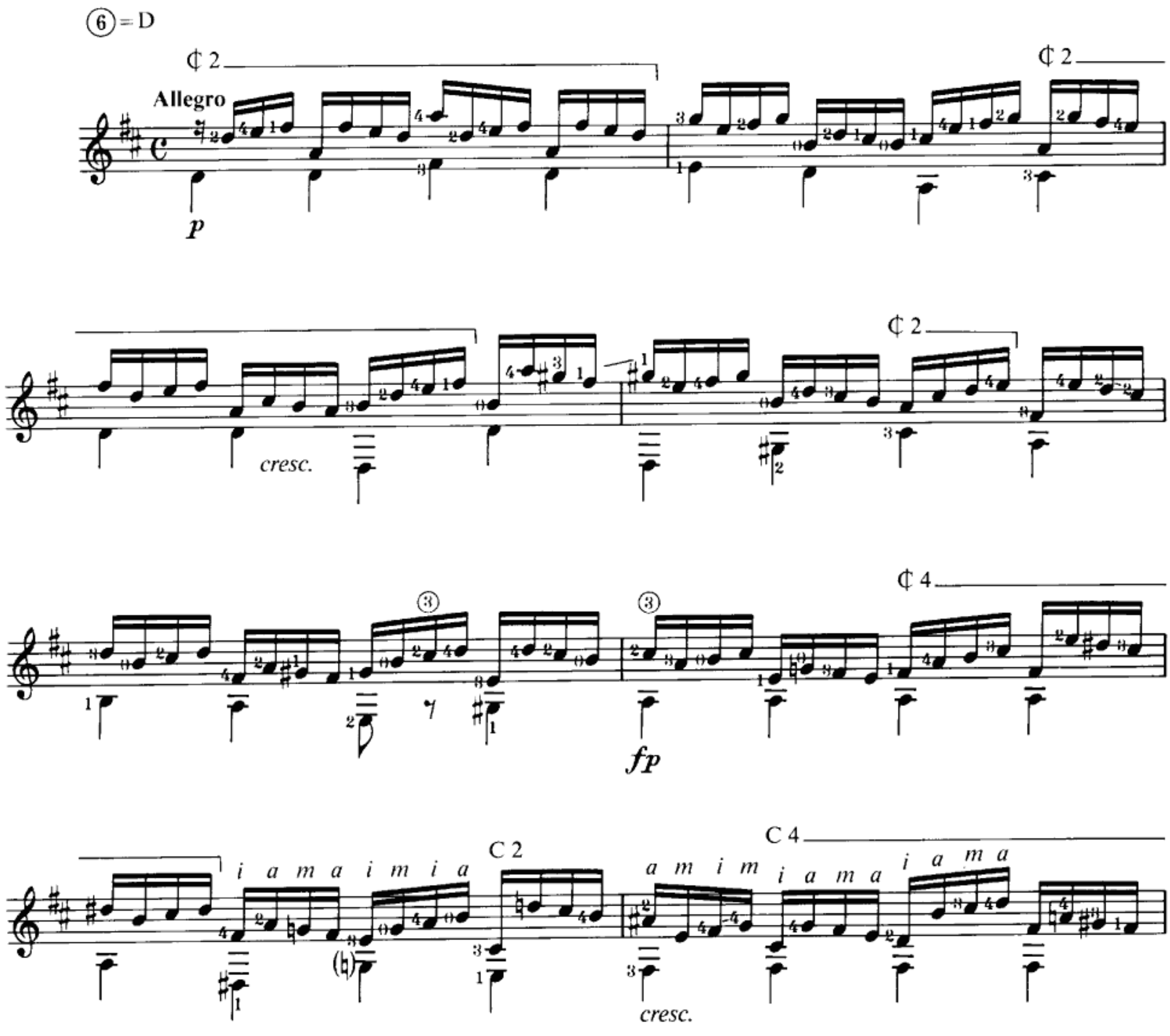
PRELUDE #5

Prelude #5 is taken from Book I of Bach's "Well-Tempered Clavier". This transcription calls for an advanced left-hand technique. Since this prelude was originally written for the harpsichord, a brighter free-stroke technique is best suited to the style of the piece.

I find that the best way to memorize the contrapuntal writing so often used by Bach is to split the piece into numerous small sections. In this case, I suggest that you make the divisions every two to four measures. If you get a sudden memory lapse while playing in front of friends or a concert audience, you can always jump to the next section and continue, rather than stumbling around to find your place or starting from the beginning. This technique has saved my life more than once and is used by many performers to memorize lengthy pieces that have no natural or obvious sectional breaks.

The long scale at the end is called a "cadenza" and is a good legato exercise. Practise it very slowly and play all the notes smoothly and evenly.

J. S. Bach
transcribed by R. Fortin



C 4 C 2

f

dim.

p

i m a m i

cresc.

C 5

cresc.

C 5 ¢ 2

¢ 7 C 5

¢ 2 C 2

f

ff

i m a i

m i a m

C 2

Meno allegro

¢ 2

mf

sf
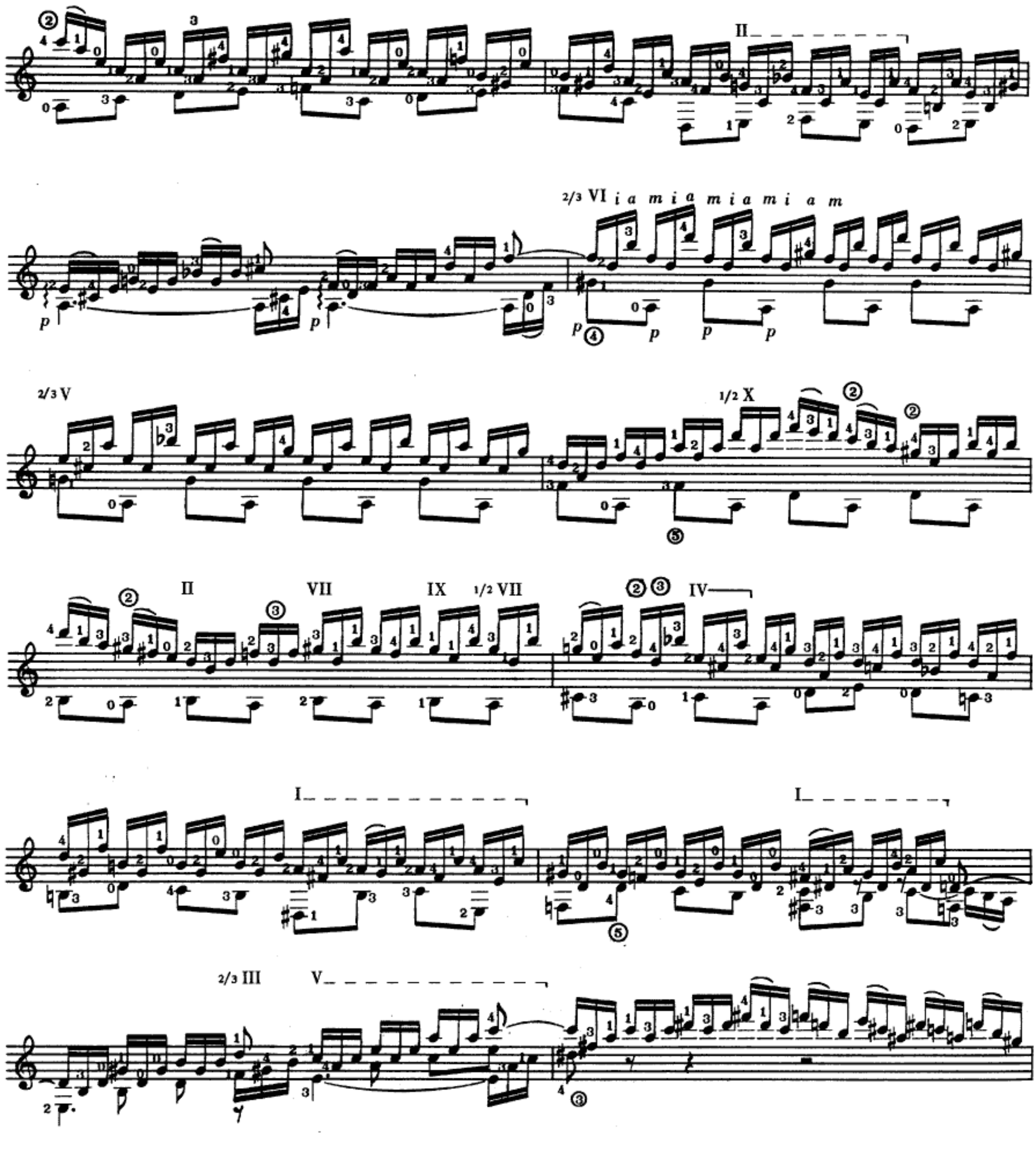
PRELUDE No. VI

(Well-Tempered Clavier)

Transcribed for Guitar by
CHRISTOPHER PARKENING

J.S. BACH

Tune the 6th string to "D"


II
2/3 VI i a m i a m i a m i a m
p
2/3 V
1/2 X
II
VII
IX
1/2 VII
IV
I
I
2/3 III
V
V
II

PRELUDIO VIII

(Dal Clavicembalo ben temperato)

GIOVANNI SEBASTIANO BACH
Trascrizione di LUIGI SCHININÀ

Lento moderato

cresc.

p

f

dim.

Proprietà per tutti i paesi EDIZIONI BÈRBEN - Ancona - Italia
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E. 1102 B.

½B V ½B VII ½B V B IV

I

f

V

ff

II

B IV B V B VIII B VII

I

B I II

VII I

dim.

½B IV II
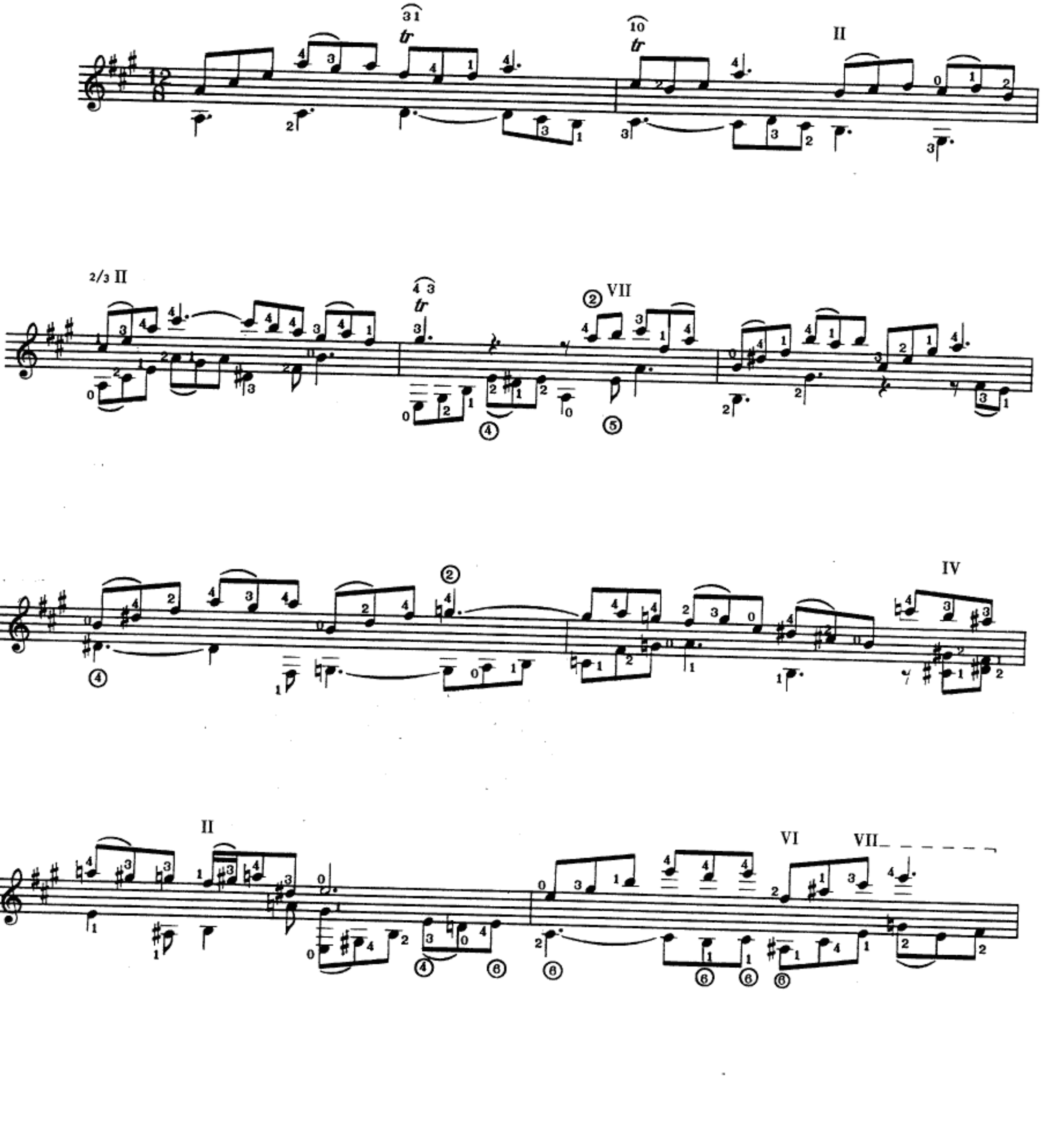
pp *rall. . . .* *ppp*

PRELUDE No. IX

(Well-Tempered Clavier)

Transcribed for Guitar by
KRES AMELOTTE

J.S. BACH
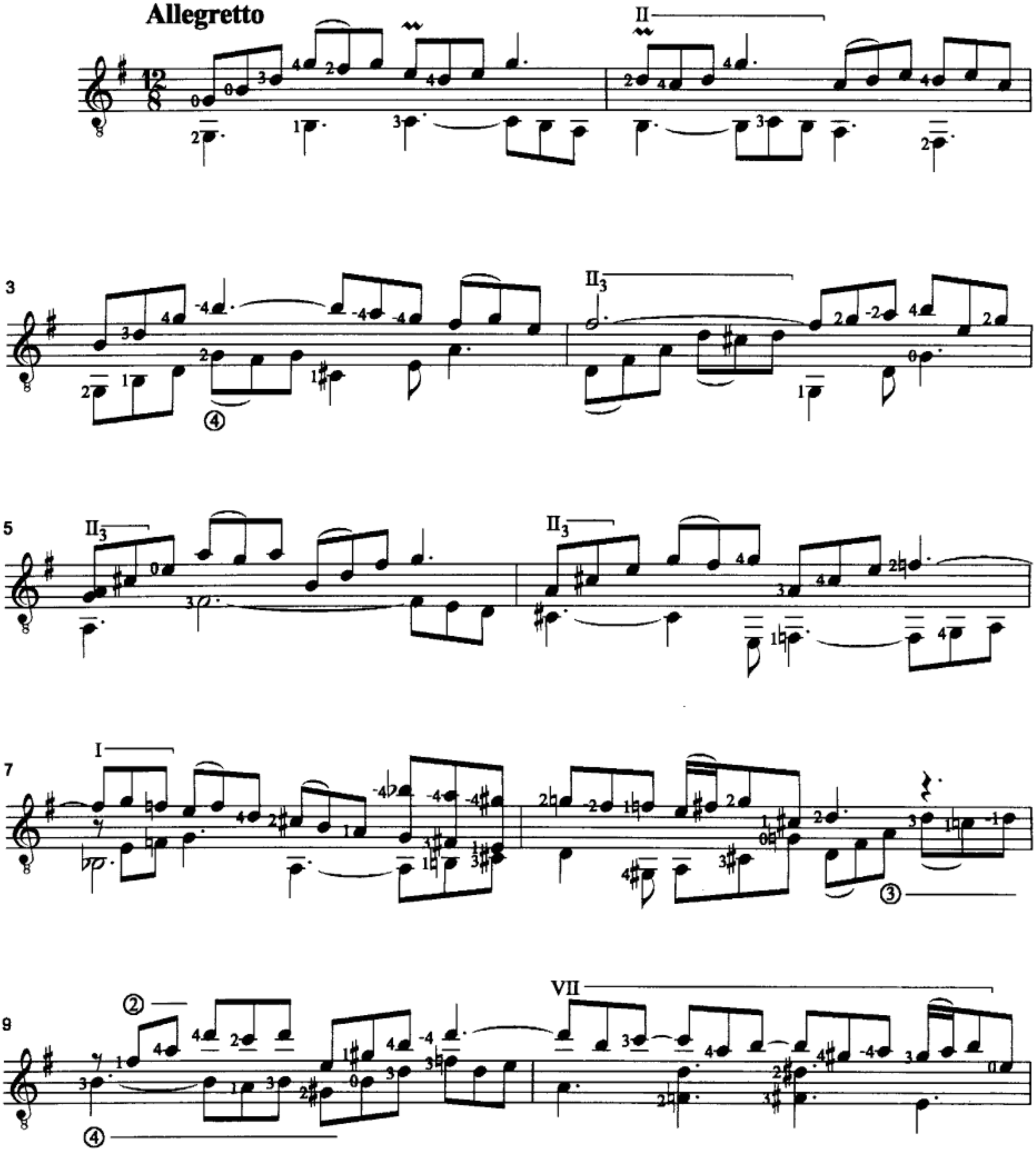


PRELUDE No.9

Well Tempered Clavier Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Allegretto



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11

13

15

VII

17

20

II

22

III
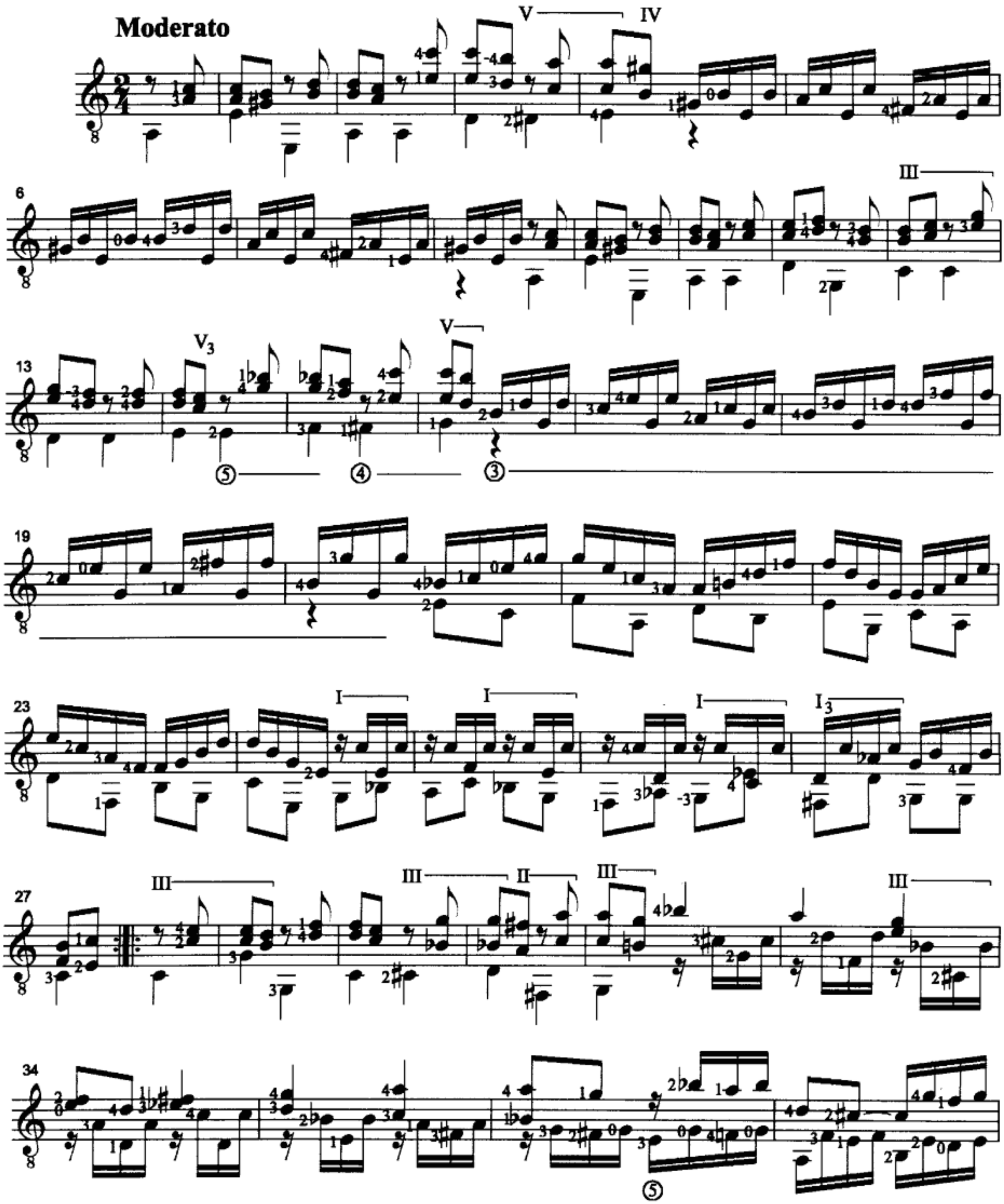
PRELUDE No.12

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Moderato



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38

42

46

50

54

58

62

66
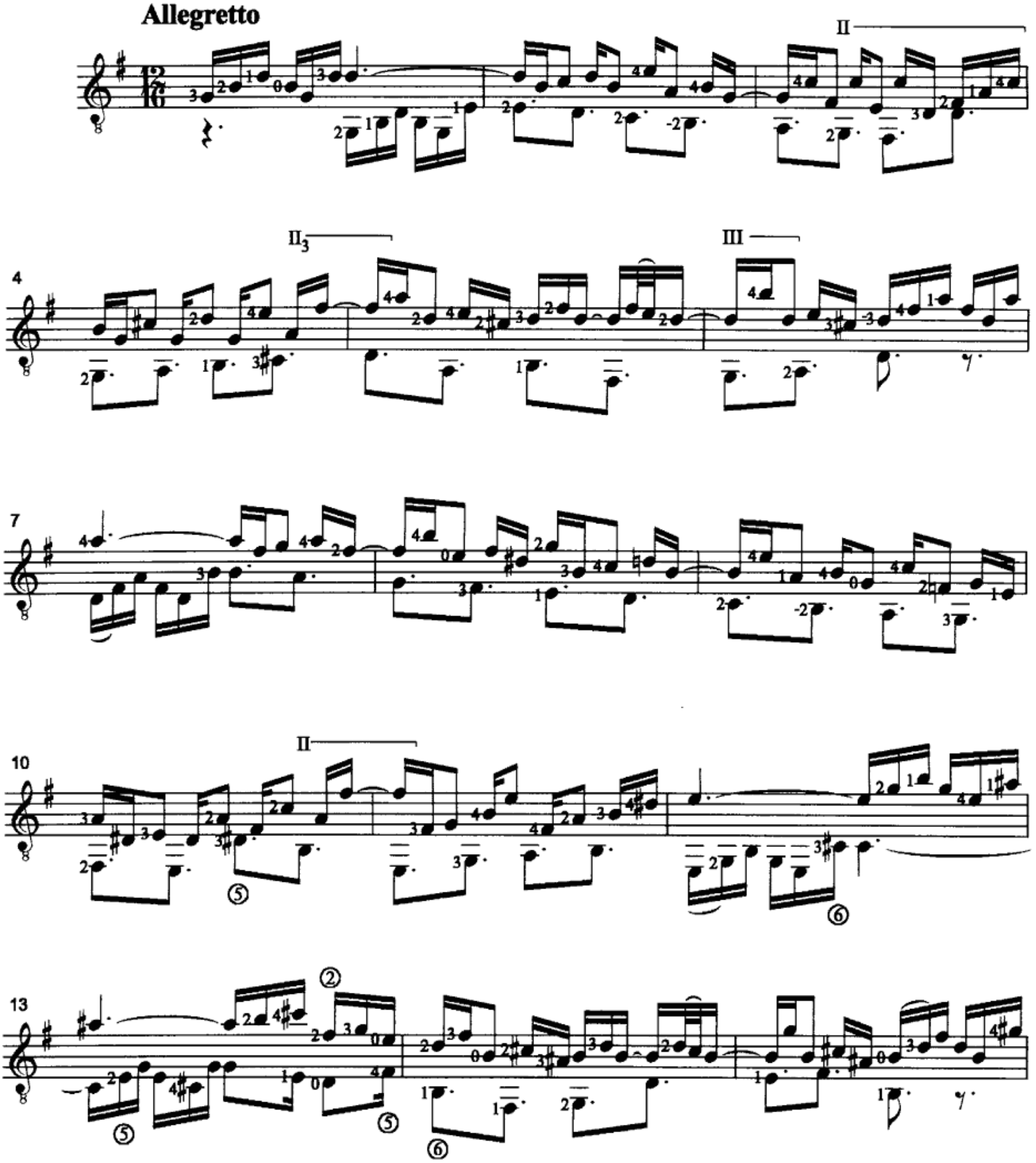
PRELUDE No.13

Well Tempered Clavier - Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685 - 1750)

Allegretto



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16

19

II3 VII V3

22

25
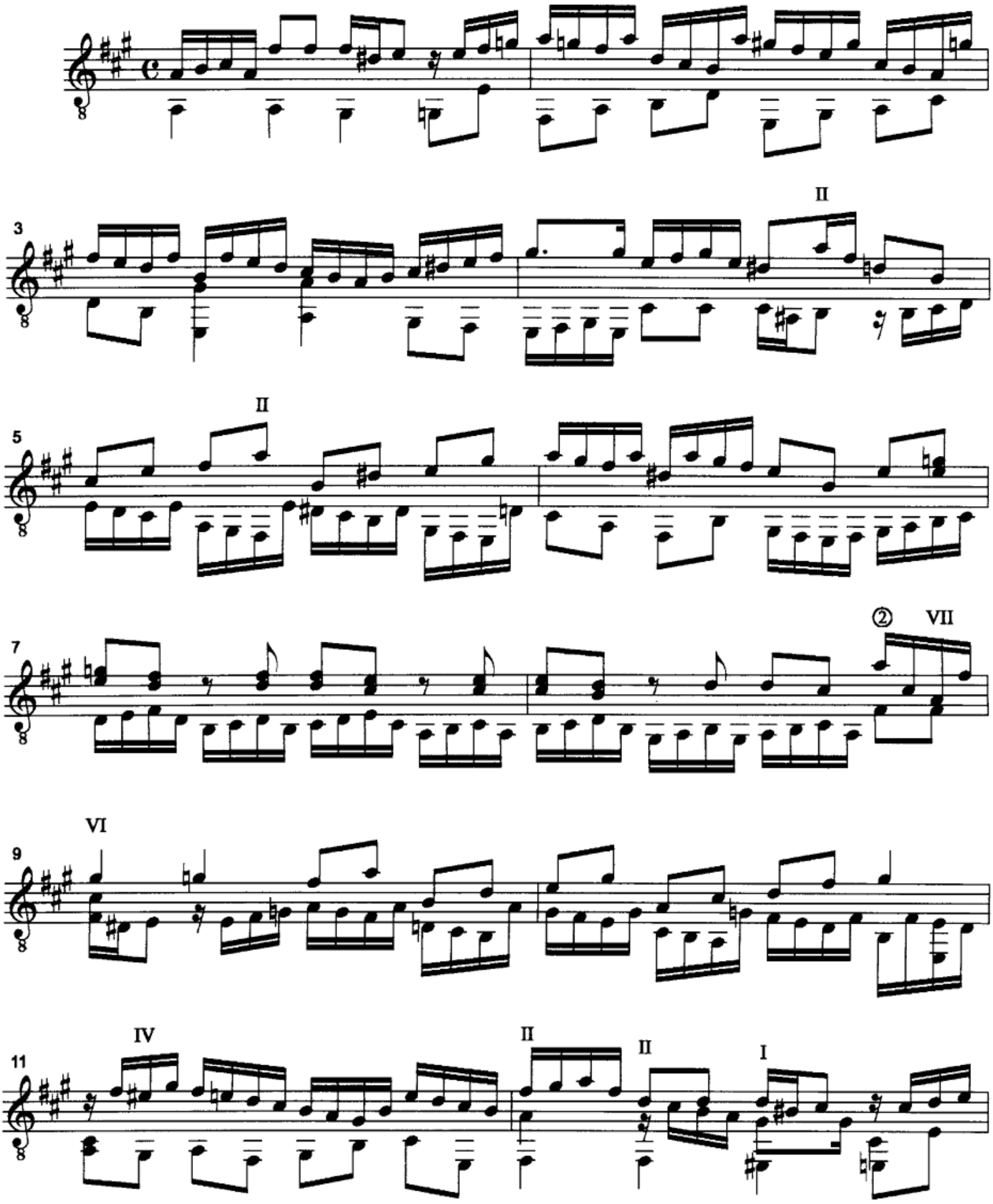
28

PRELUDE No.19

Well Tempered Clavier - Book 1

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)



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13

II

② VII

15

17

II

19

21

23
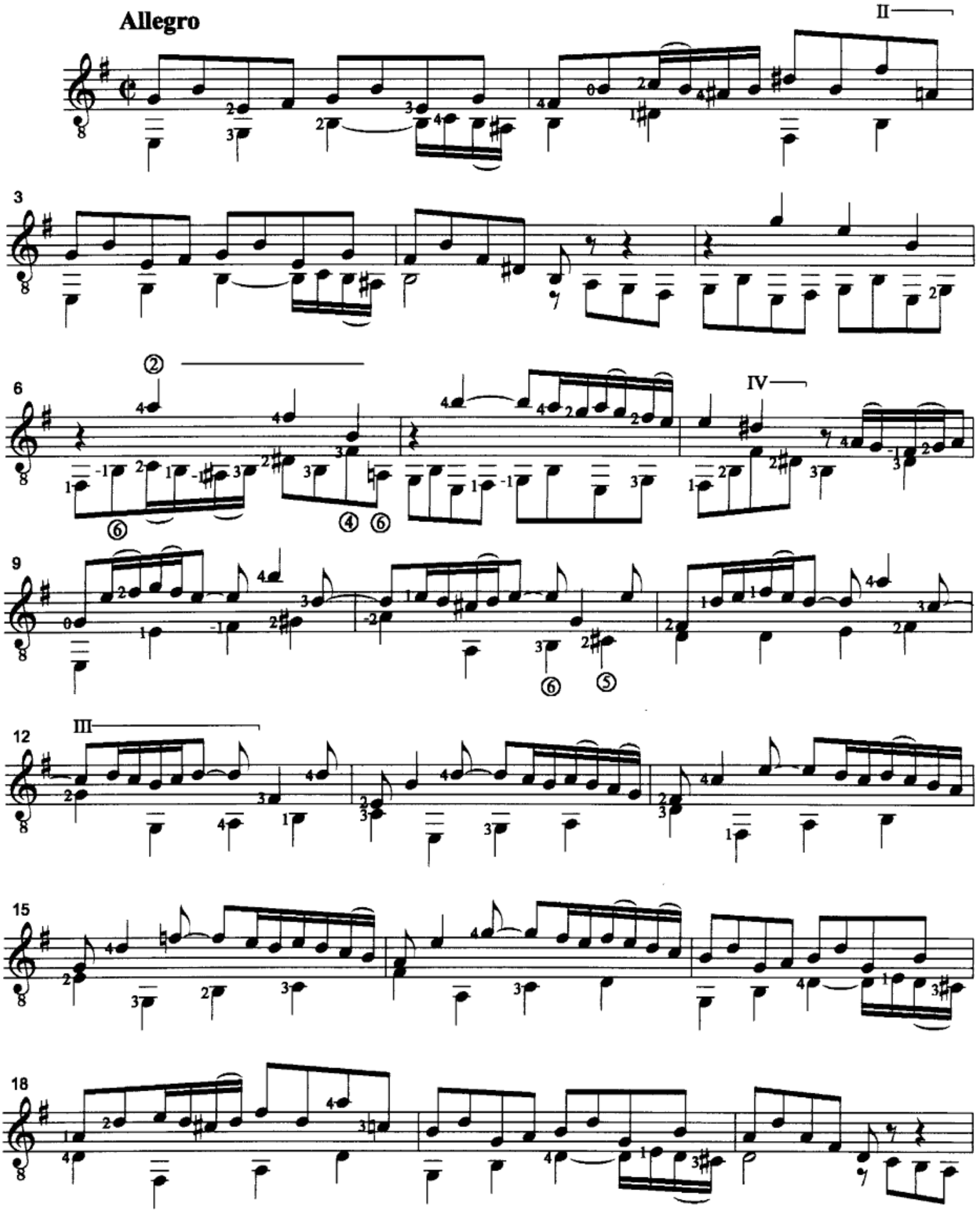
PRELUDE No.24

Well Tempered Clavier Book 2

Transcribed for guitar
by Richard Yates

J.S. Bach
(1685-1750)

Allegro



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21

24

27

30

33

36

39

42

45

48

51

IV

54

⑥

57

60

II
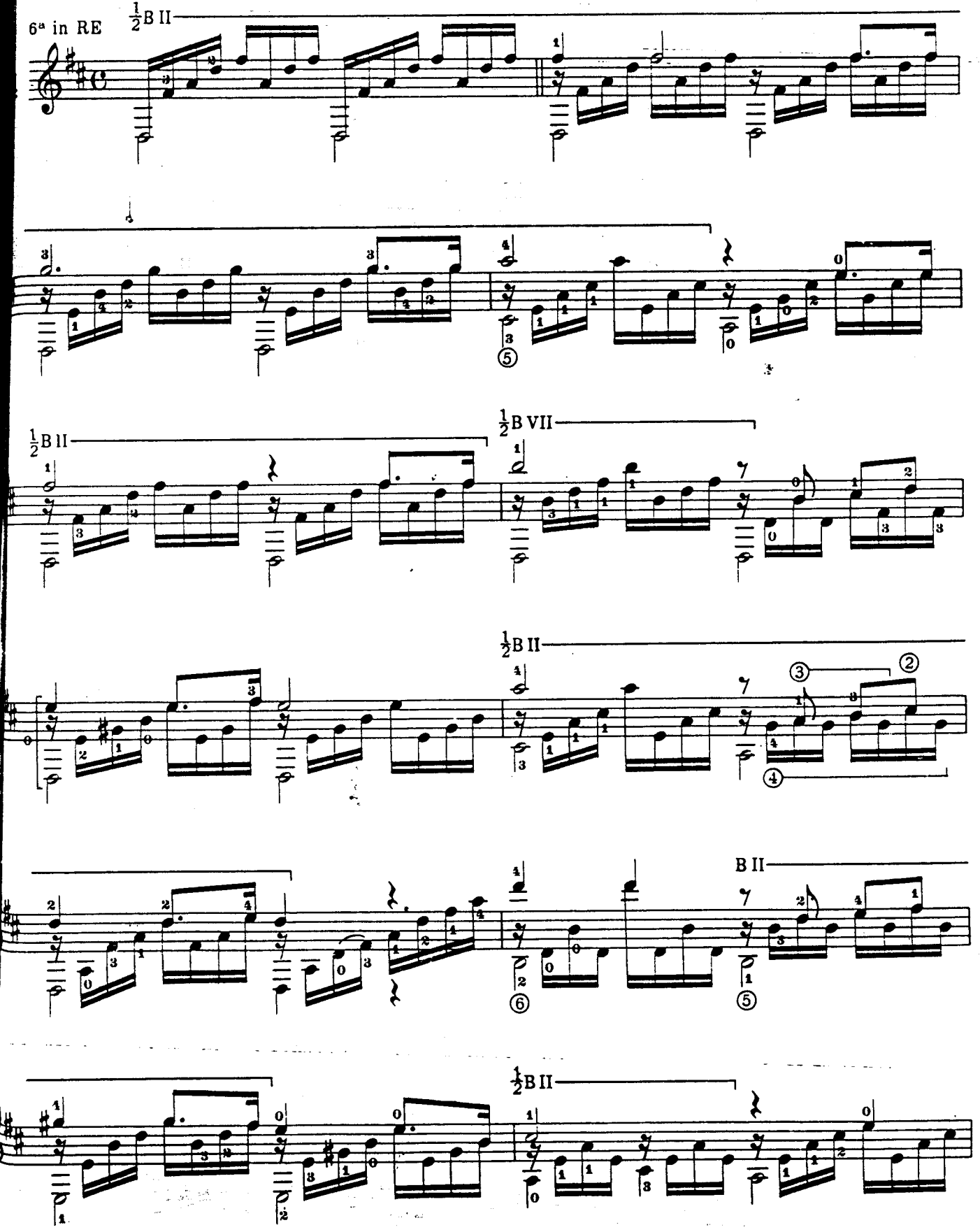
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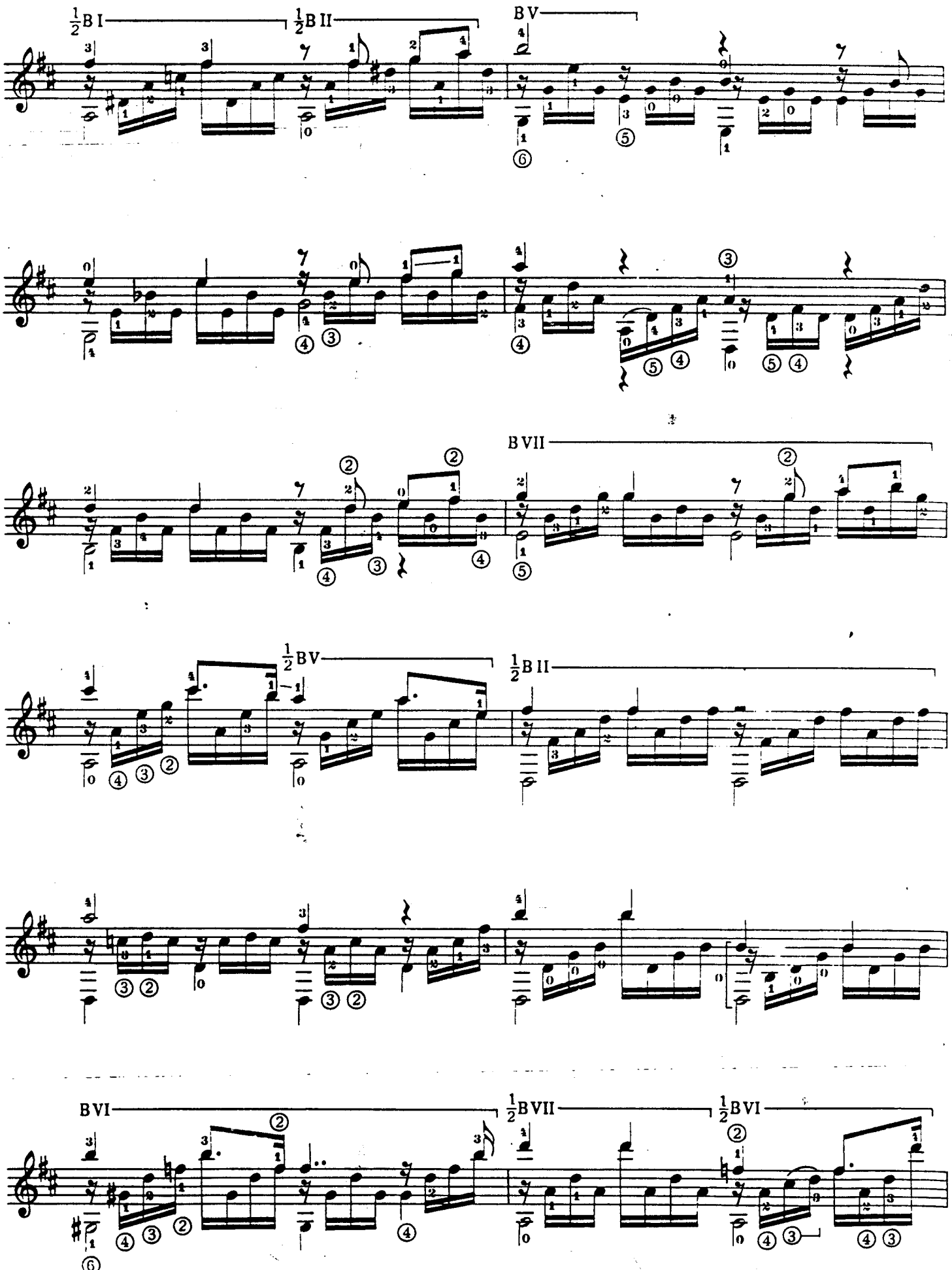
VI
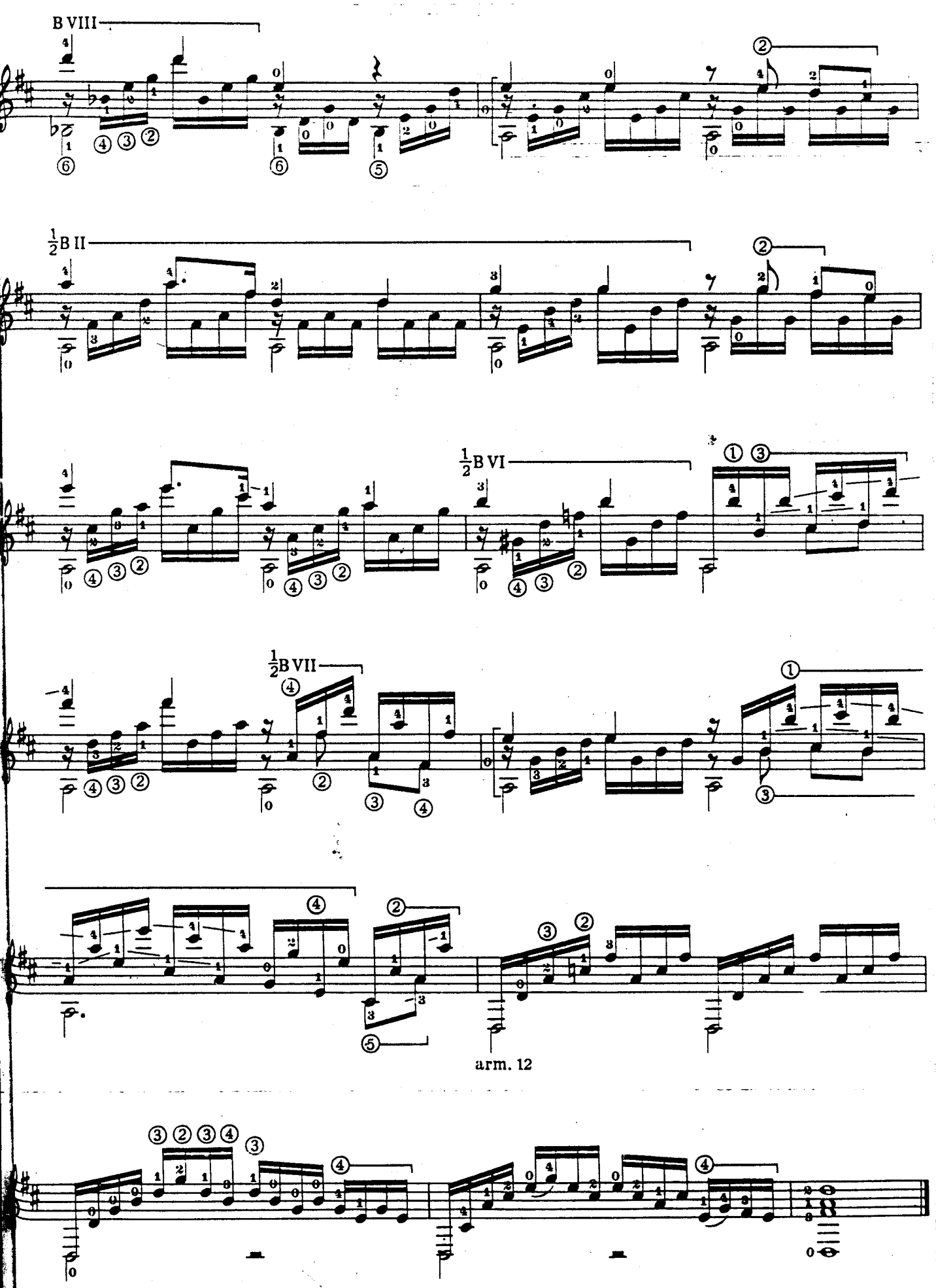
II

Bach - Gounod

AVE MARIA




½B I
½B II
B V
B VII
½B V
½B II
B VI
½B VII
½B VI
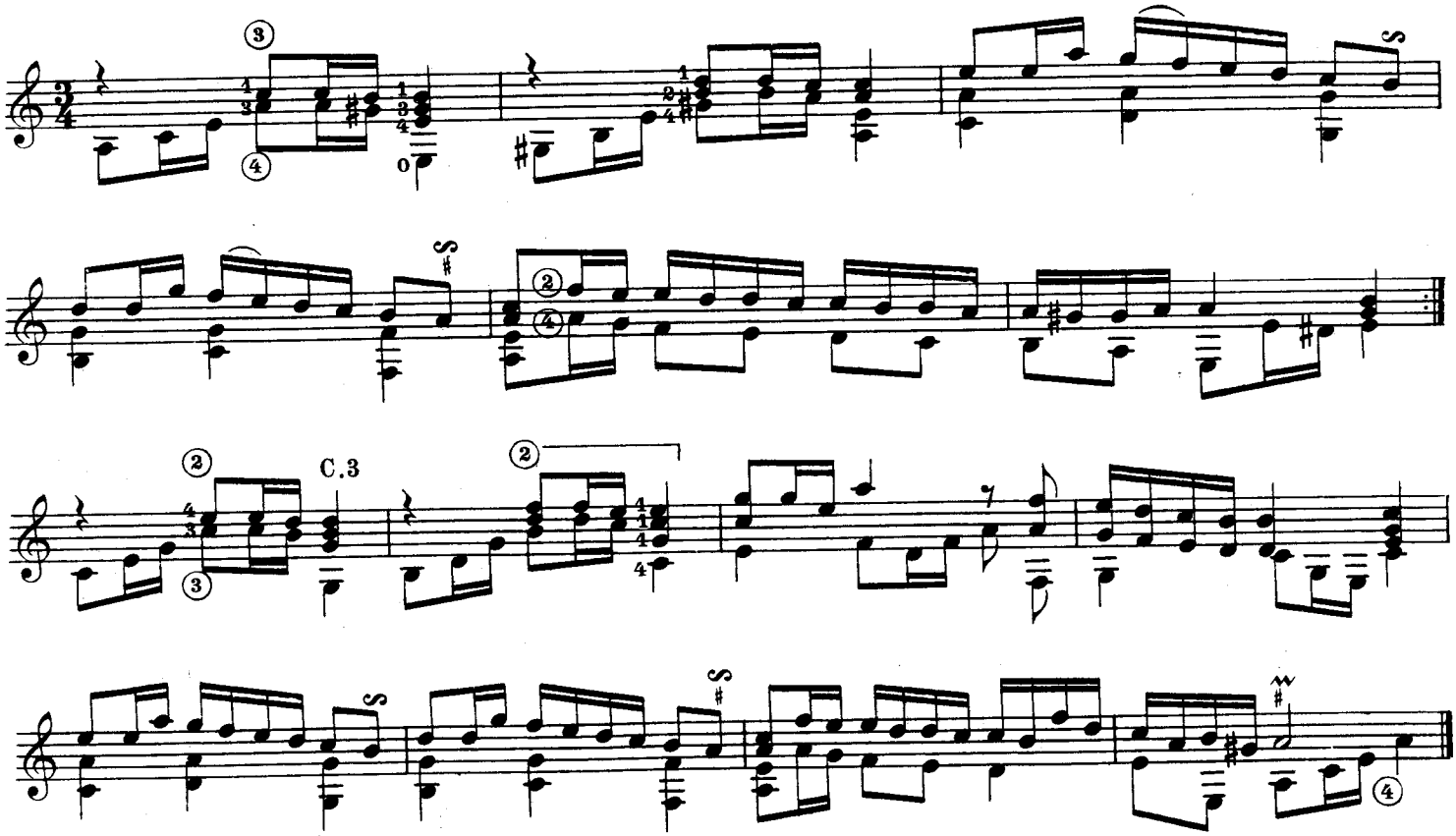

B VIII
½B II
½B VI
½B VII
arm. 12

Two Pieces
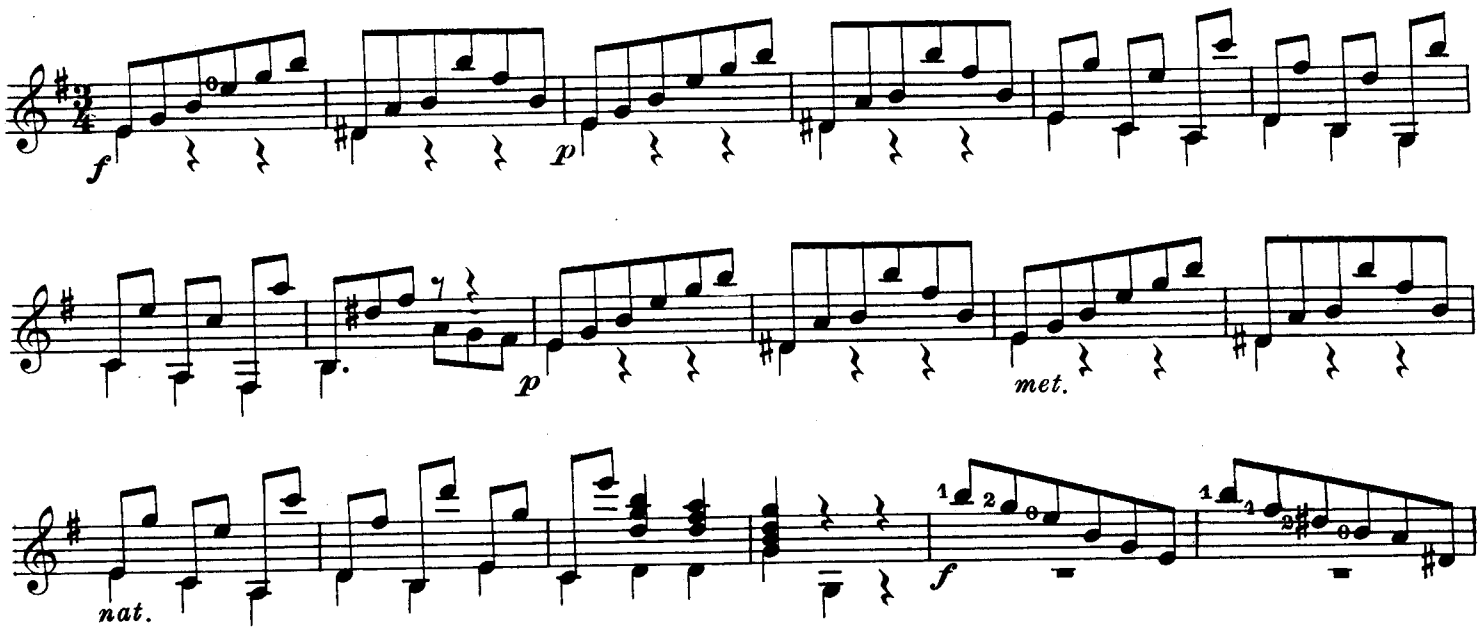
Arranged and edited
by Siegfried Behrend

Karl Philipp Emanuel Bach
(1714-1788)
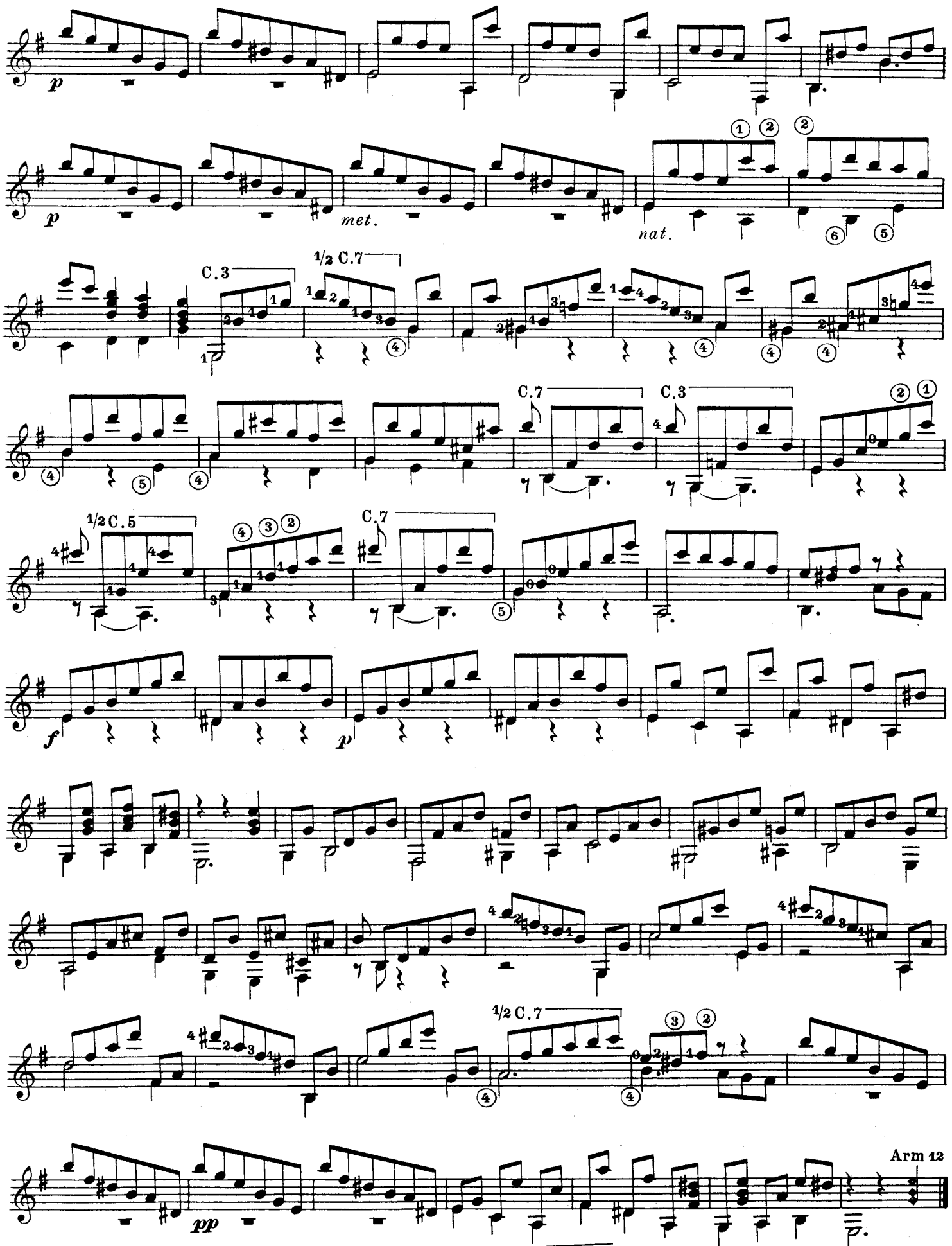
1. Alla Polacca
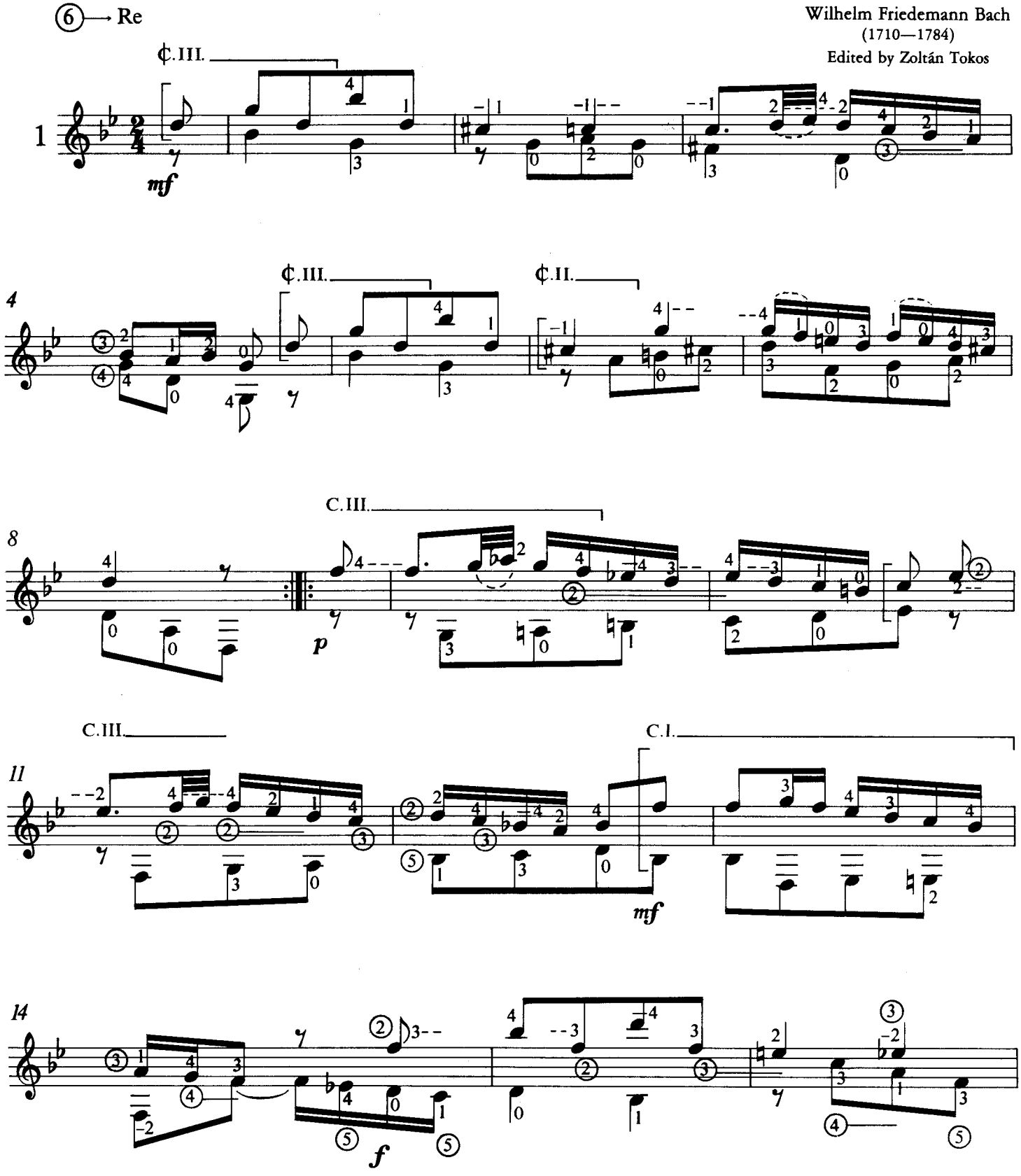


2. Presto

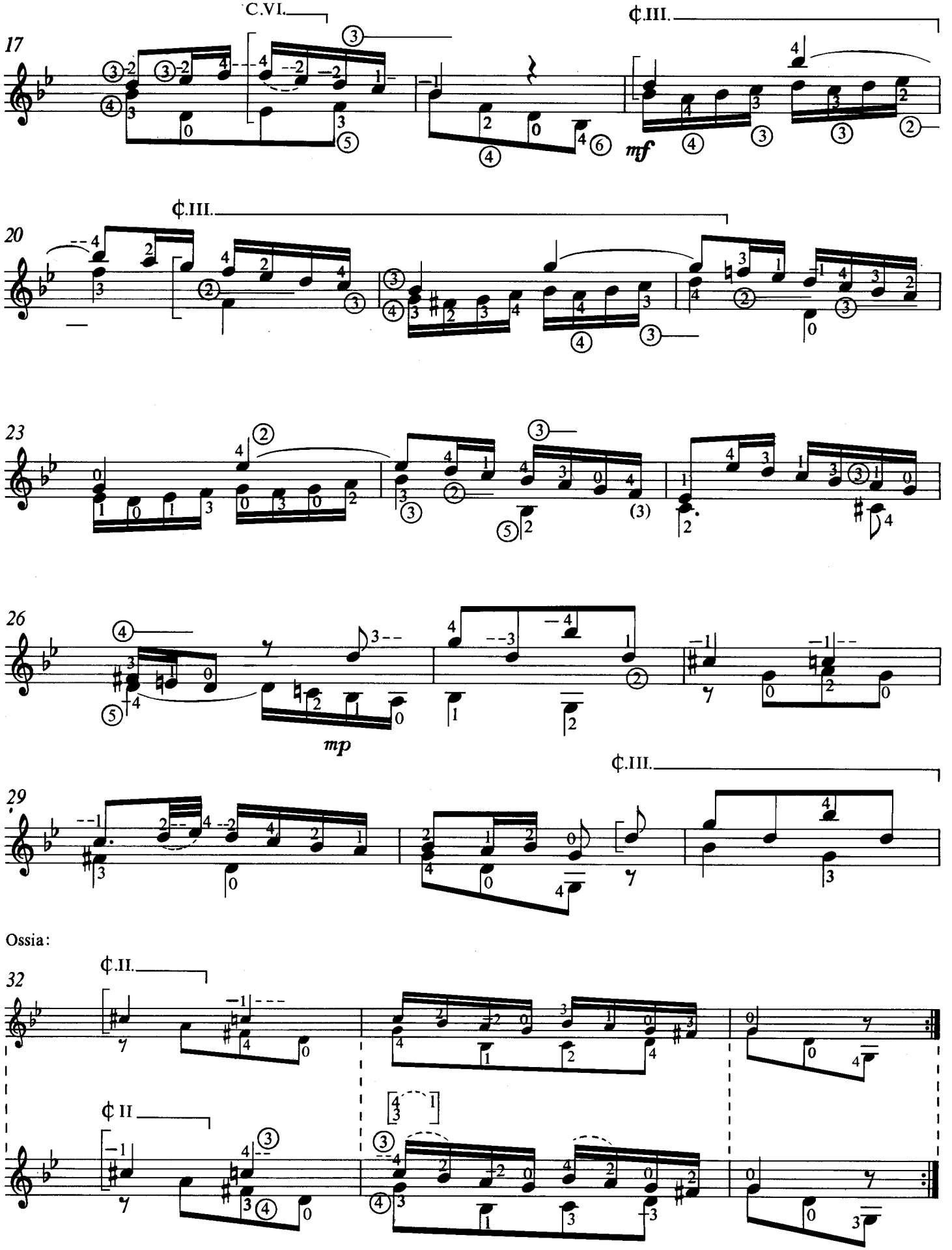


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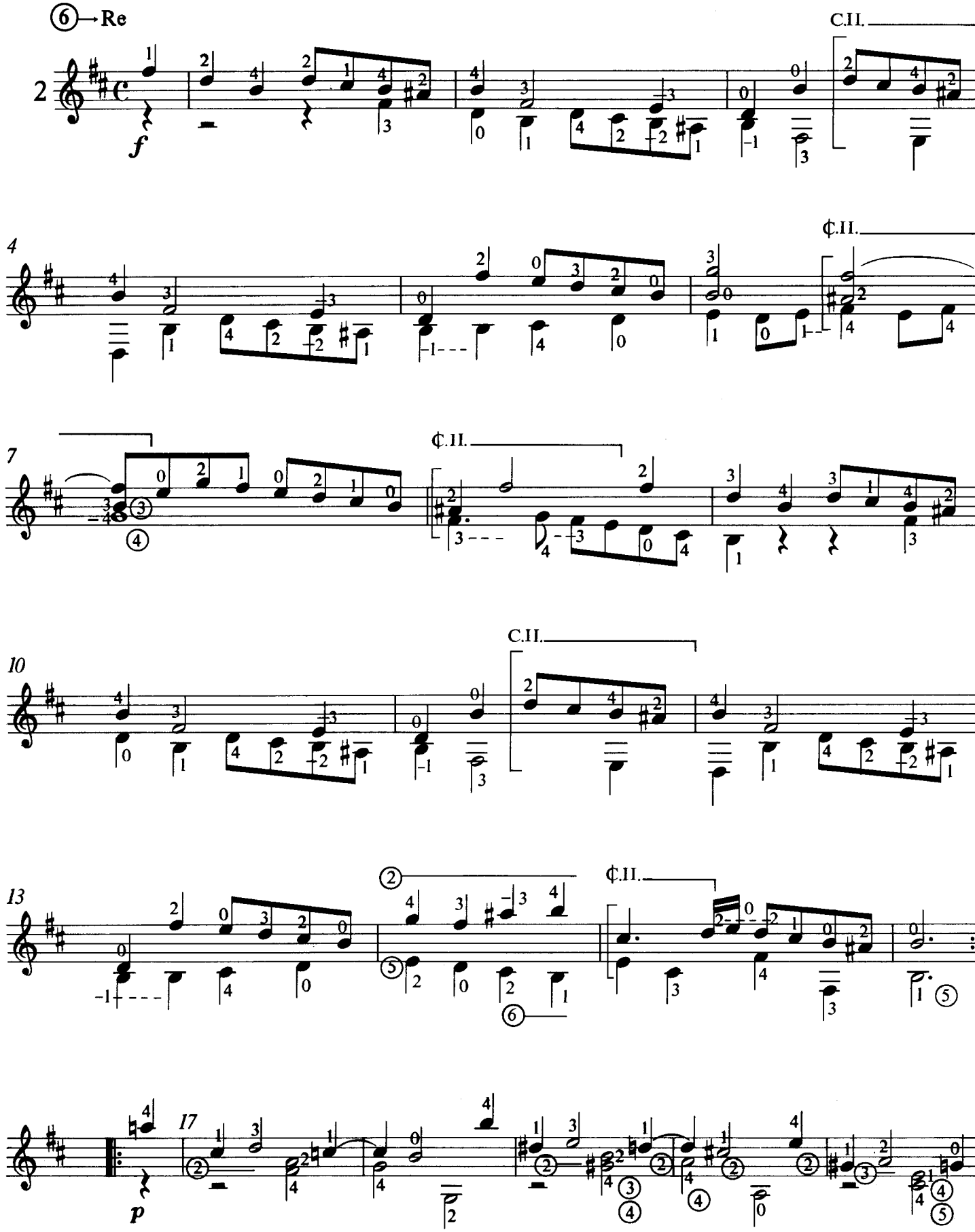

p
p
met.
nat.
1/2 C.7
C.3
C.7
C.3
1/2 C.5
C.7
f
p
1/2 C.7
pp
Arm 12
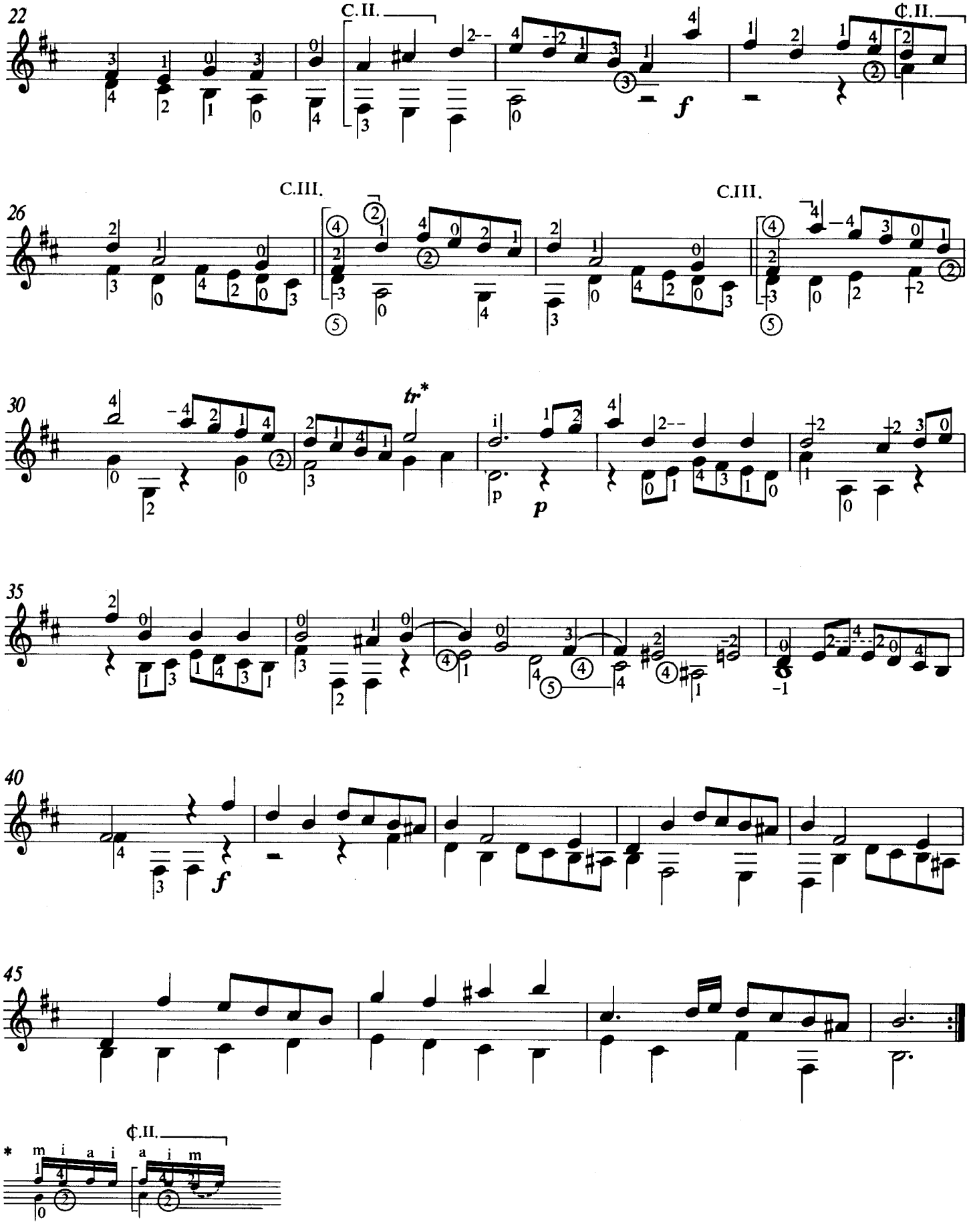
ALLEGRO


6 → Re
Wilhelm Friedemann Bach
(1710—1784)
Edited by Zoltán Tokos
C.III.
mf
1
C.III.
C.II.
4
C.III.
p
8
C.III.
C.I.
mf
11
f
14
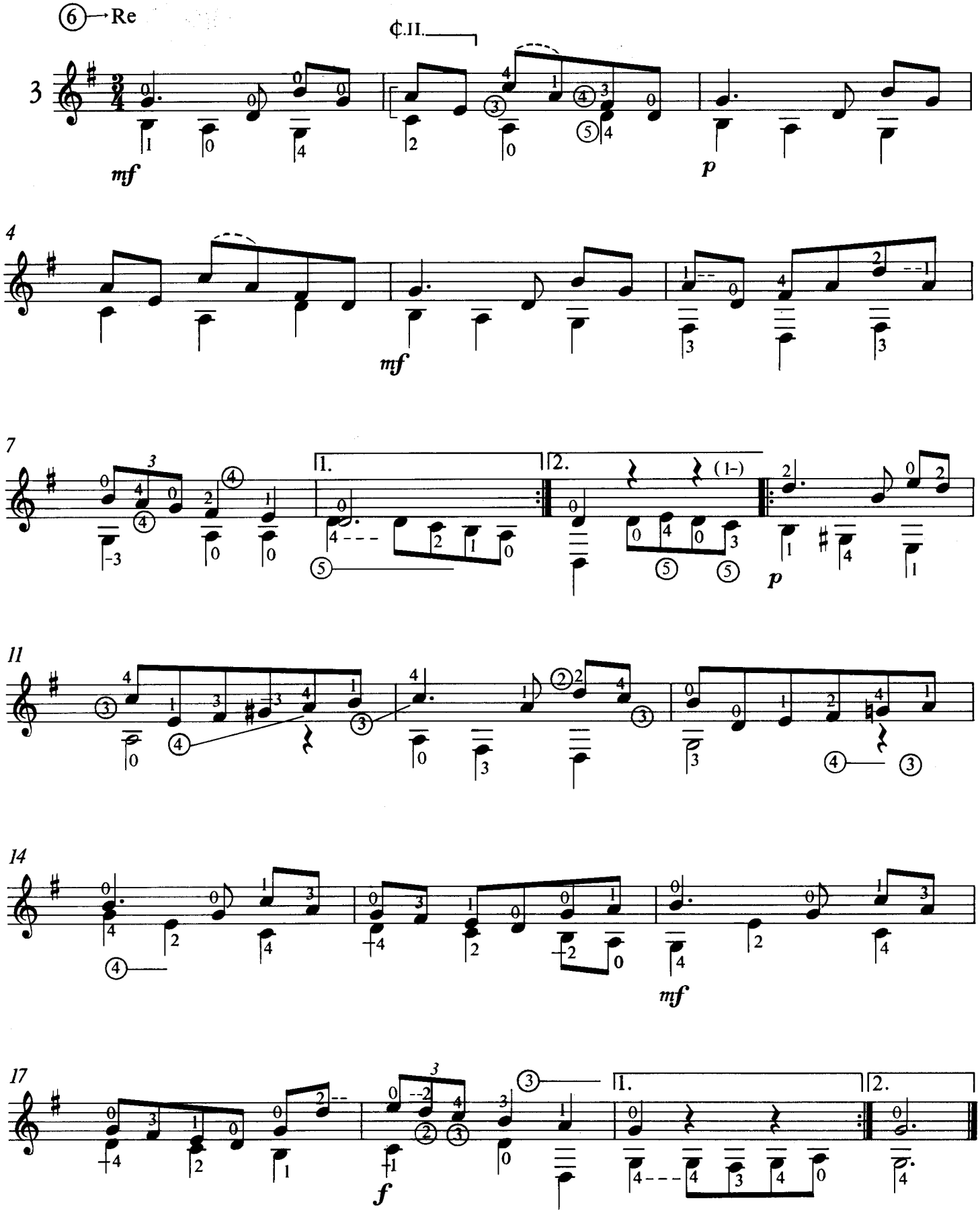

C.VI.
¢.III.
17
mf
¢.III.
20
23
(3)
26
mp
¢.III.
29
Ossia:
¢.II.
32
¢ II

BOURRÉE
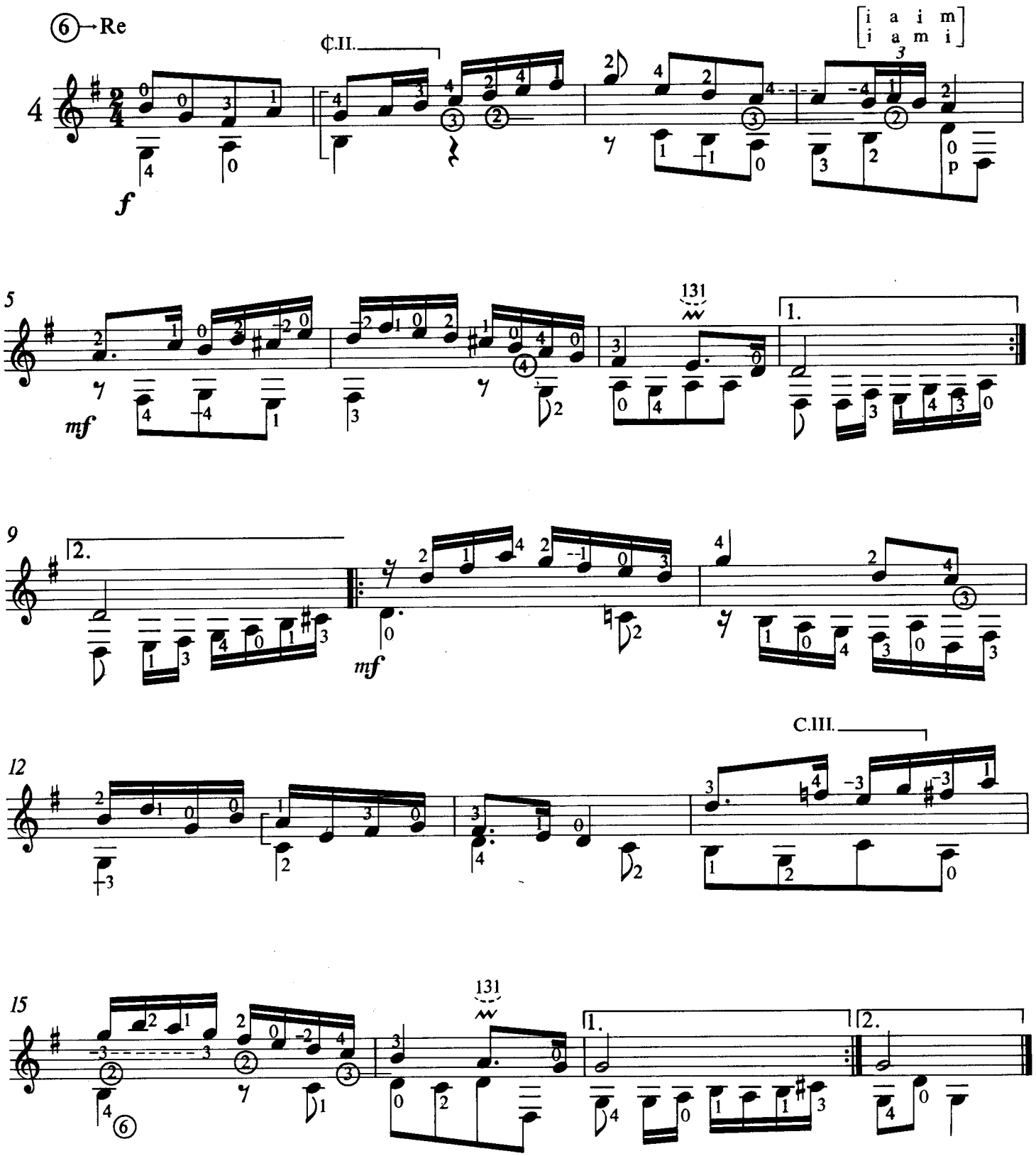



22
C.II.
¢.II.
f
26
C.III.
C.III.
30
tr*
p
35
40
f
45
¢.II.
* m i a i a i m
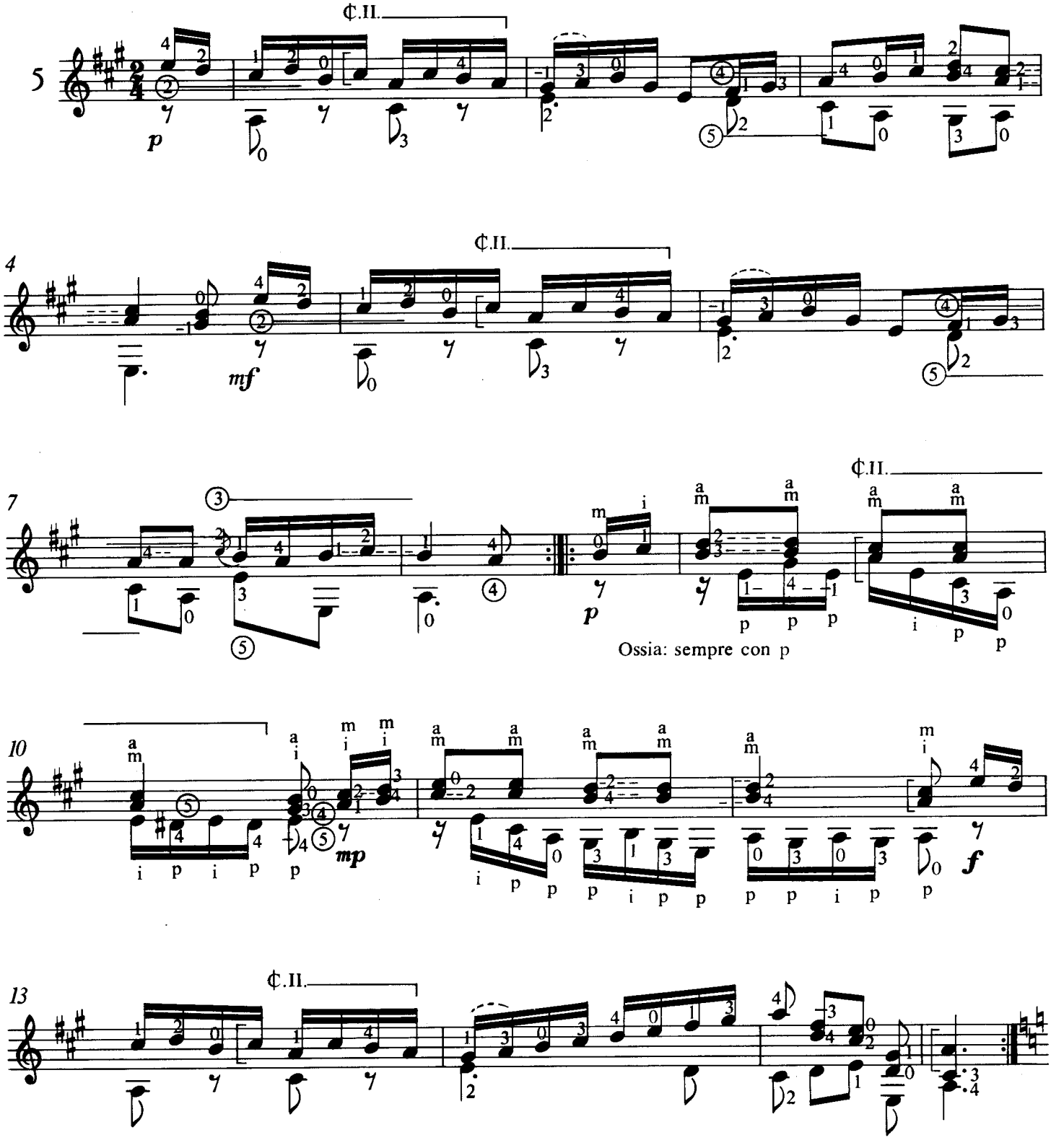
MENUETT

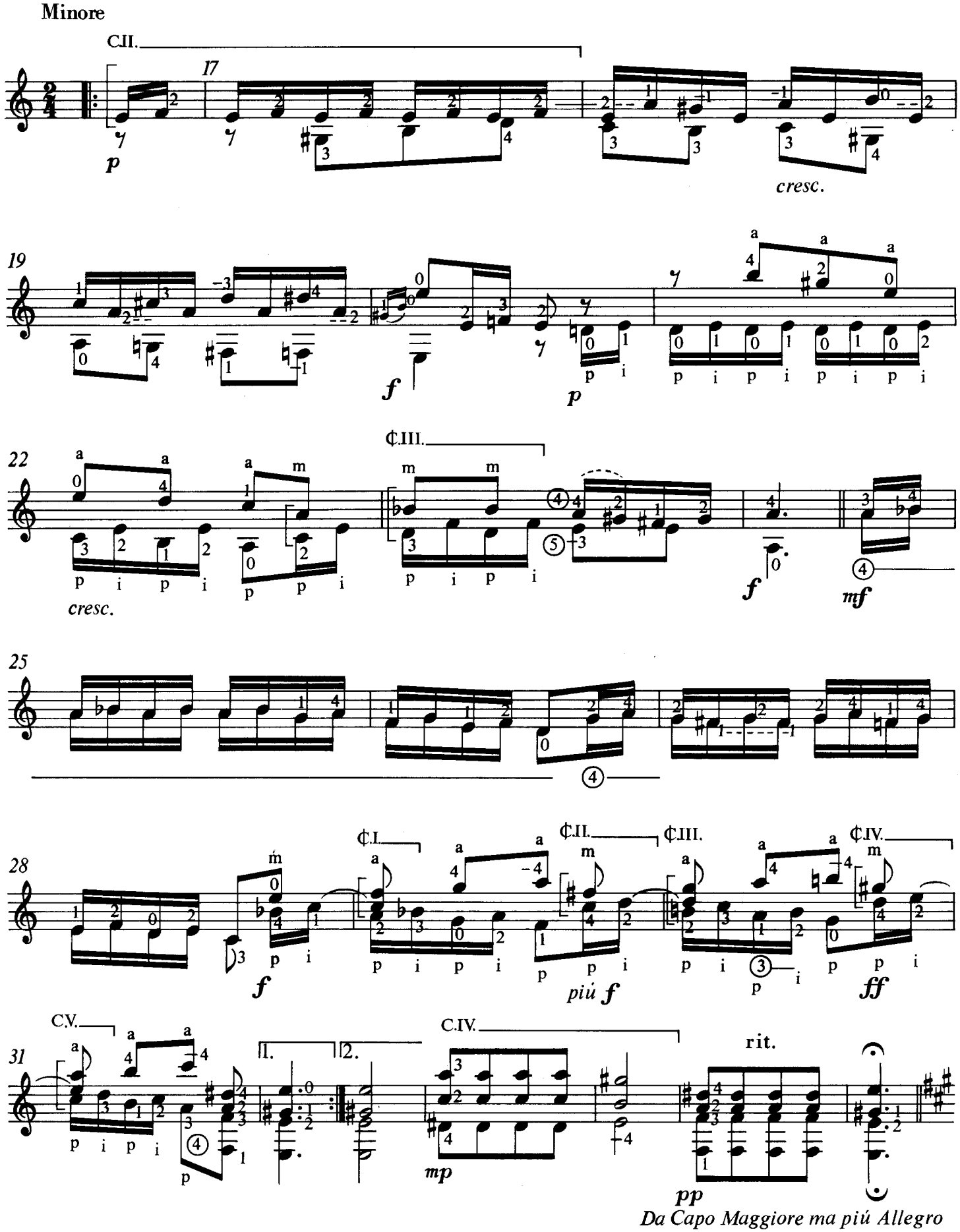


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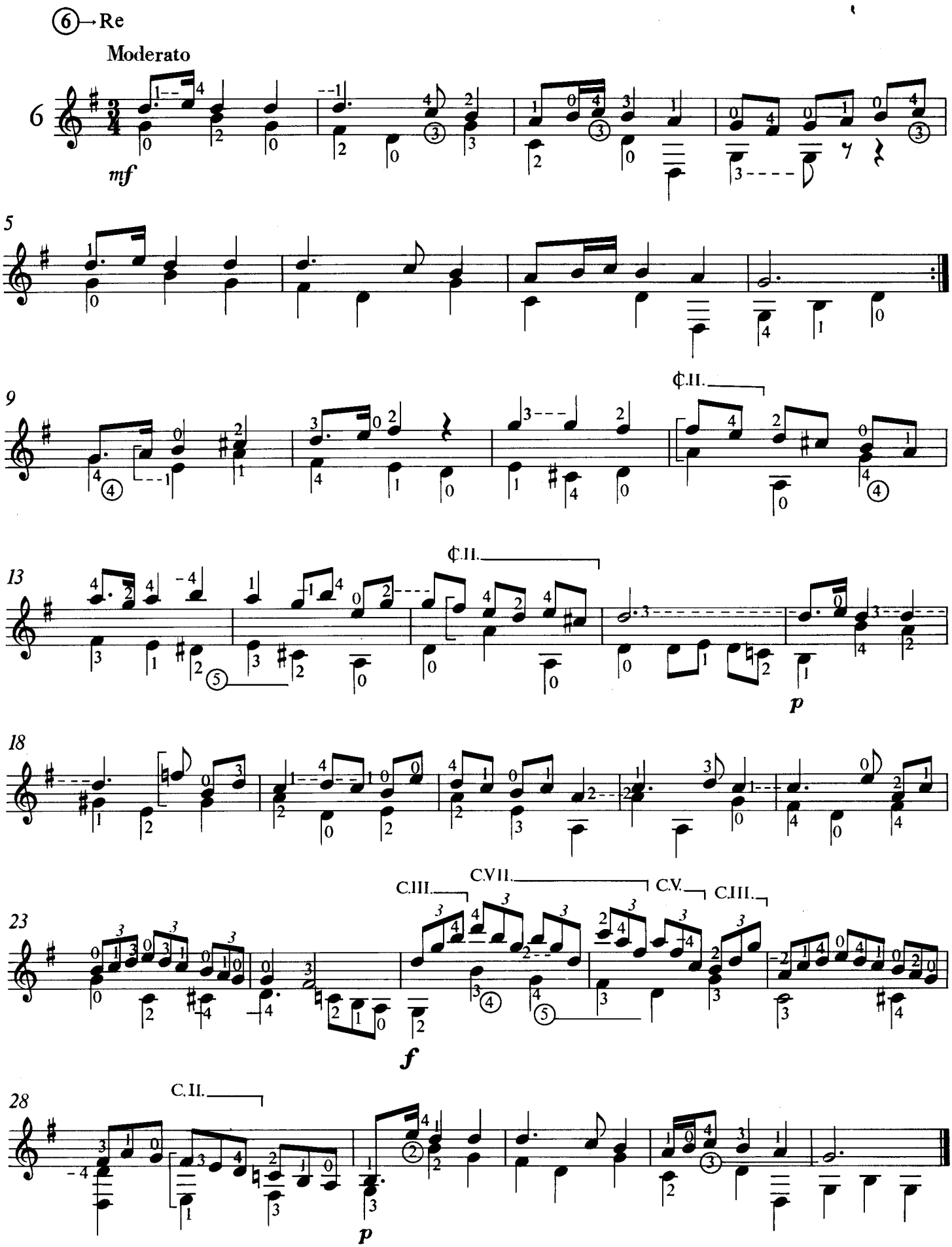


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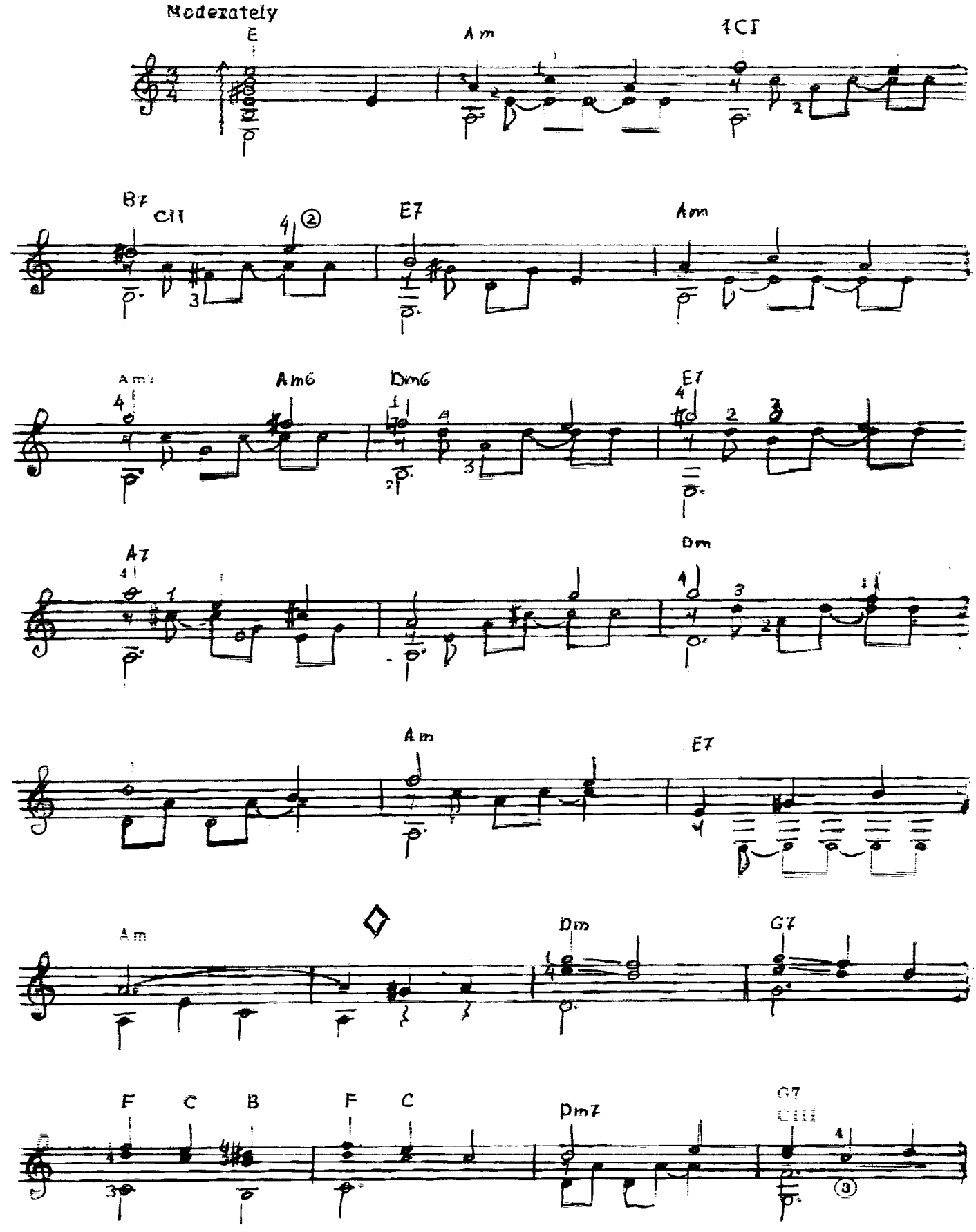



Minore
C.II.
17
p
cresc.
19
f
p
22
C.III.
cresc.
f
mf
25
28
C.I.
C.II.
C.III.
C.IV.
f
piú f
ff
31
C.V.
1.
2.
C.IV.
mp
rit.
pp
Da Capo Maggiore ma piú Allegro
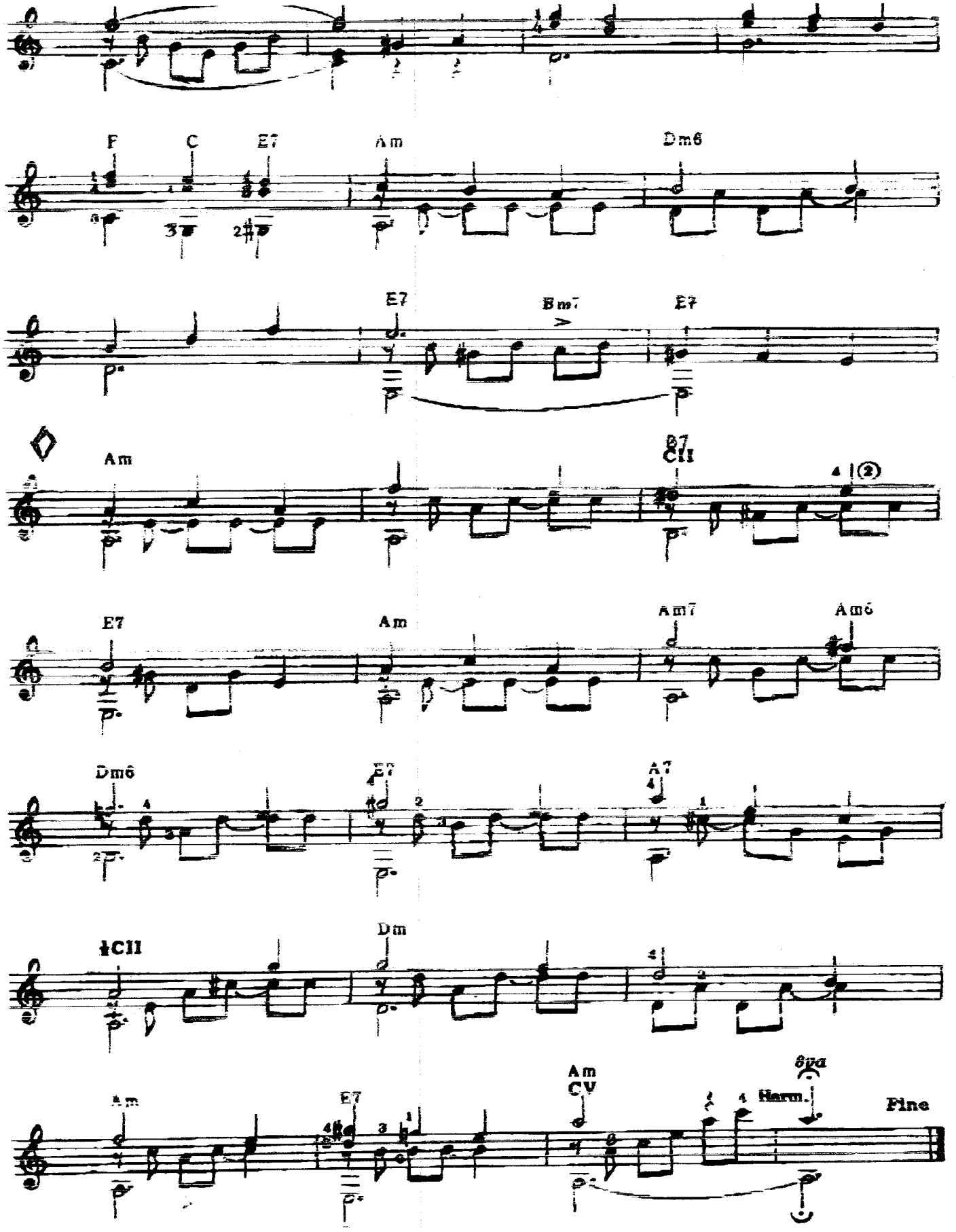
MENUETT



FROM RUSSIA WITH LOVE

Words and Music
by LIONEL BART



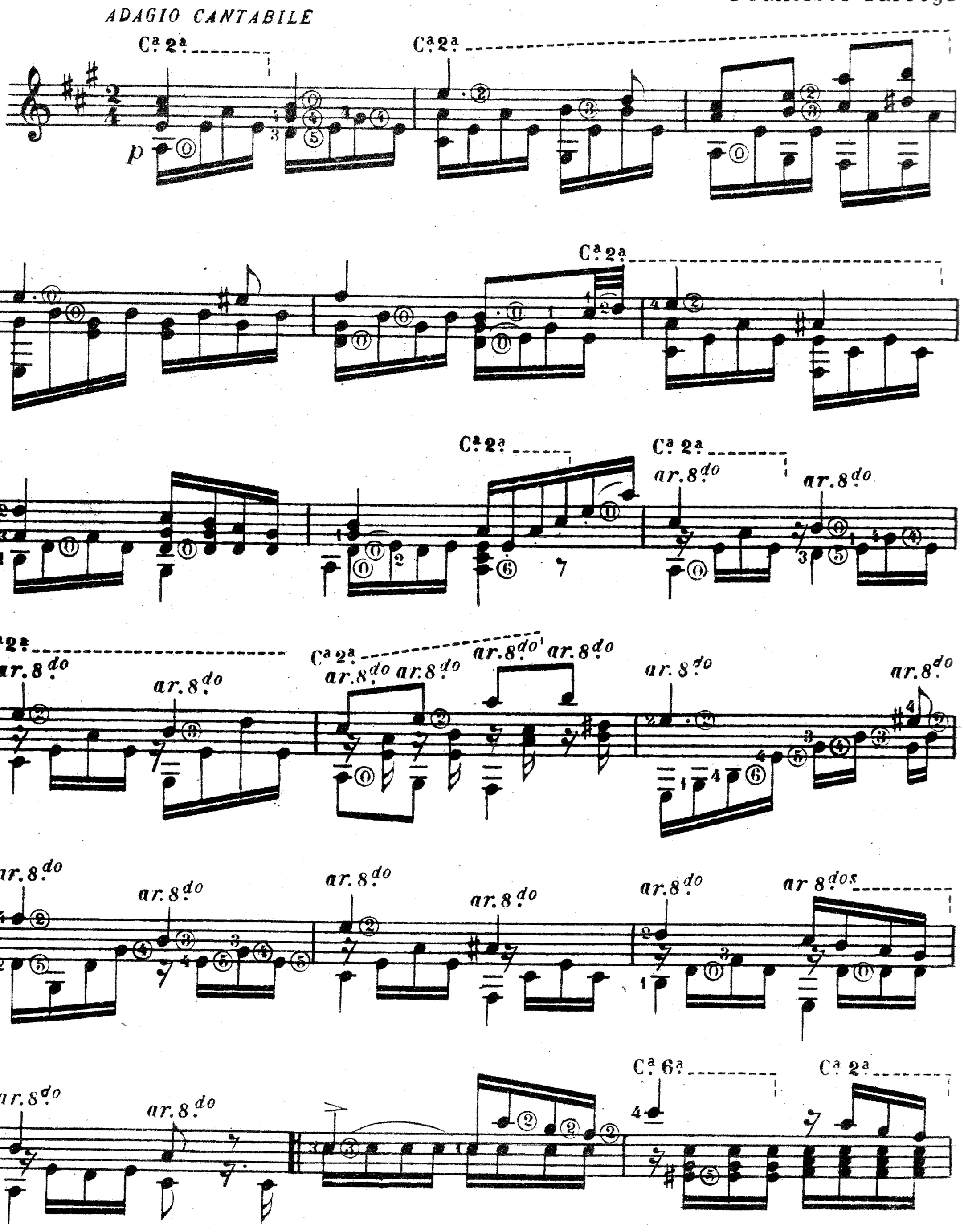

F
C
E7
Am
Dm6
E7
Bm7
E7
Am
CII
E7
Am
Am7
Am6
Dm6
E7
A7
CII
Dm
Am
E7
Am
CV
Harm.
Fine

SONATA BEETHOVEN

OP. 13

Francisco Tarrega

ADAGIO CANTABILE


C.a 2.a
C.a 2.a
C.a 2.a
C.a 2.a
ar.8.do
C.a 2.a
ar.8.do
ar.8.do
ar.8.do

C.ª 2.ª

C.ª 4.ª

C.ª 2.ª

cresc.

cresc.

p

pp

p

C.ª 2.ª

C.ª 5.ª

pp

Ca. 5a. Ca. 4a. Ca. 5a.

cresc

sf sf Ca. 8a.

Ca. 5a. Ca. 1a.

fp decrec. pp

rf

cresc.

p Ca. 2a.

Cª 1ª

Cª 2ª

ar.8^do ar.8^do ar.8^do ar.8^do ar.8^do ar.8^do ar.8^do ar.8^do

Cª 4

ar.8^do ar.8^do ar.8^do ar.8^do

Cª 2ª

ar.8^do ar.8^do ar.8^do ar.8^do ar.8^dos

Cª 9ª

pp

Cª 9ª
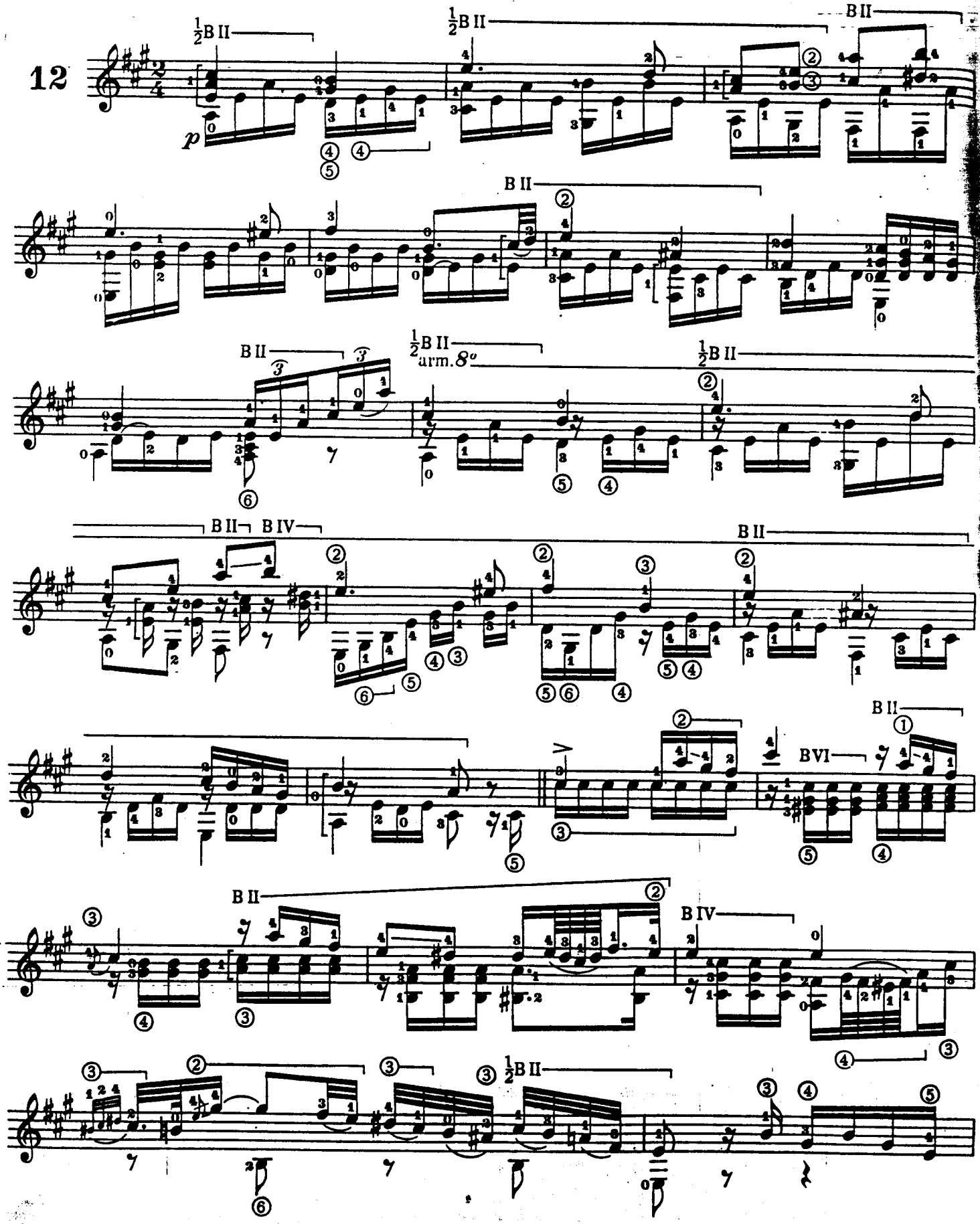
Cª 9ª Cª 7ª Cª 5ª Cª 2ª
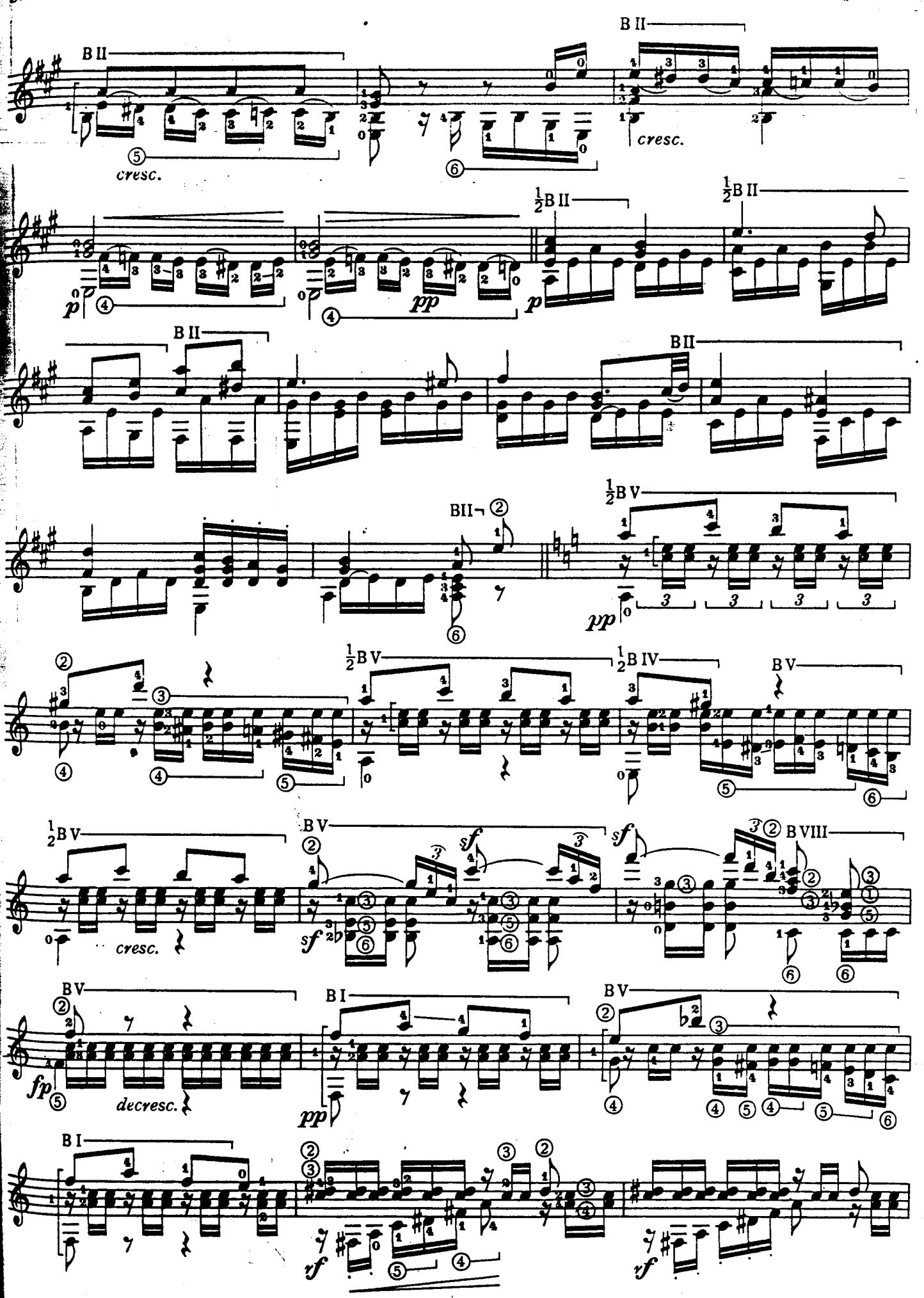
rf rf pp
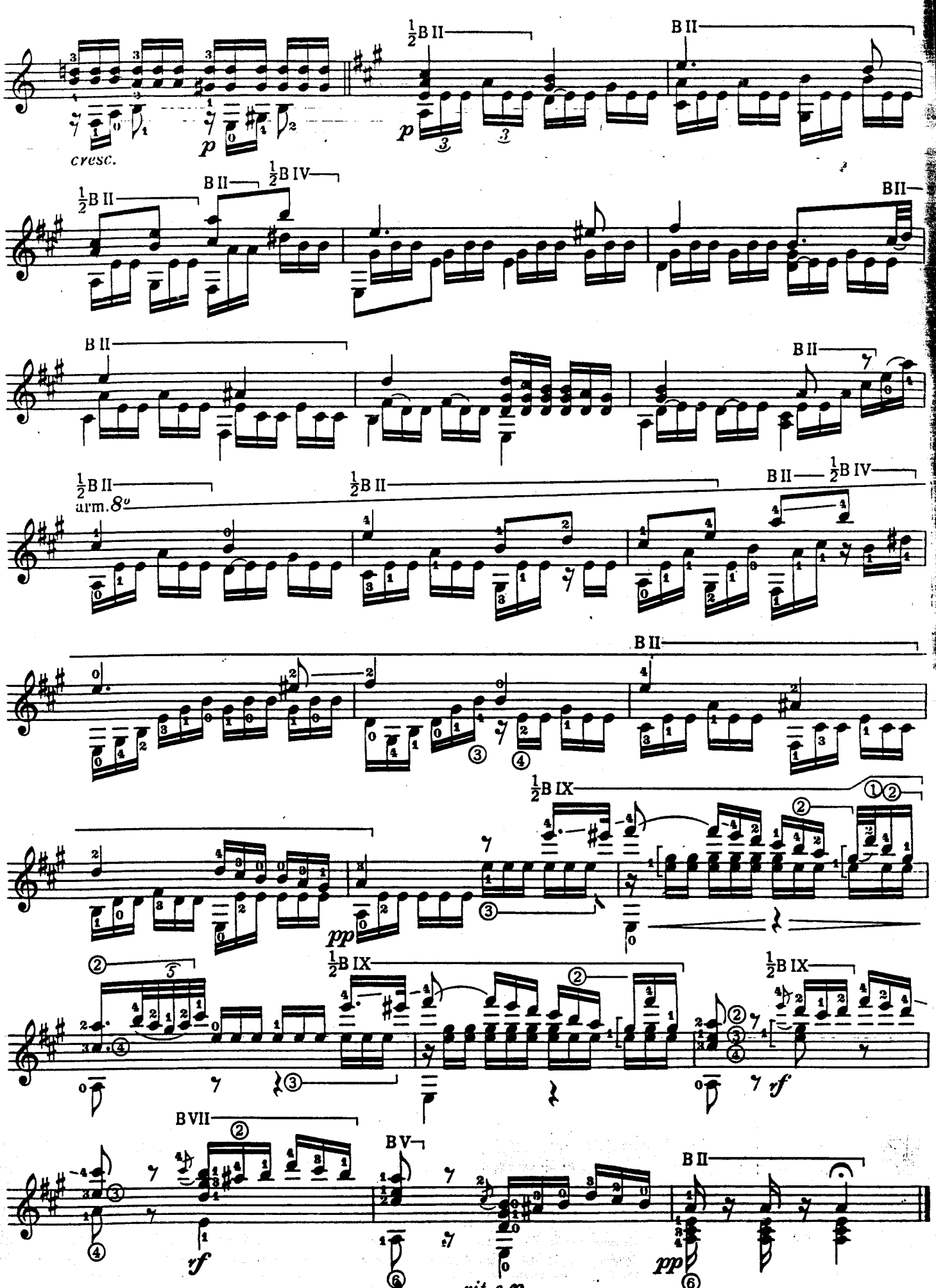
ritard. y P.

L. v. Beethoven

ADAGIO CANTABILE




B II
cresc.
B II
cresc.
½B II
p
pp
½B II
p
B II
B II
B II
½B V
pp
½B V
½B IV
B V
½B V
cresc.
B V
sf
sf
sf
B VIII
B V
fp
decresc.
B I
pp
B V
B I
rf
rf


cresc.
p
½B II
B II
½B IV
arm. 8va
pp
½B IX
rf
B VII
B V

ALLEGRETTO

De la Sonata n.° 14, Op. 27, n° 2, «Claro de Luna».

Transcripción para Guitarra
por MIGUEL LLOBET
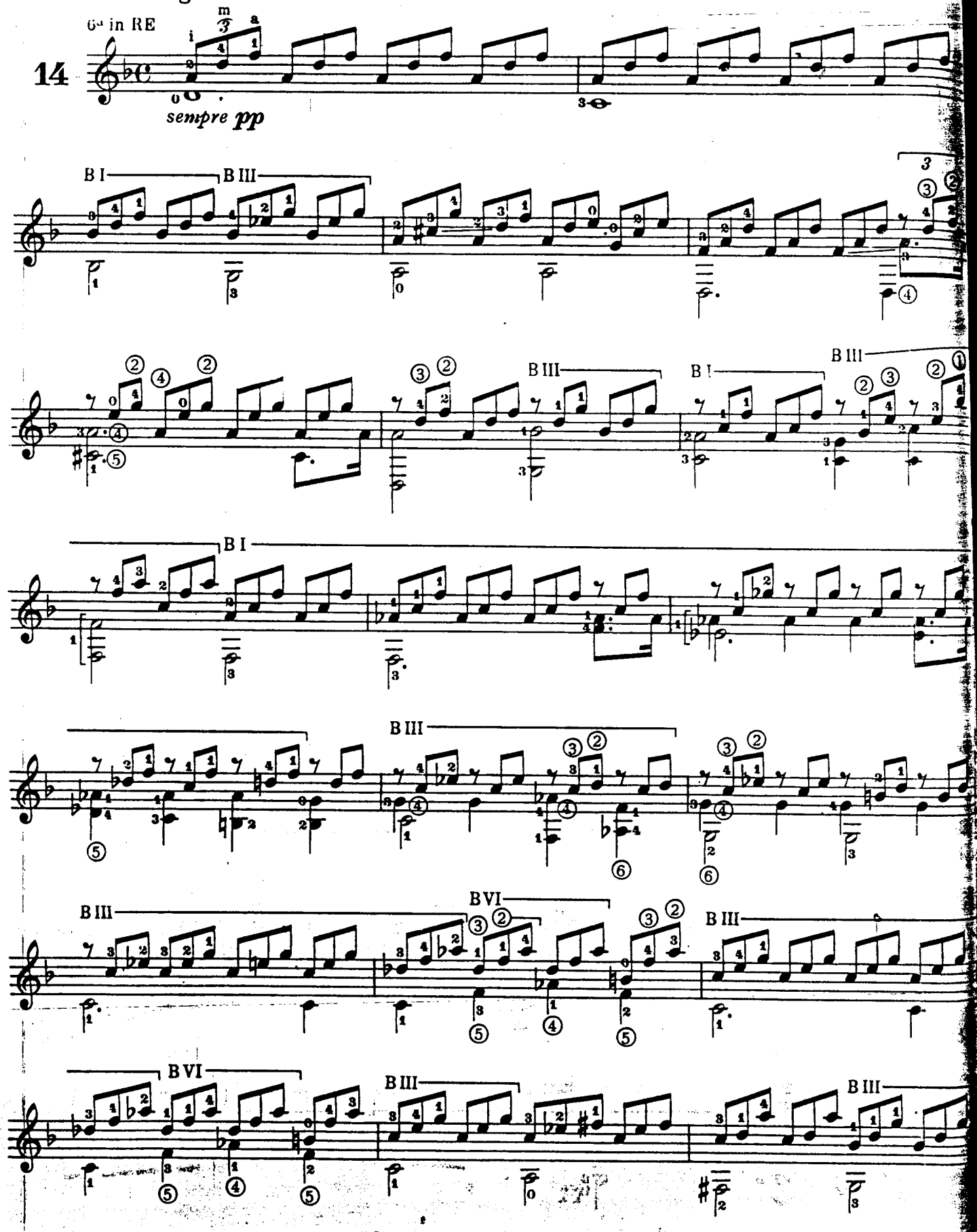
BEETHOVEN
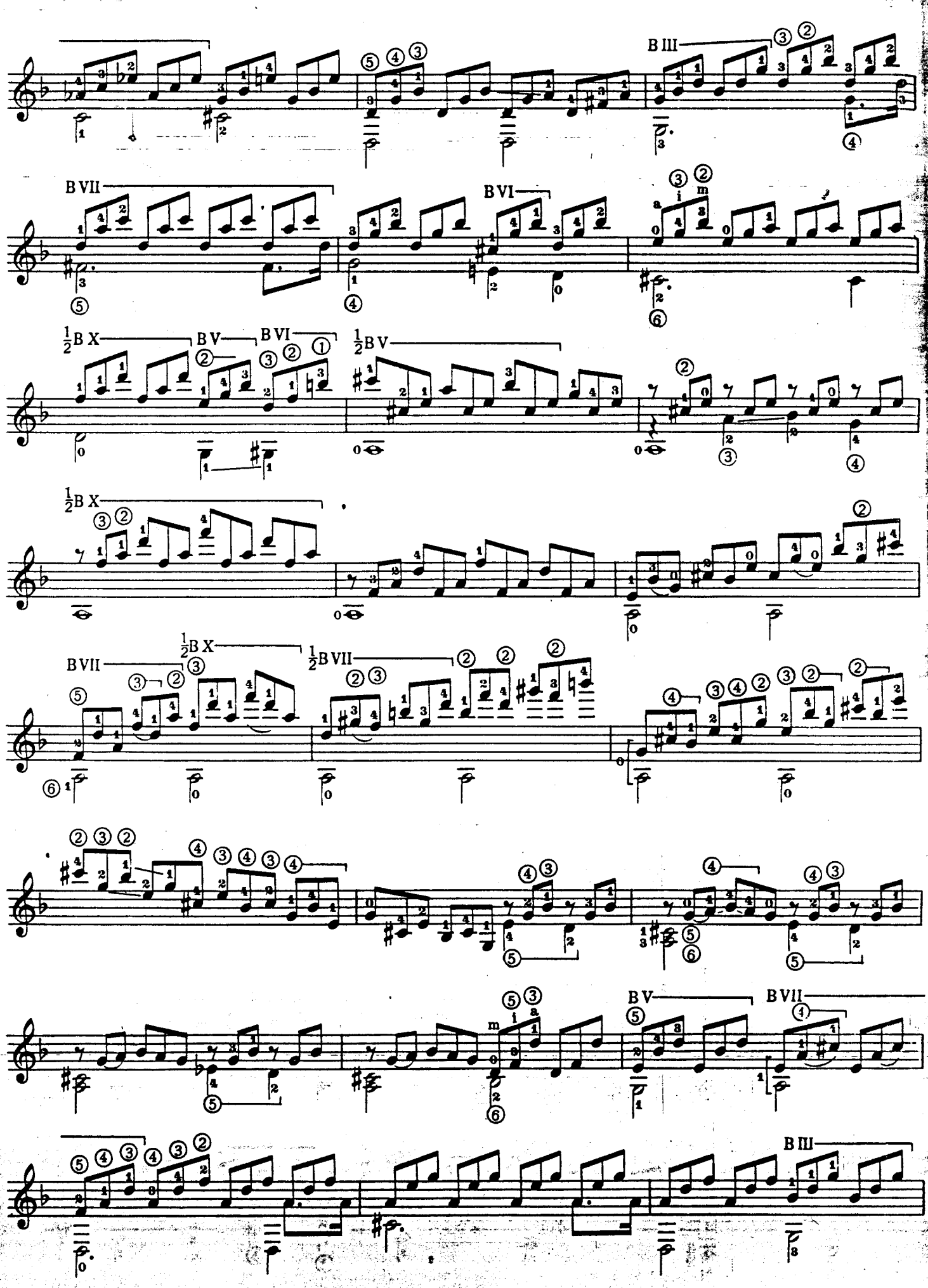
Allegrettro
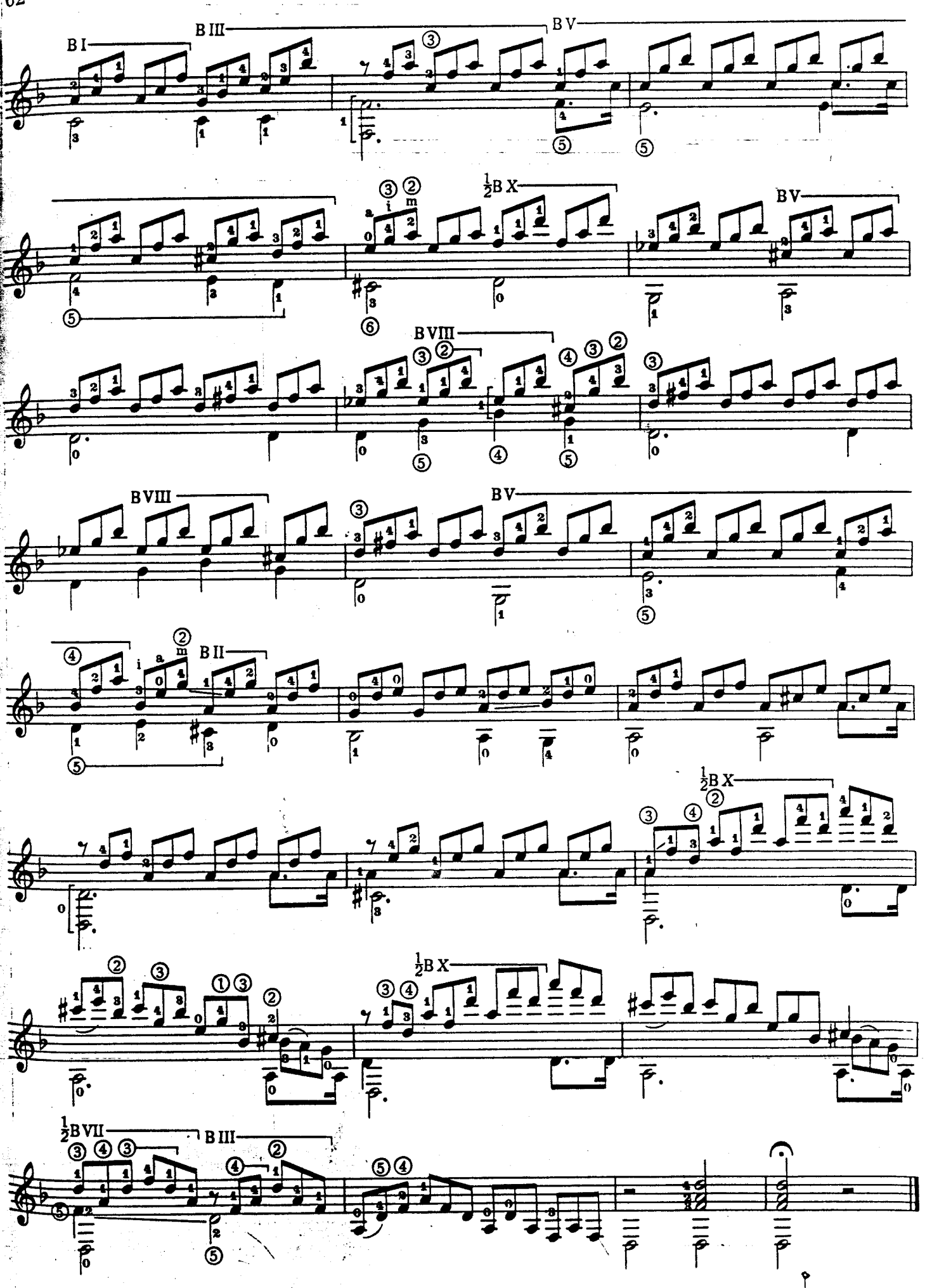
L. v. Beethoven

CHIARO DI LUNA

Adagio sostenuto




B III
B VII
B VI
½B X
B V
B VI
½B V
½B X
½B X
B VII
½B VII
B V
B VII
B III


B I
B III
B V
½B X
B V
B VIII
B VIII
B V
B II
½B X
½B X
½B VII
B III
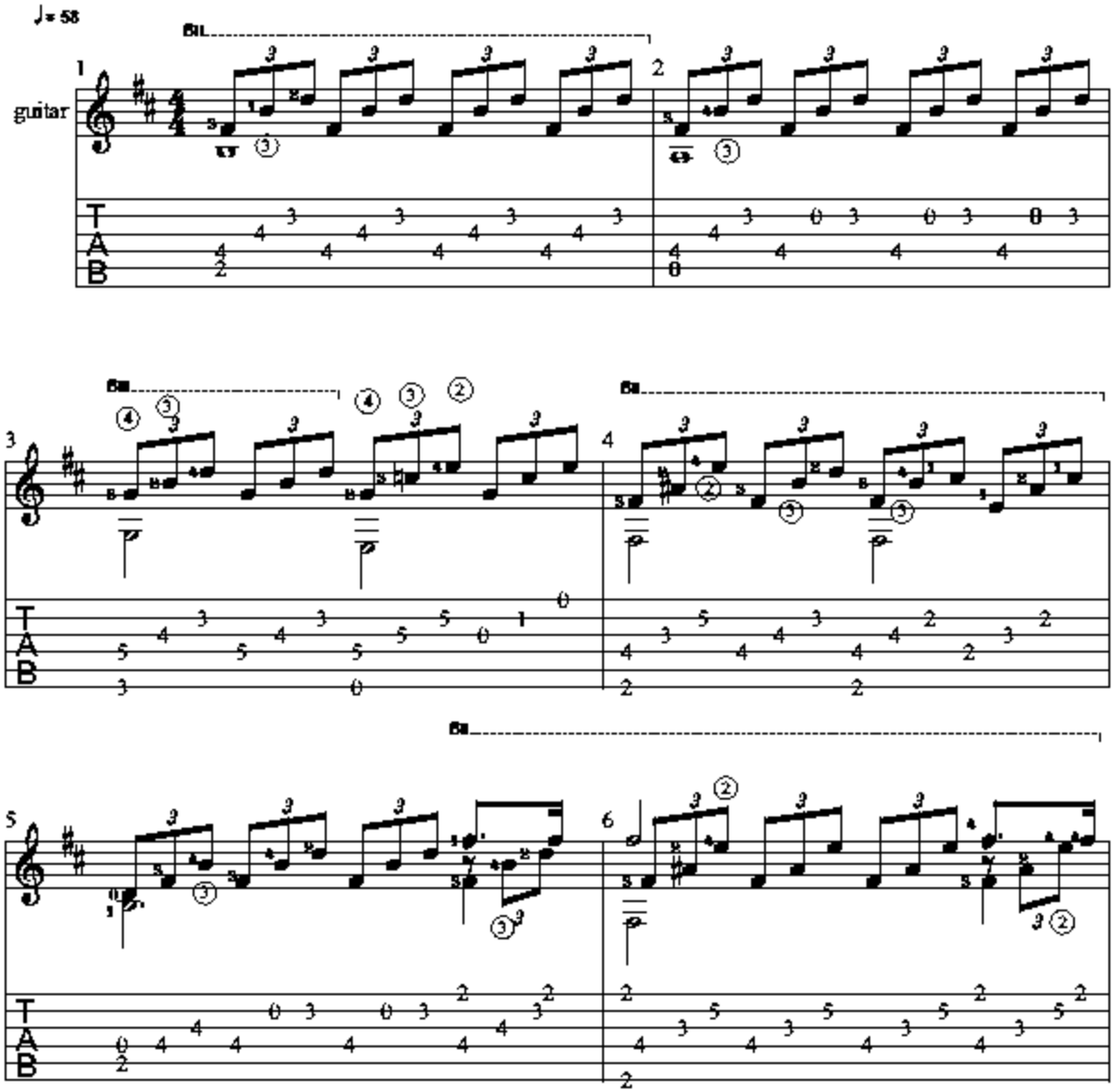
ADAGIO
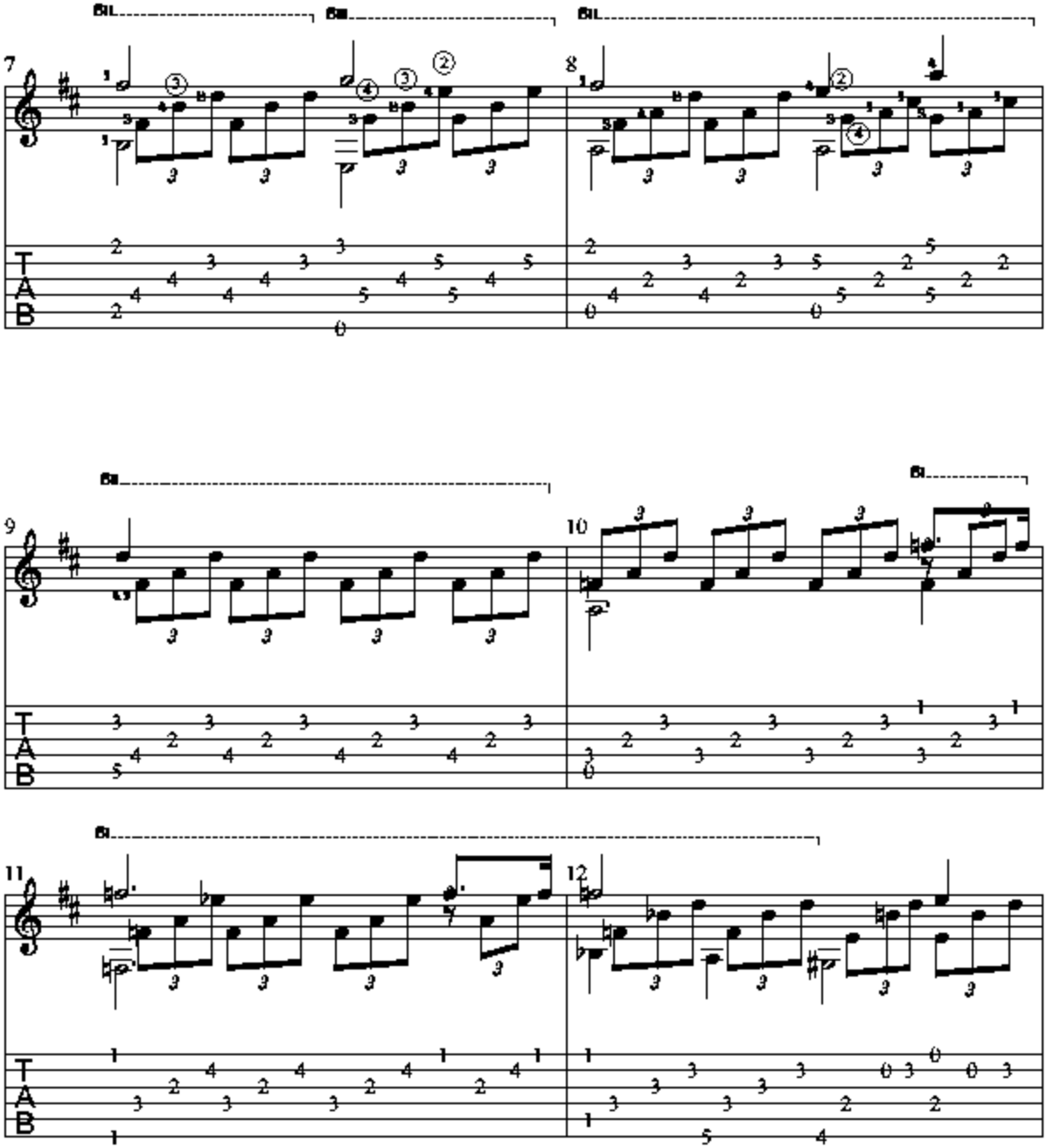
Sonata Op. 27 No. 2
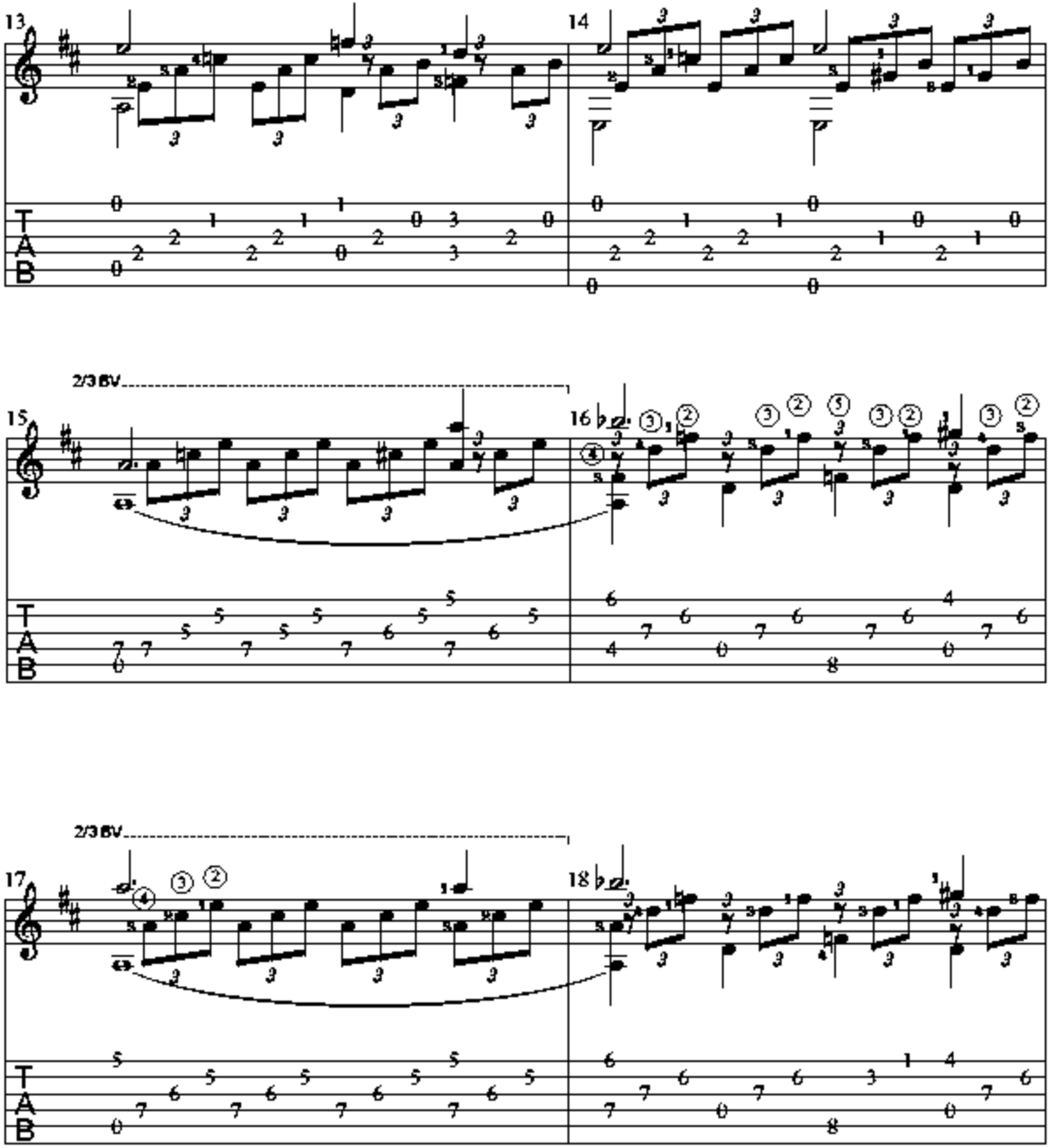
CLARO DE LUNA
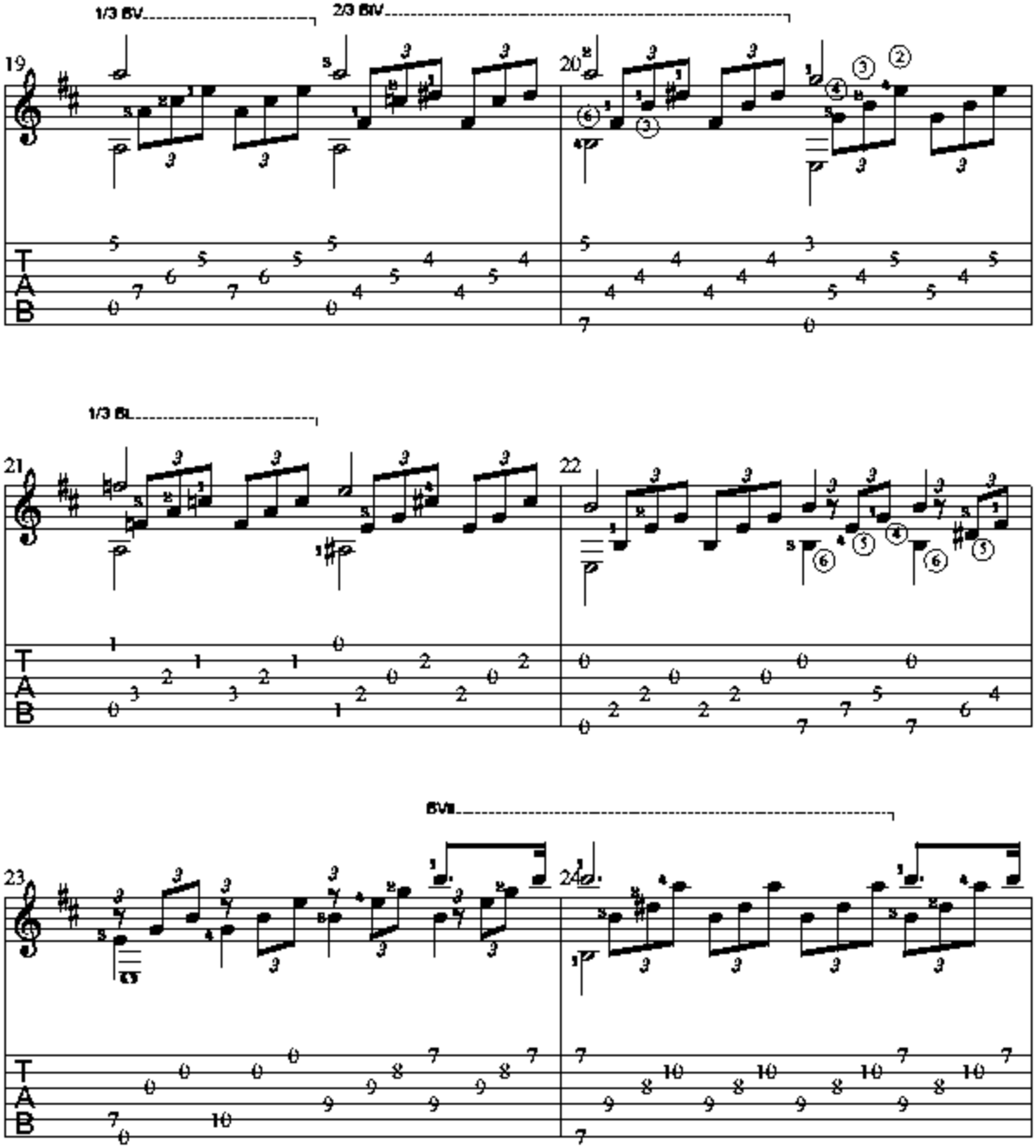
Trasnsiption for guitar
ANTONIO SINOPOLI
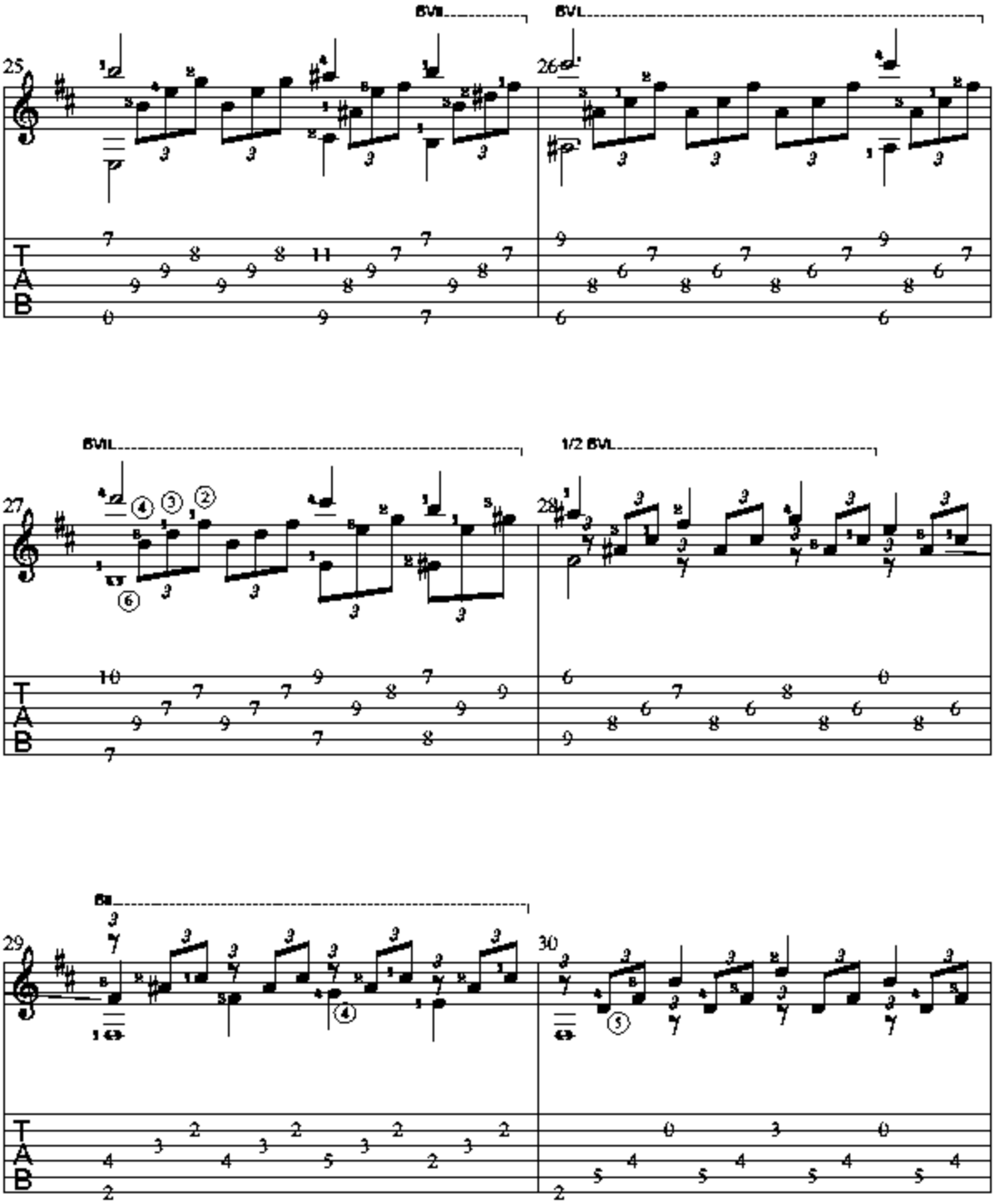
L. v. BEETHOVEN
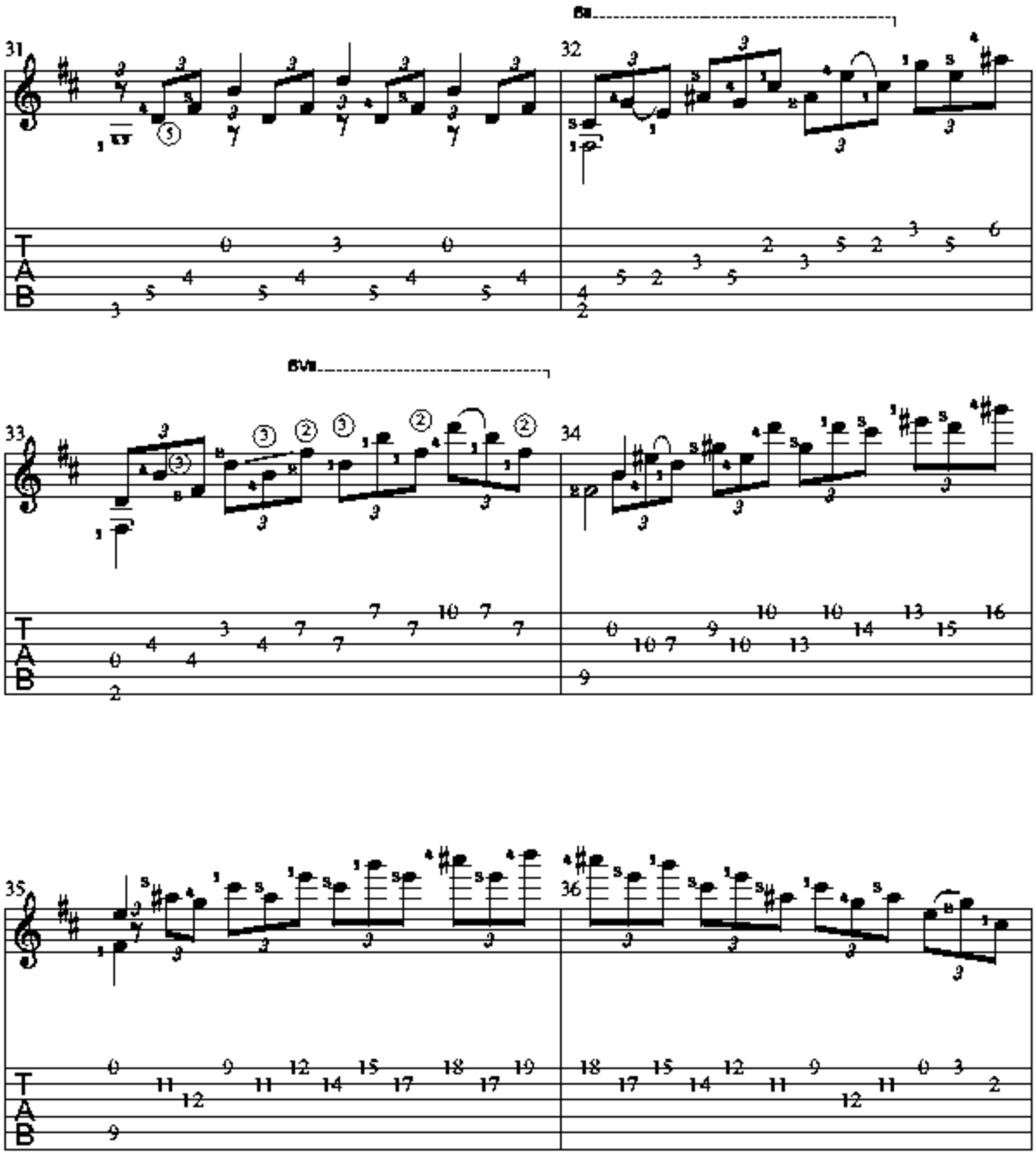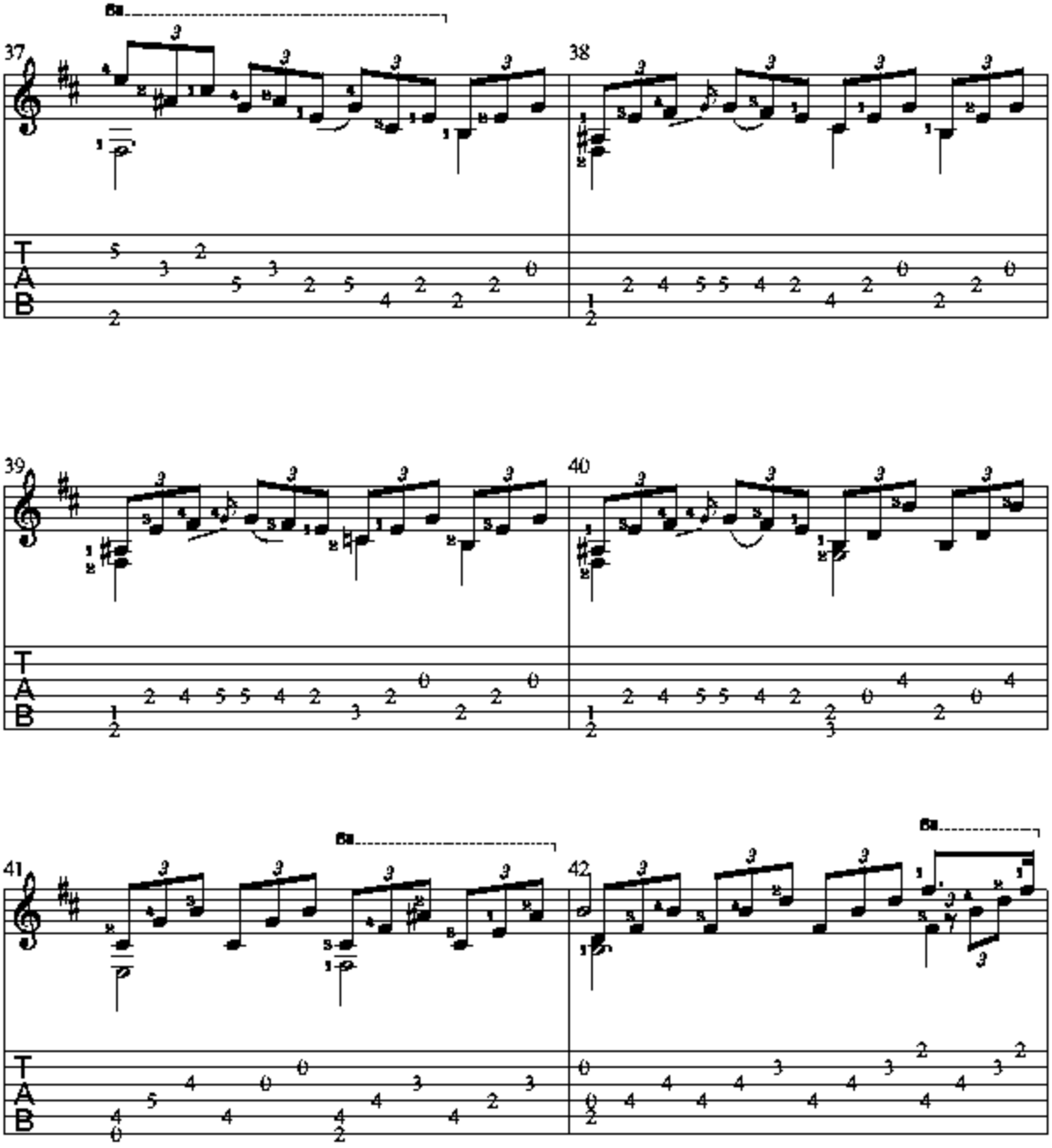



7
8
9
10
11
12
T
A
B
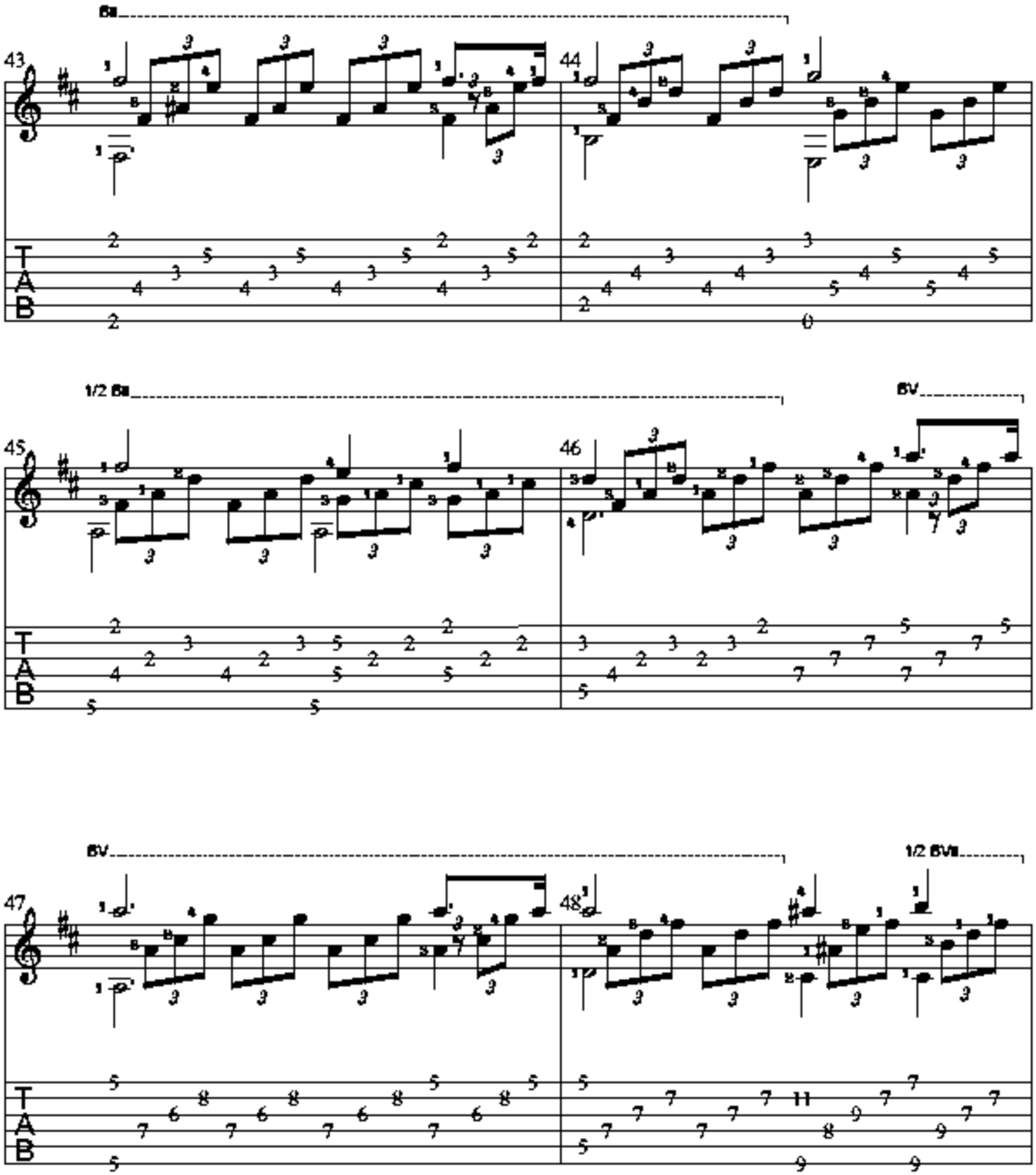

13
14
2/3 8V
15
16
2/3 8V
17
18
T
A
B
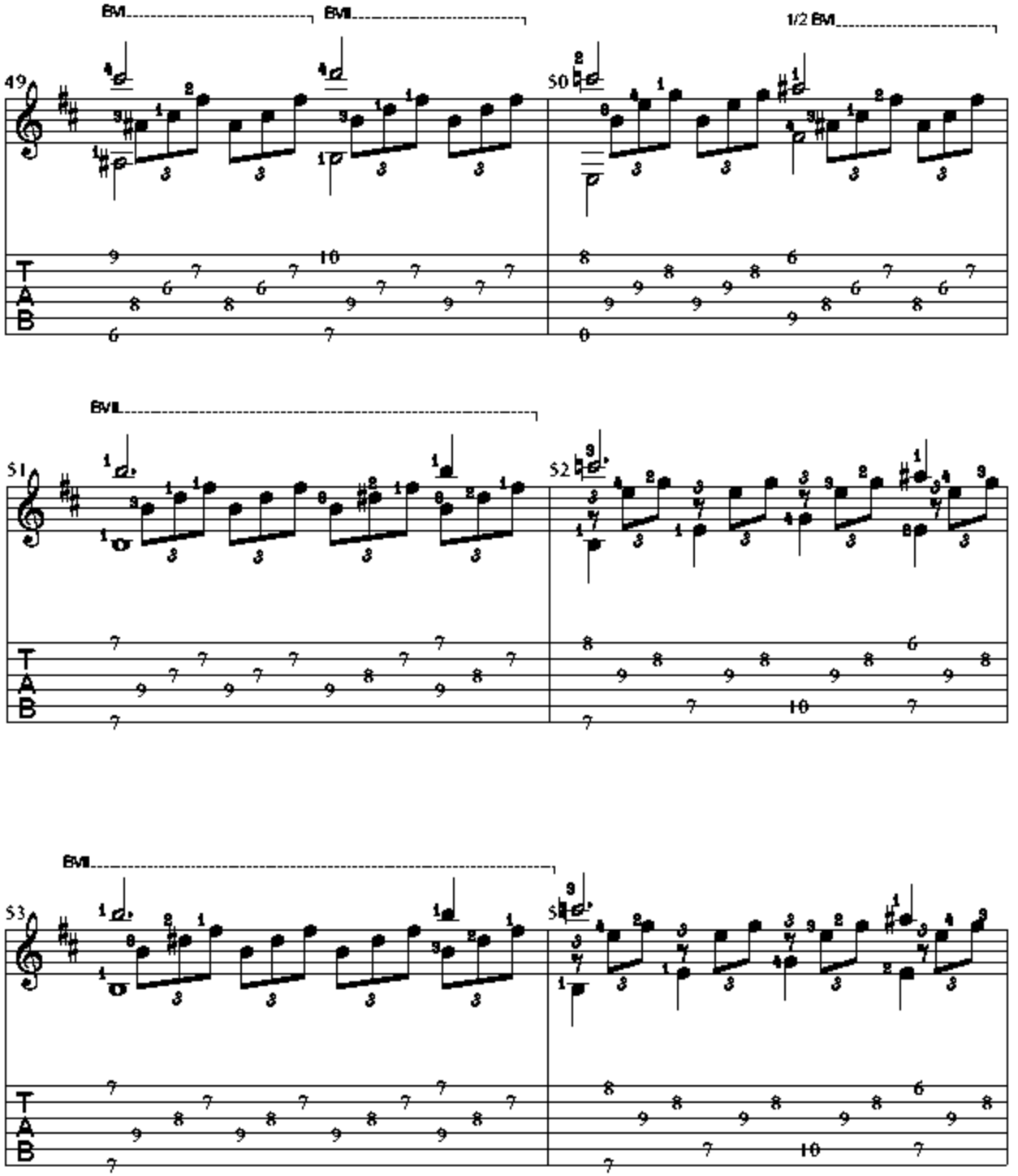

1/3 8V
2/3 8V
19
20
T
A
B
1/3 8L
21
22
8VB
23
24
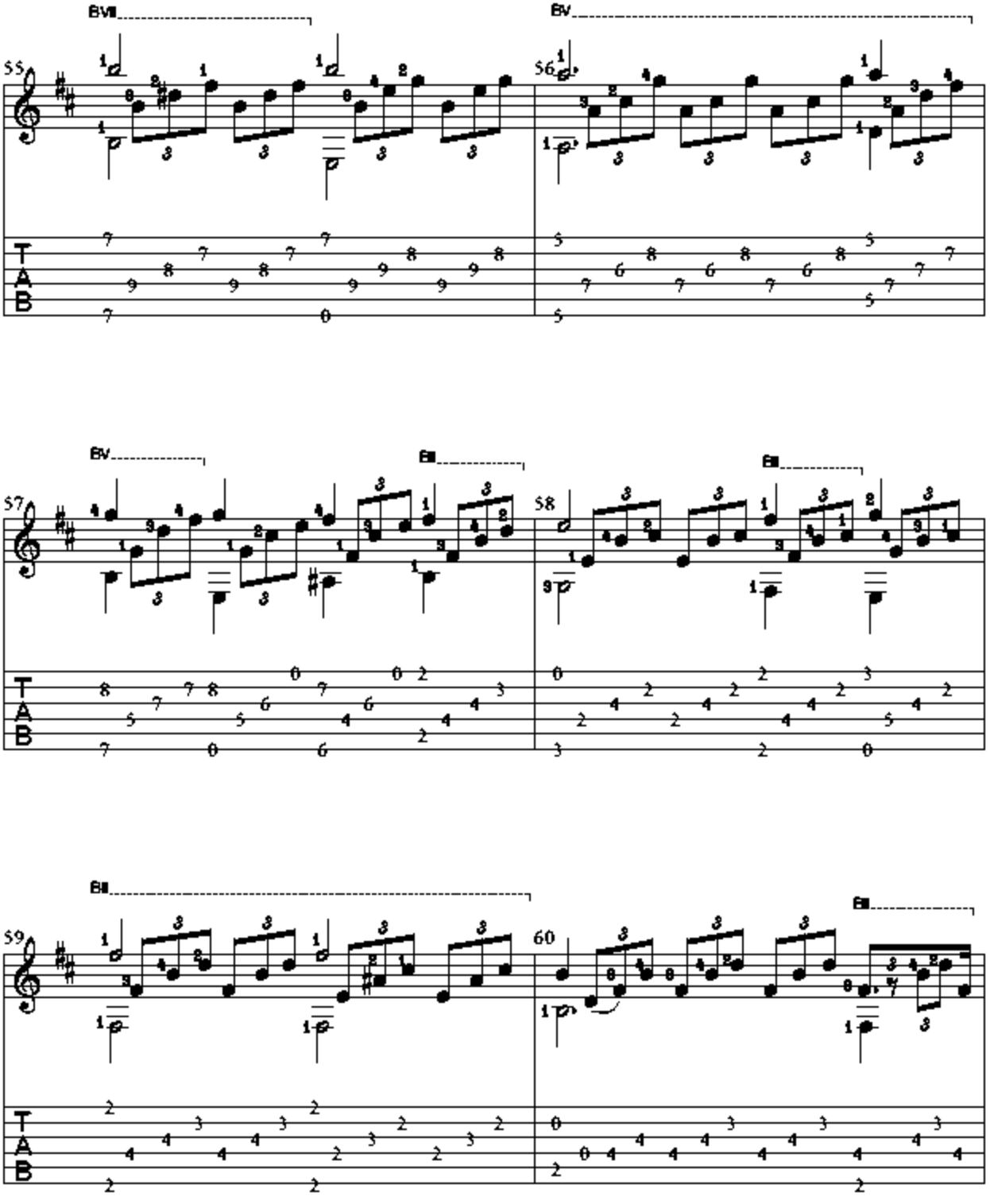

8VB
8VB
25
26
T
A
B
8VB
1/2 8VB
27
28
T
A
B
8a
29
30
T
A
B
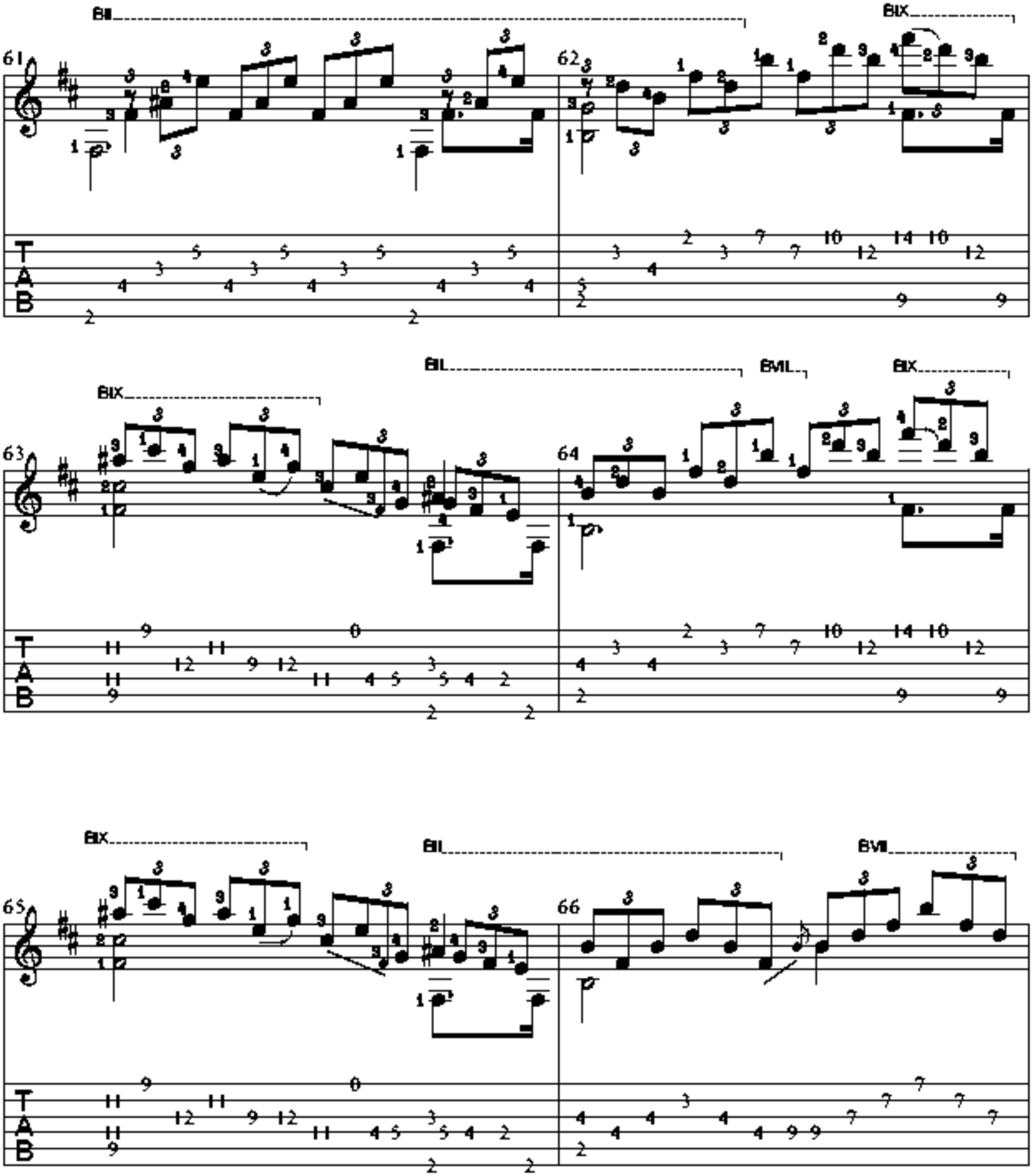

8a
8va
31
32
33
34
35
36
T
A
B

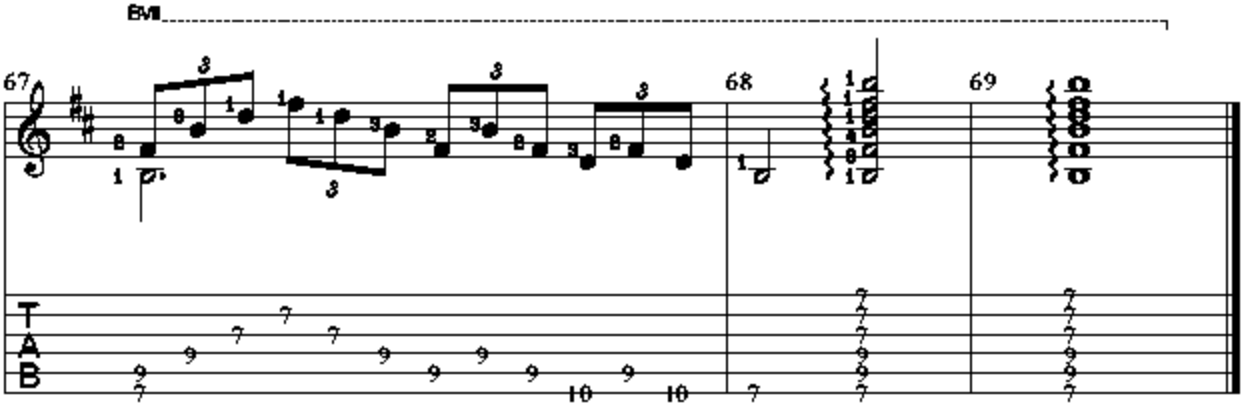

8a
37
38
39
40
8a
41
42
8a
T
A
B


8a
43
44
T
A
B
1/2 8a
8V
45
46
T
A
B
8V
1/2 8Va
47
48
T
A
B


BVI
BVII
1/2 BVI
BVII
BVII
49
50
51
52
53
54
T
A
B


BVII
BV
55
56
BV
BII
BII
57
58
BII
BII
59
60


61
62
63
64
65
66
TAB


Bm
67
68
69
T
A
B

МЕНУЭТ

Л. БЕТХОВЕН
(1770 - 1827)
Переложение А. Сеговии

Умеренно

(mf)

Фл.7

VII

Фл. 12

IV

II

(mf)

VII

Фл.7

Фл.12

IX

(p)

Фл. 19

VII

(mf)

Фл. 12

II

Фл.7

(p)

Фл. 19

Фл. 12

VII

(mf)

I

II

Фл. 7

Конец

Трио

(pp)

Играть с начала до слова „Конец“

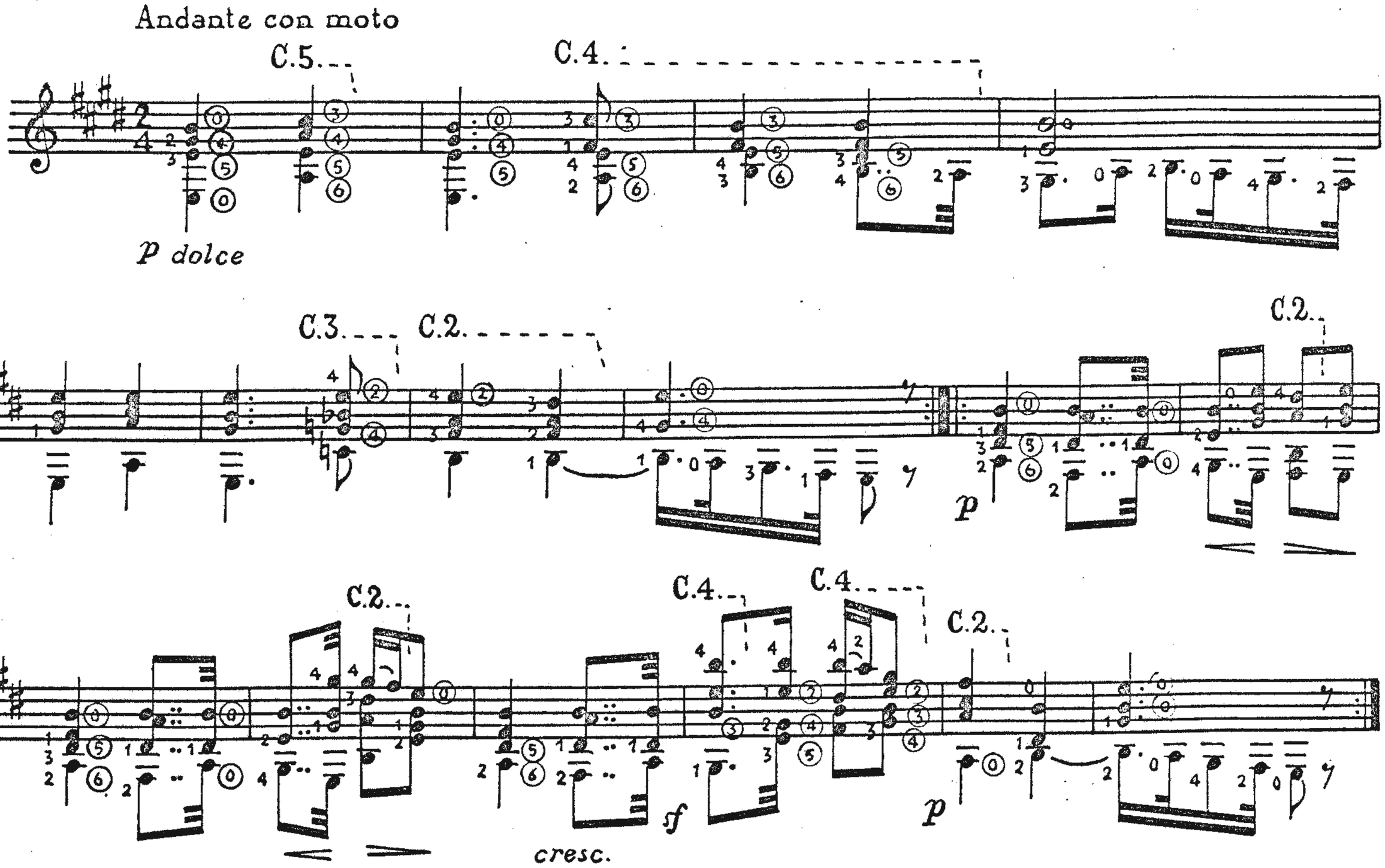
ANDANTE

FRAGMENTO

Transcripción para Guitarra
por MIGUEL LLOBET

De la Sonata n.º 23, Op. 57, «Apassionata».

BEETHOVEN

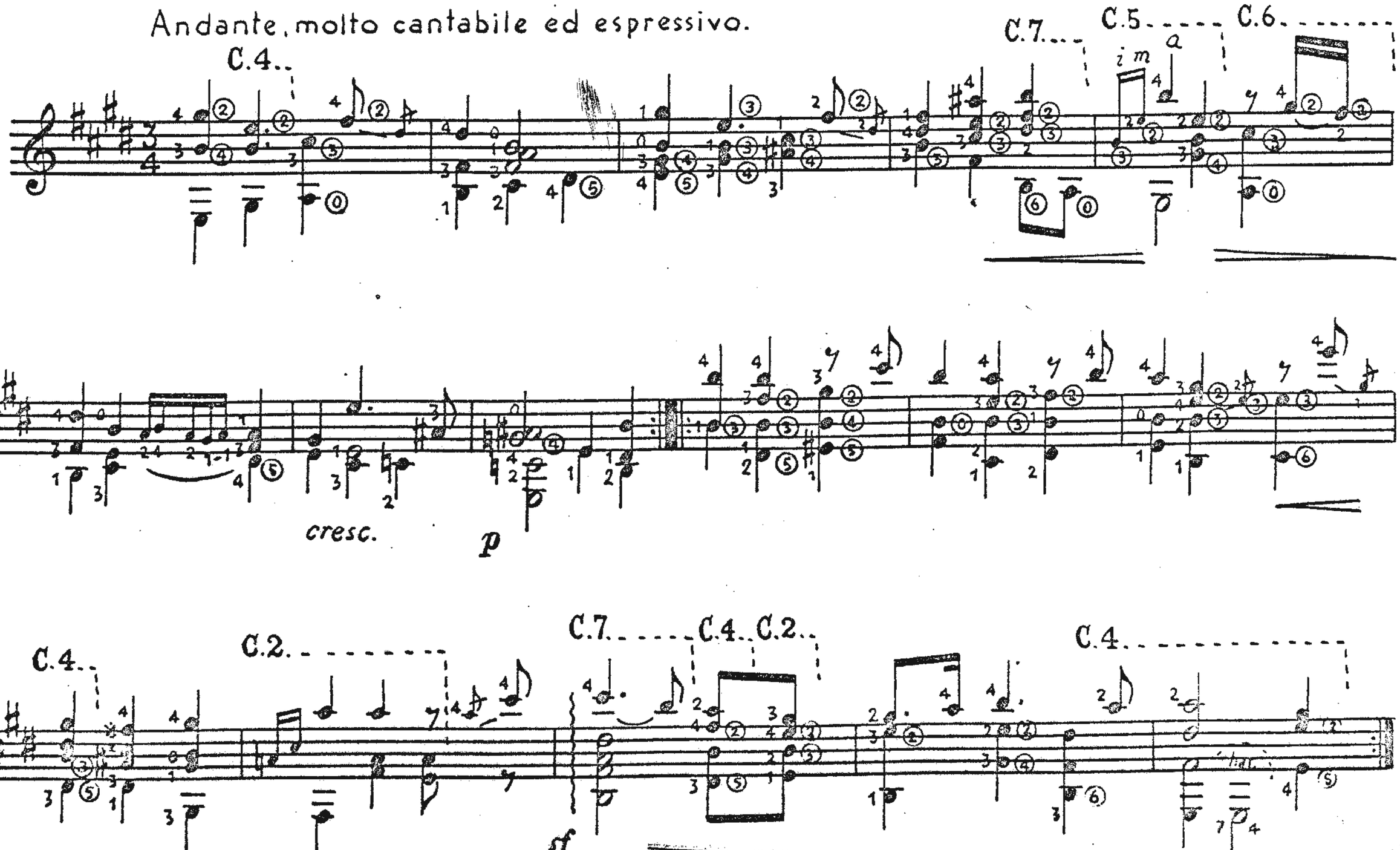


ANDANTE

Transcripción para Guitarra
por MIGUEL LLOBET
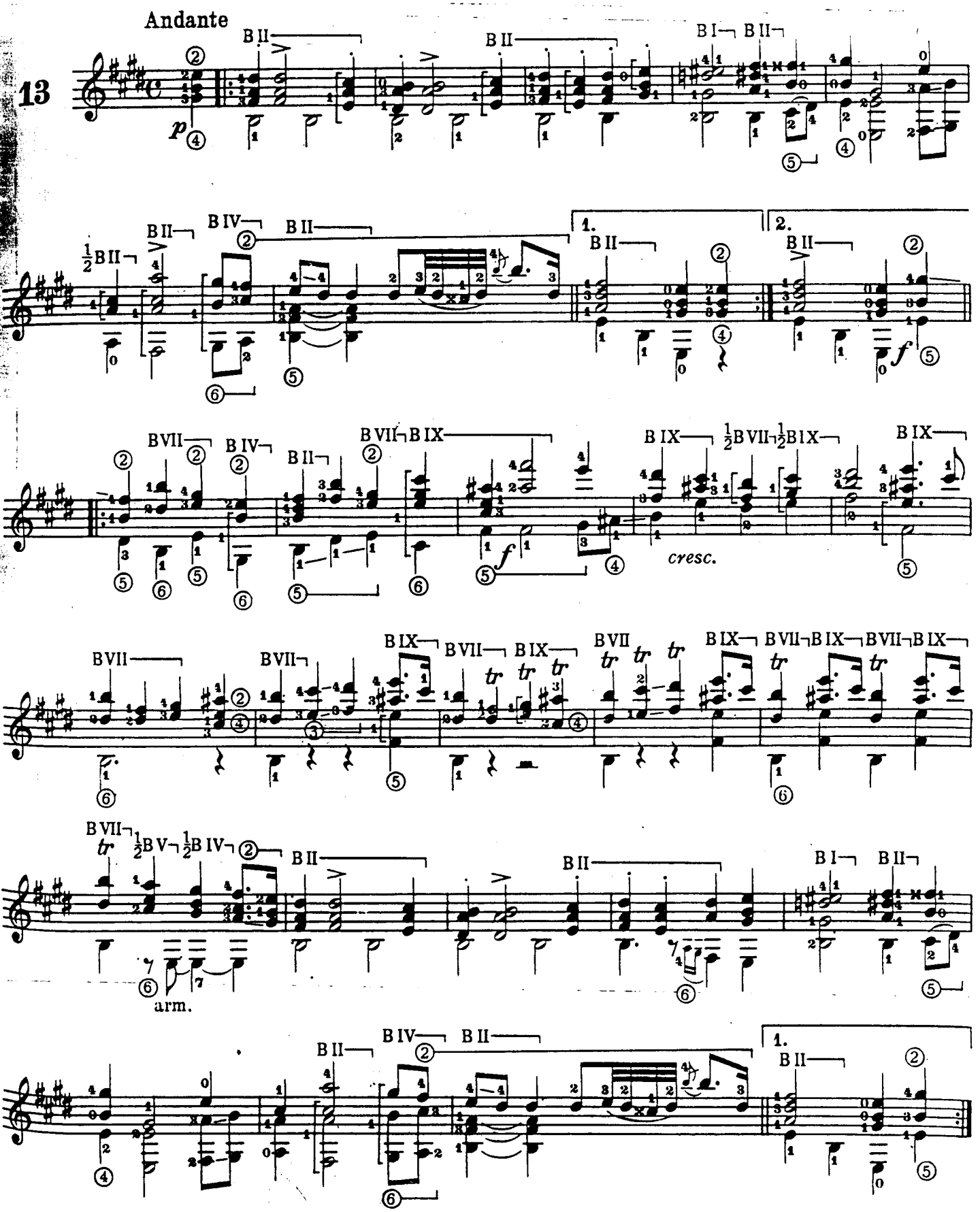
De la Sonata n.º 30, Op. 109.

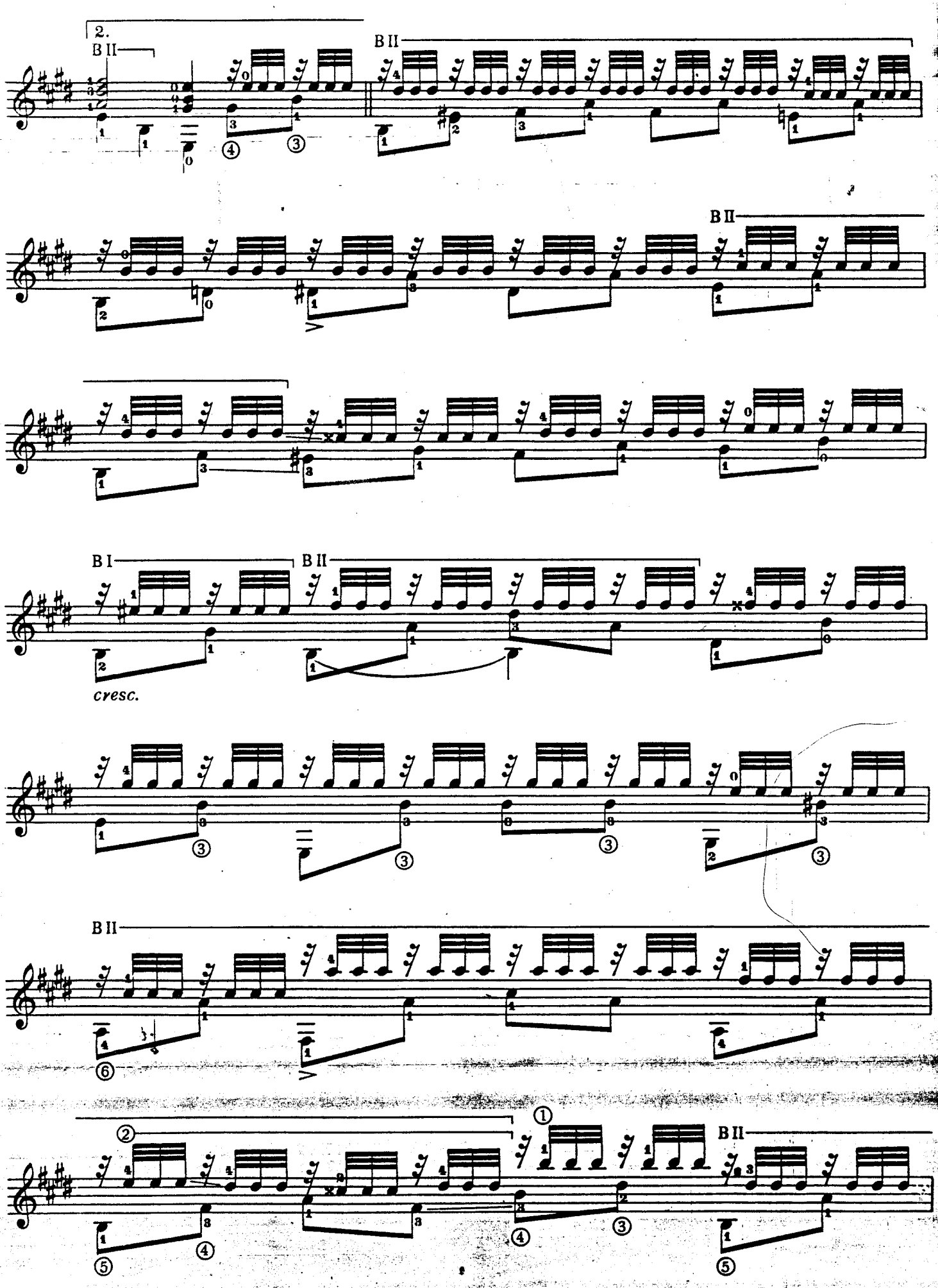
BEETHOVEN

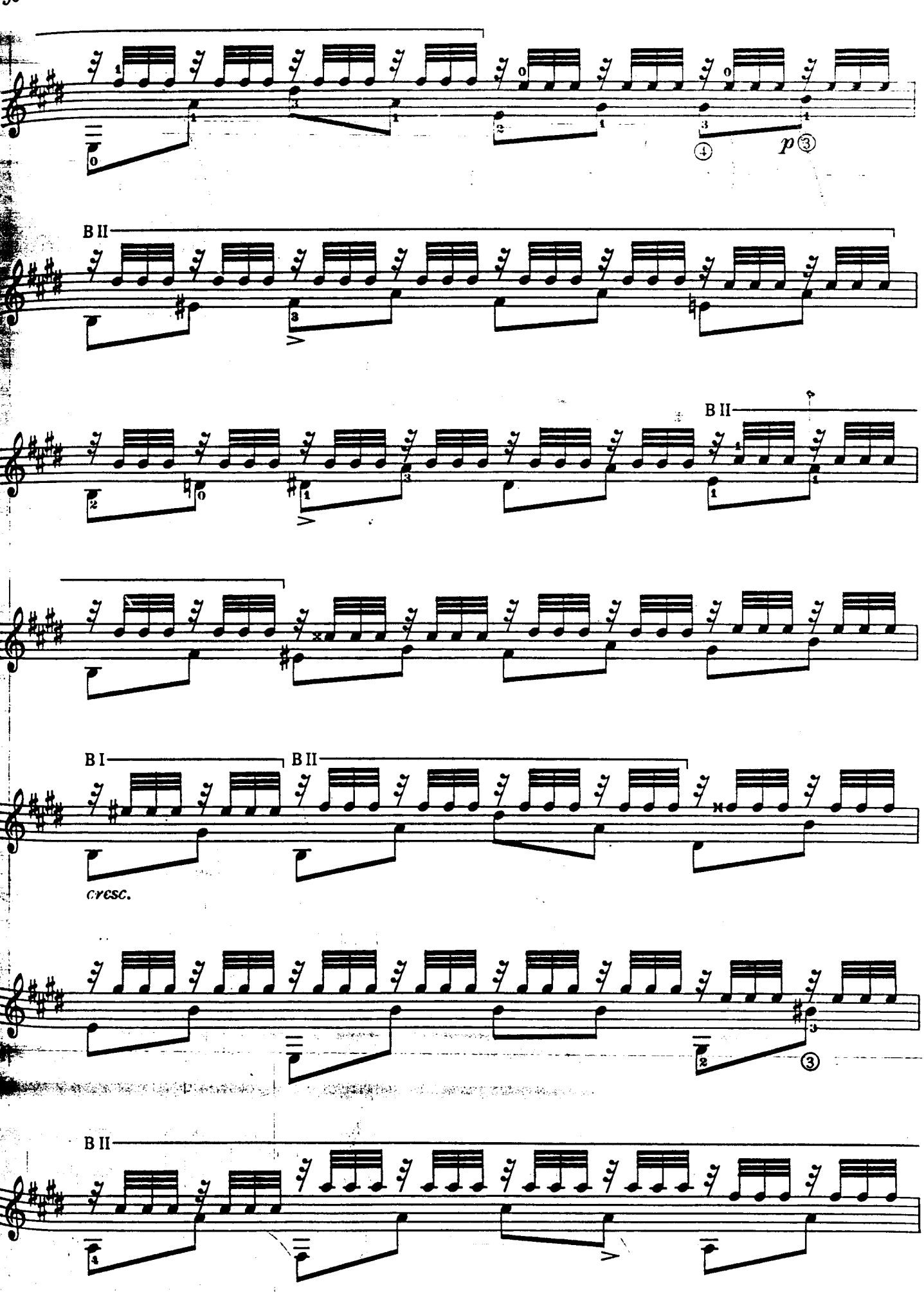


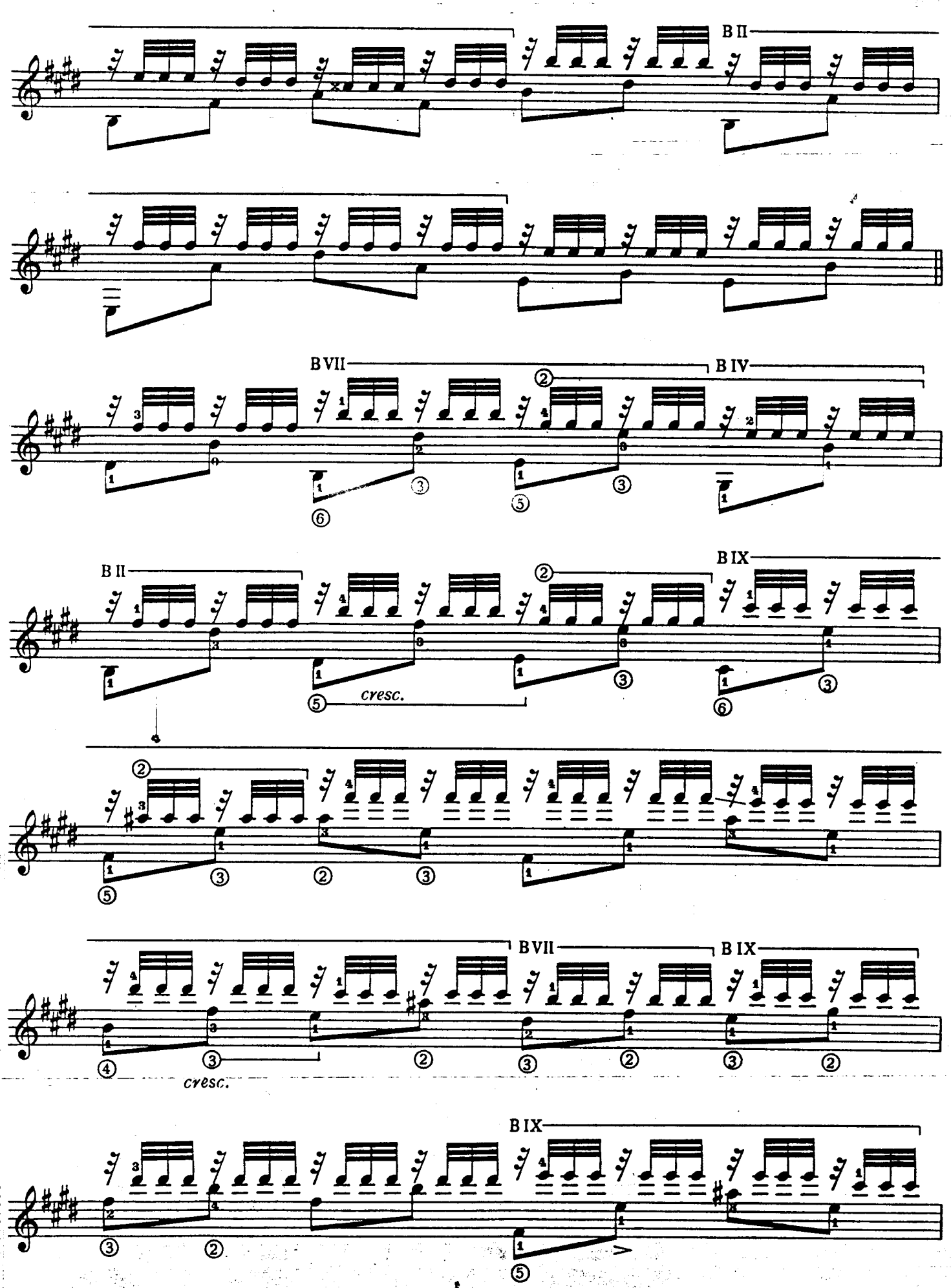
L. v. Beethoven

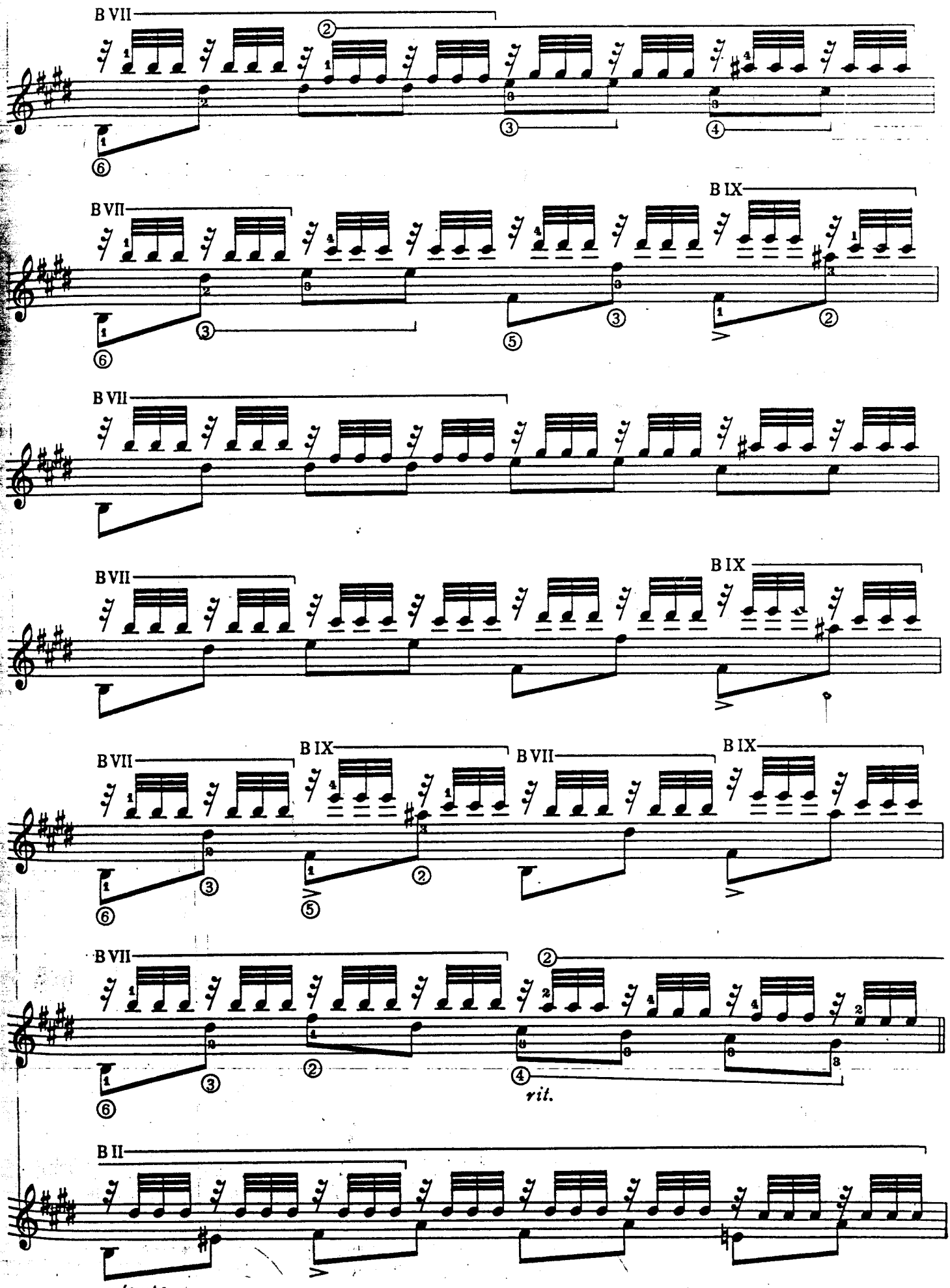
ANDANTE

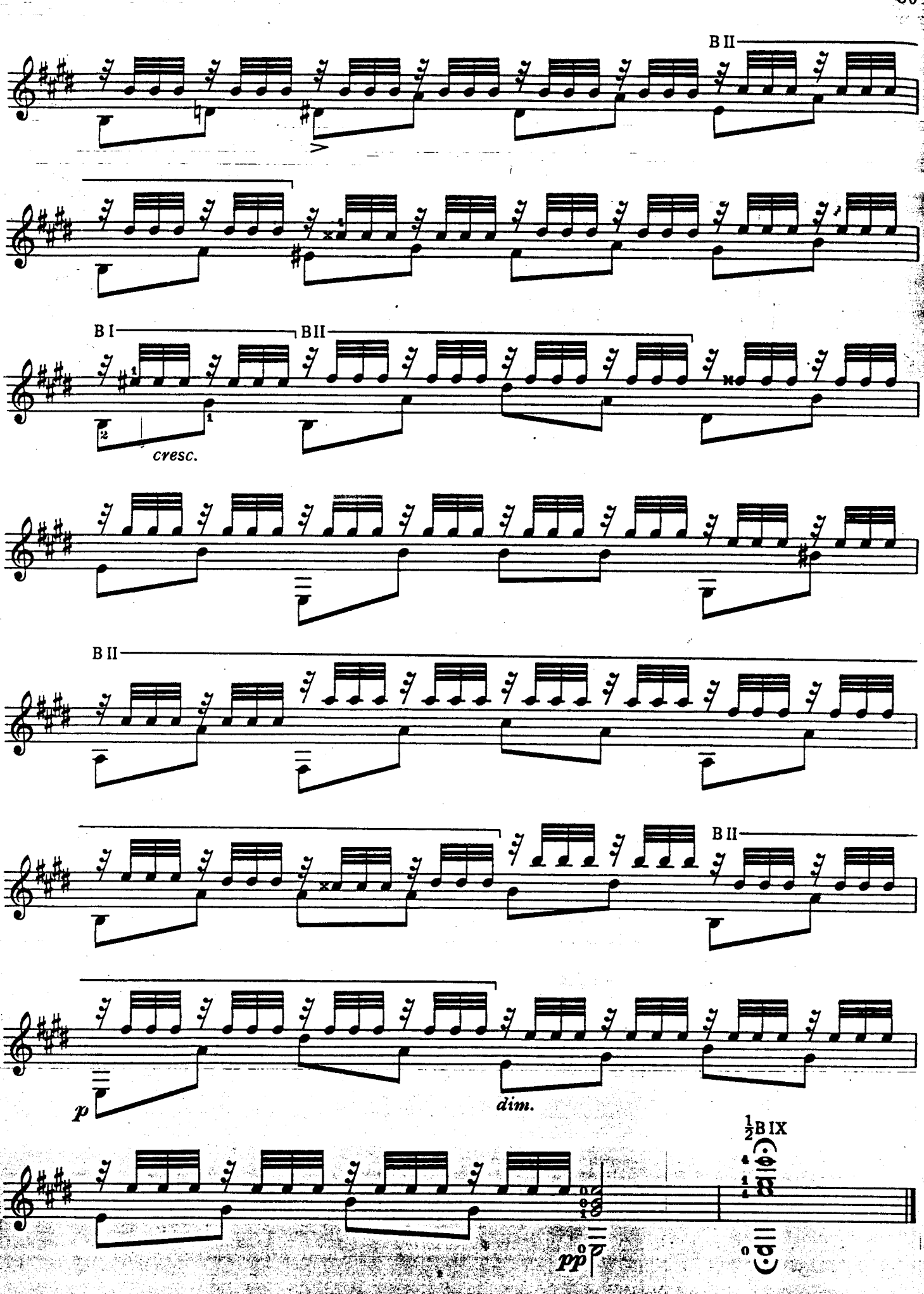



2.
B II
B II
B II
B I
B II
cresc.
B II
B II


B II
B II
B II
B I
B II
cresc.
B II
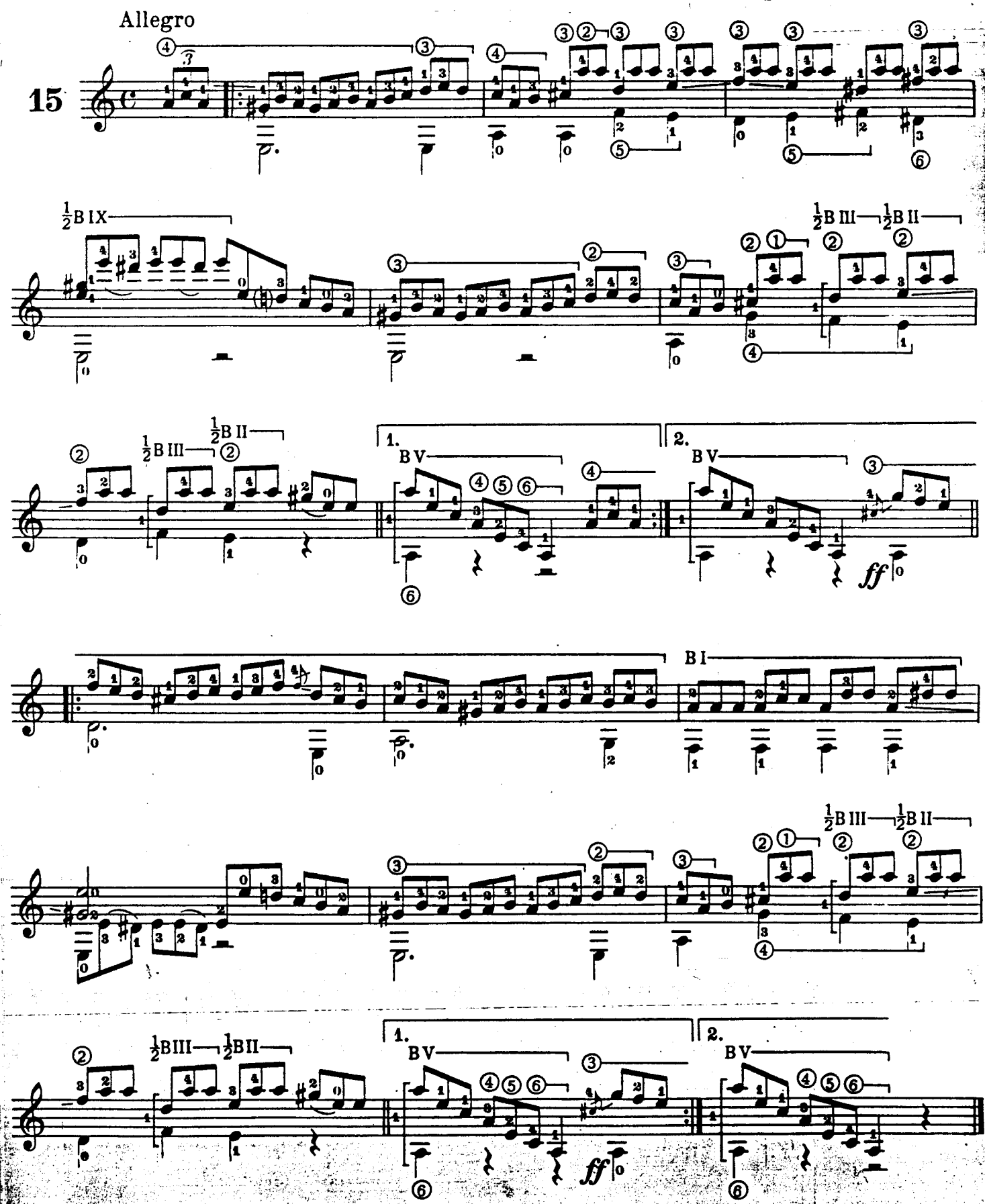

B II
B VII
B IV
B II
B IX
cresc.
B VII
B IX
cresc.
B IX


B VII
B IX
rit.
B II
a tempo


B II
B I
B II
cresc.
B II
B II
p
dim.
½B IX
pp
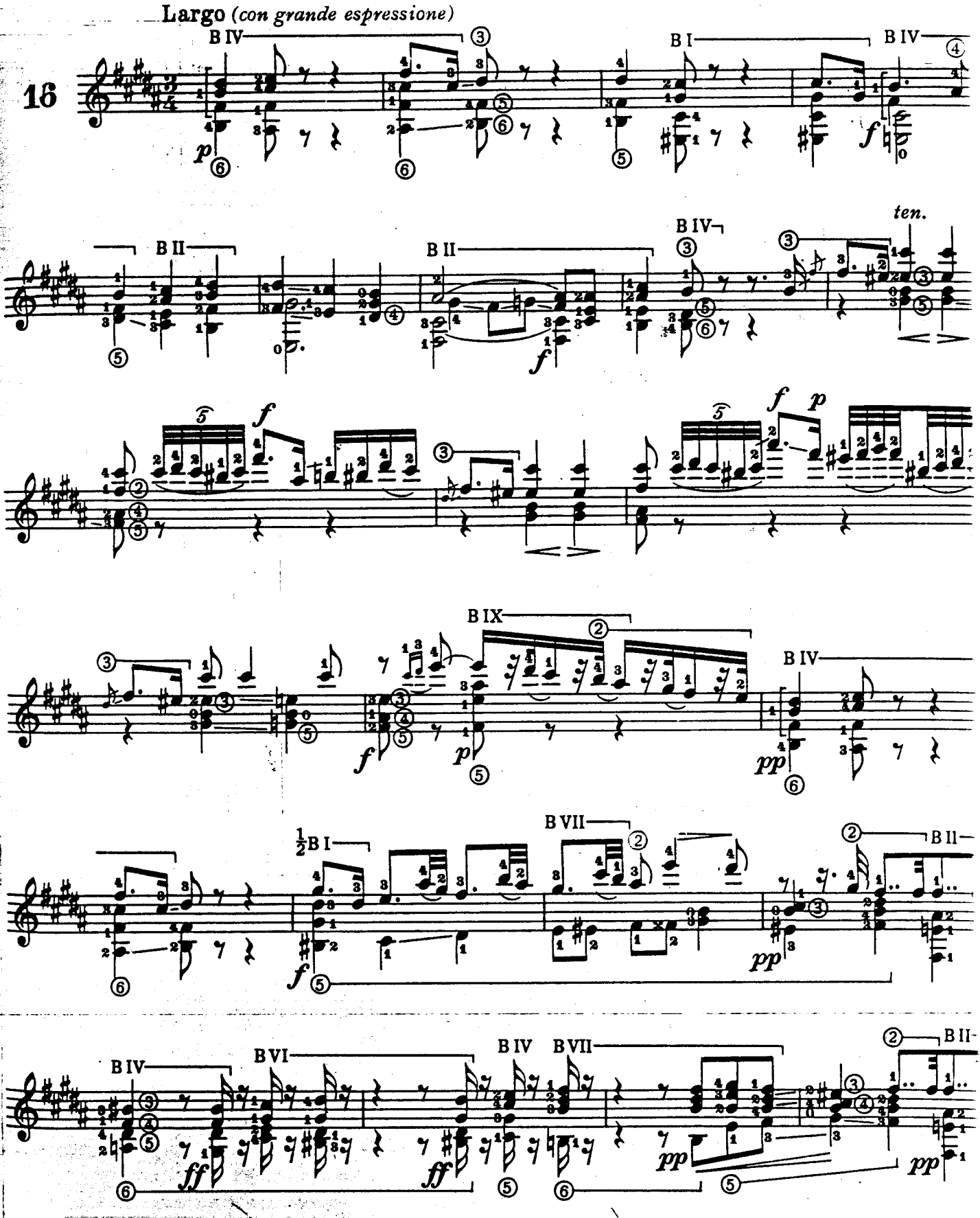
L. v. Beethoven

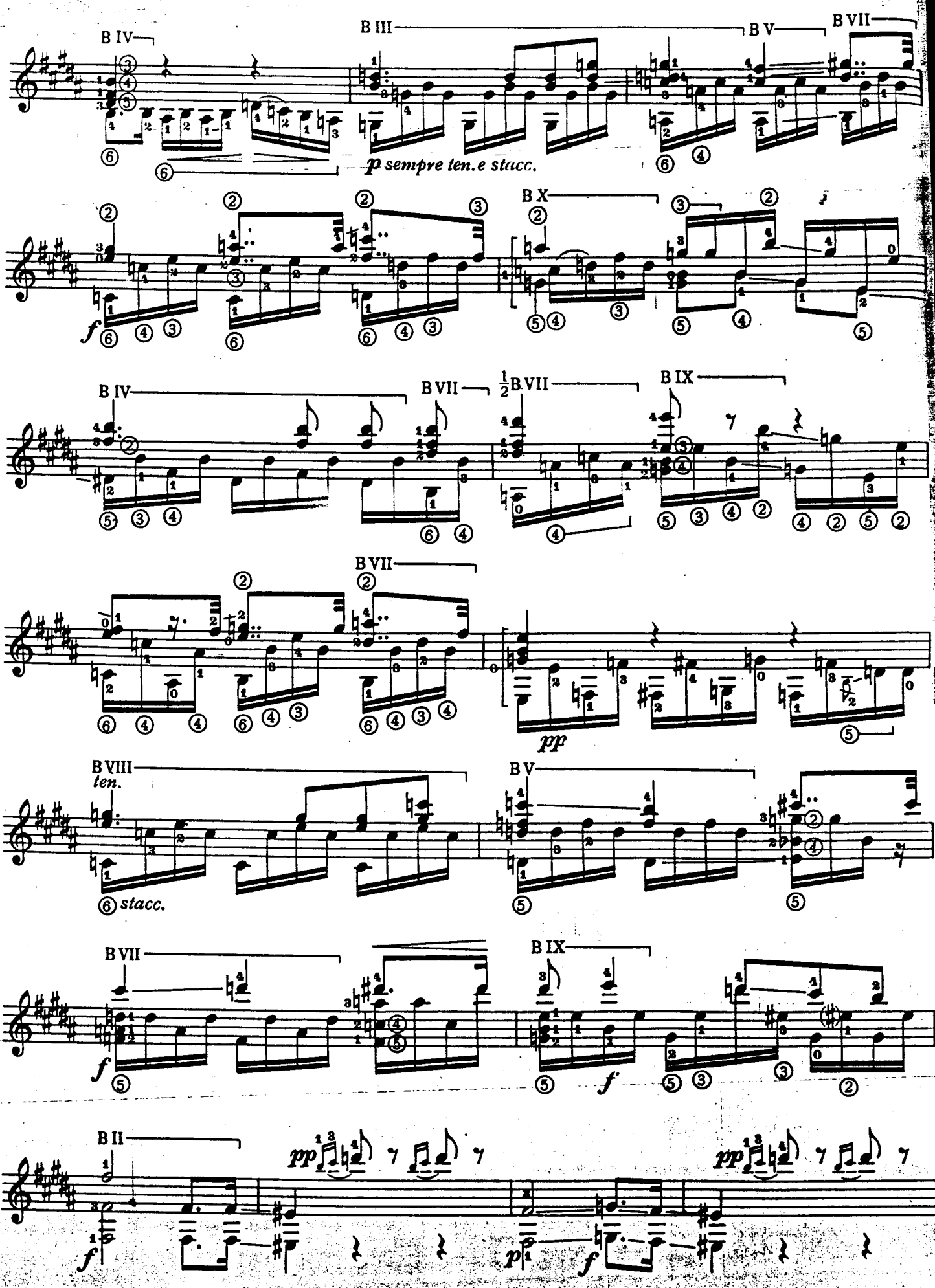
FRAMMENTO DAL SETTIMINO
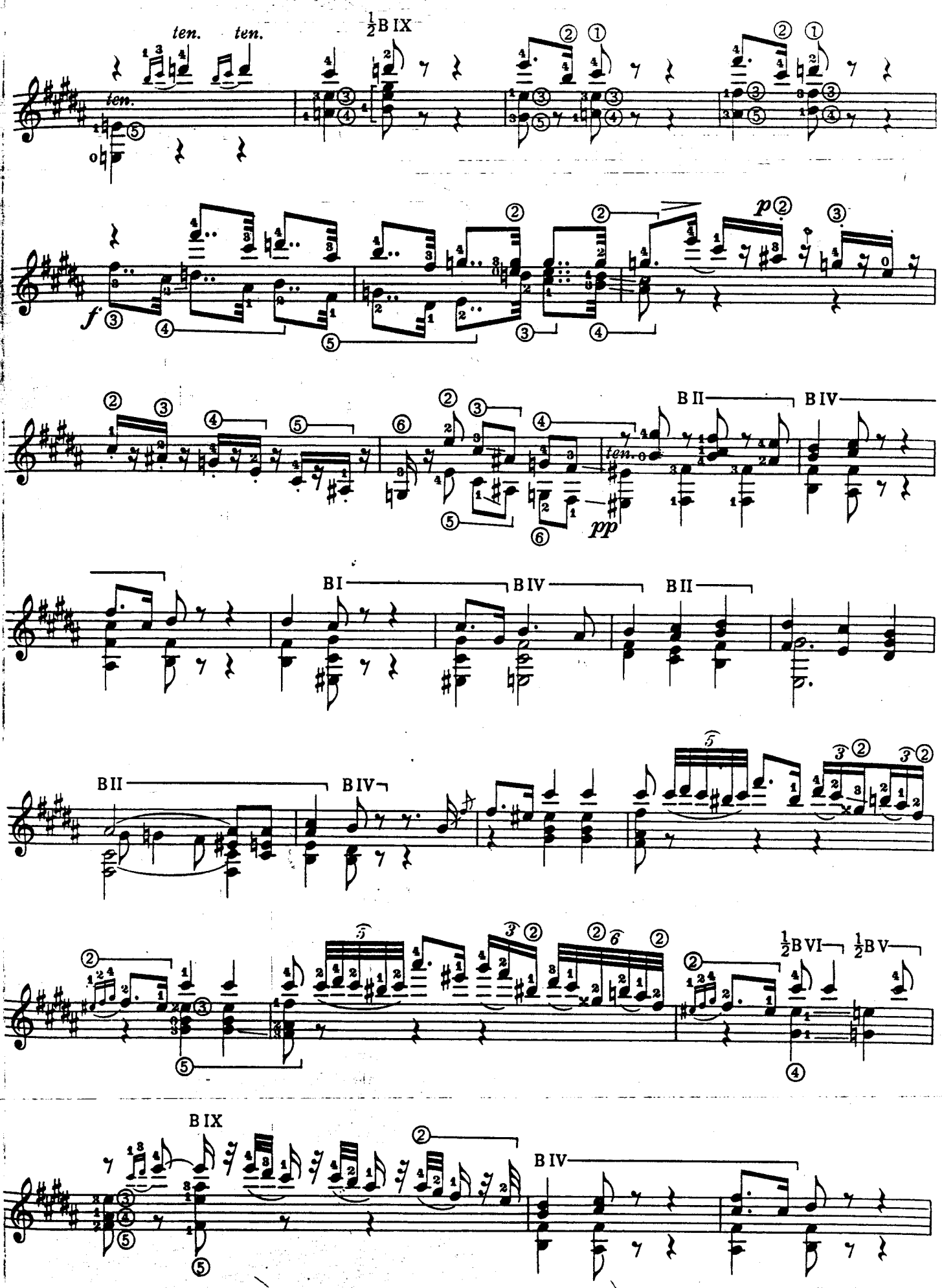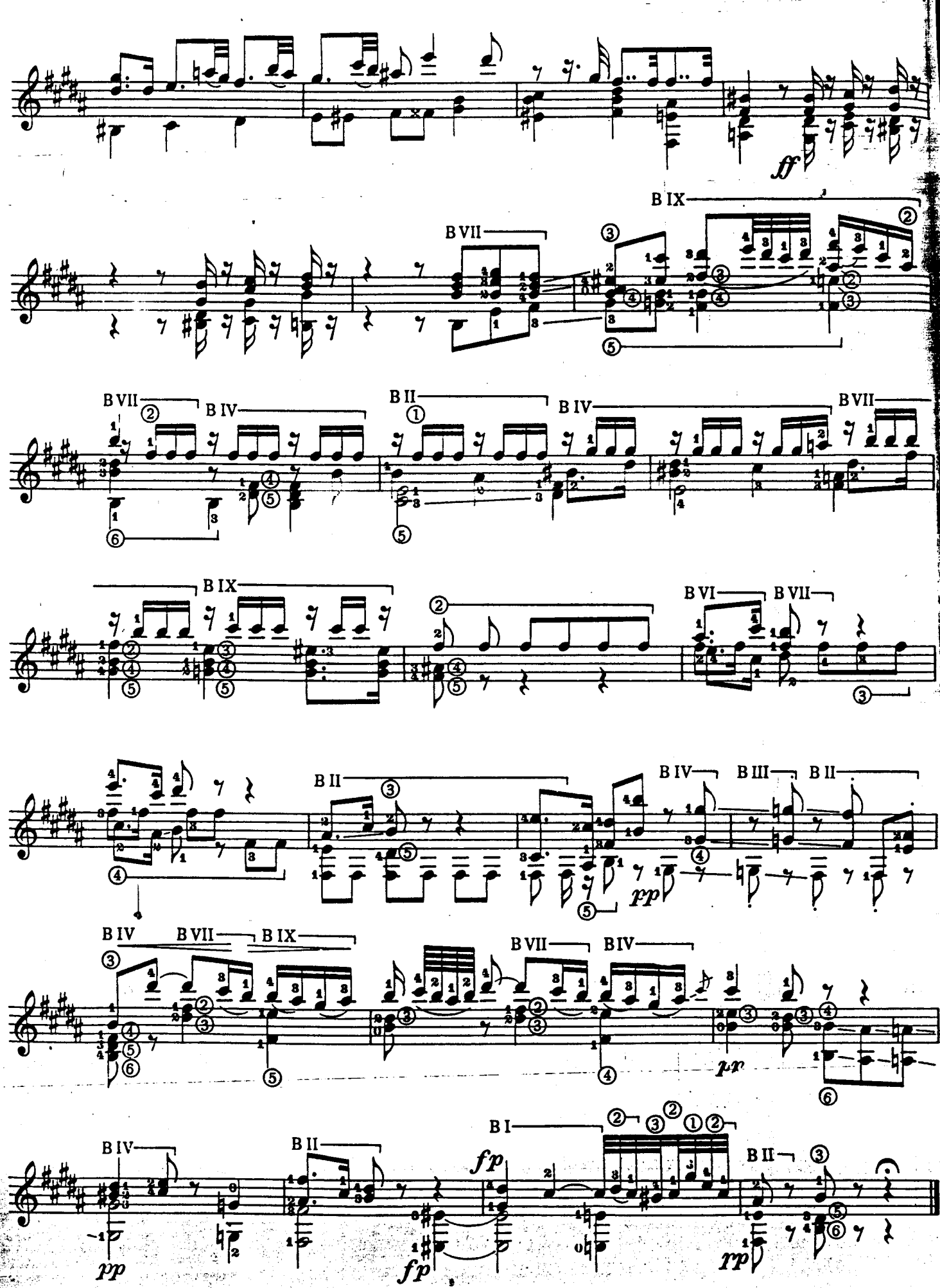


L. v. Beethoven

LARGO
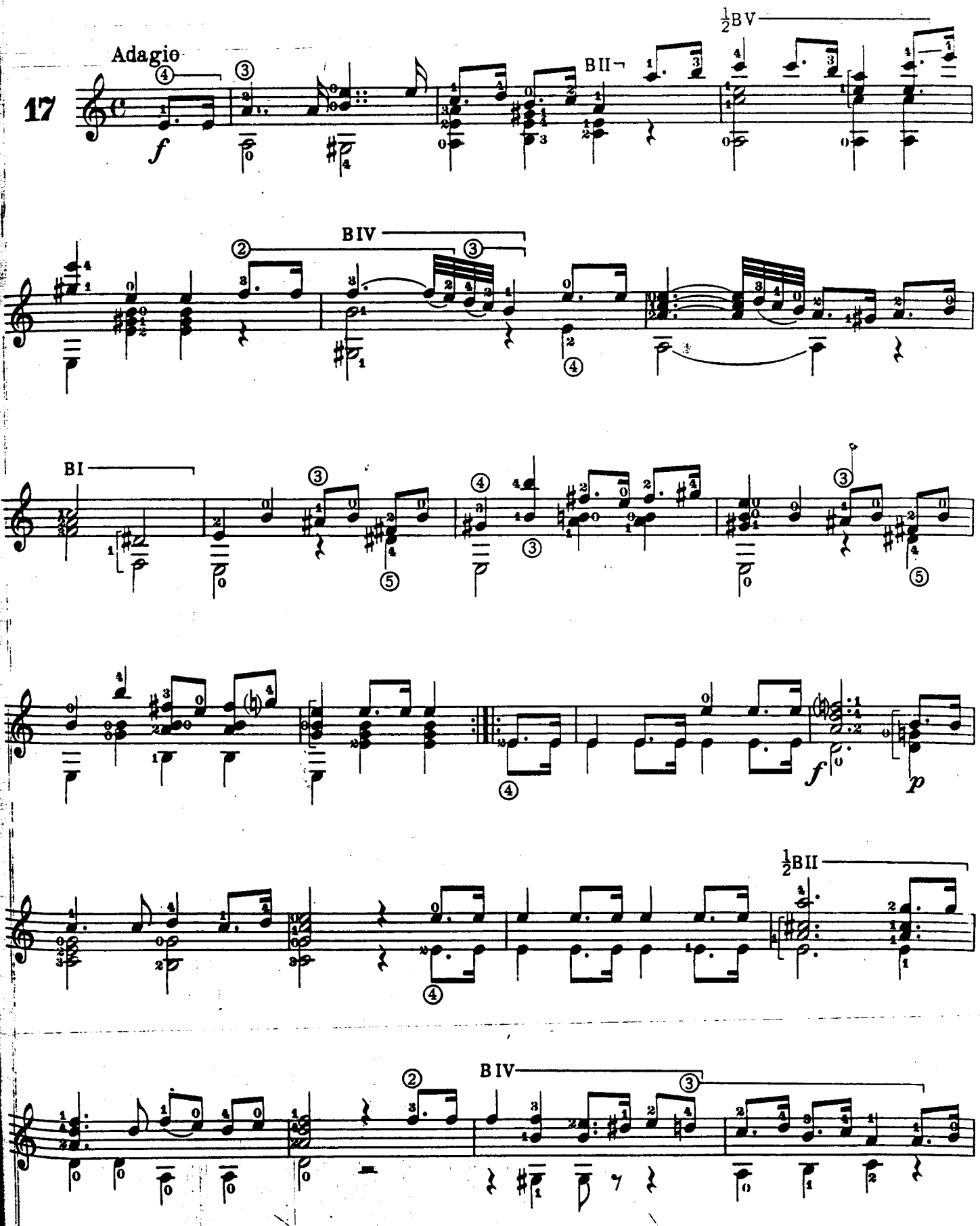



B IV
B III
B V
B VII
p sempre ten. e stacc.
B X
f
B IV
B VII
½ B VII
B IX
B VII
pp
B VIII
ten.
stacc.
B V
B VII
B IX
f
B II
pp
pp
f
p
f
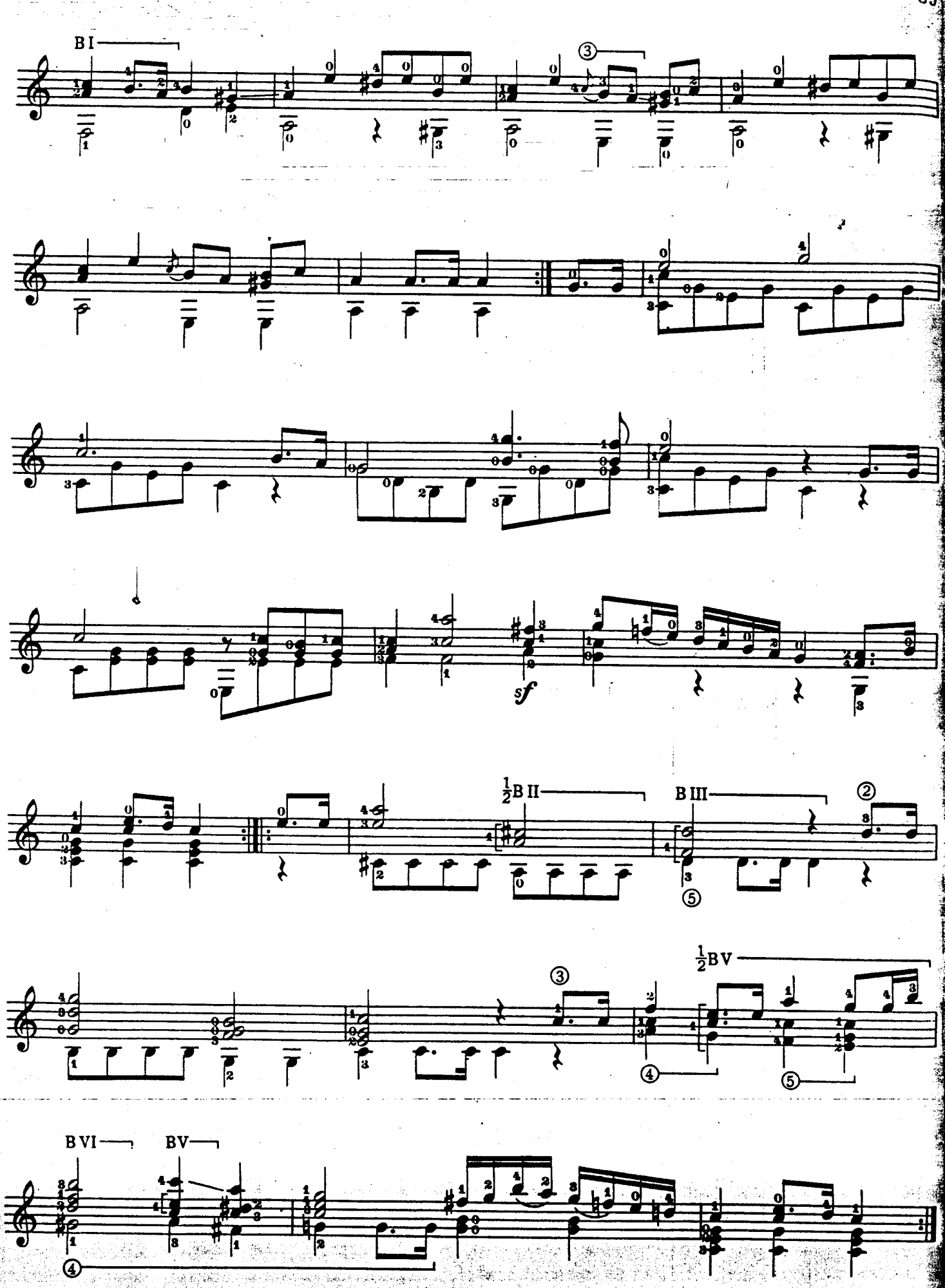

ten. ten.
½B IX
ten.
f
p
pp
B II
B IV
B I
B IV
B II
B II
B IV
½B VI
½B V
B IX
B IV


ff
B VII
B IX
B VII
B IV
B II
B IV
B VII
B IX
B VI
B VII
B II
B IV
B III
B II
pp
B IV
B VII
B IX
B VII
B IV
p
B IV
B II
fp
B I
B II
fp
fp
pp

L. v. Beethoven
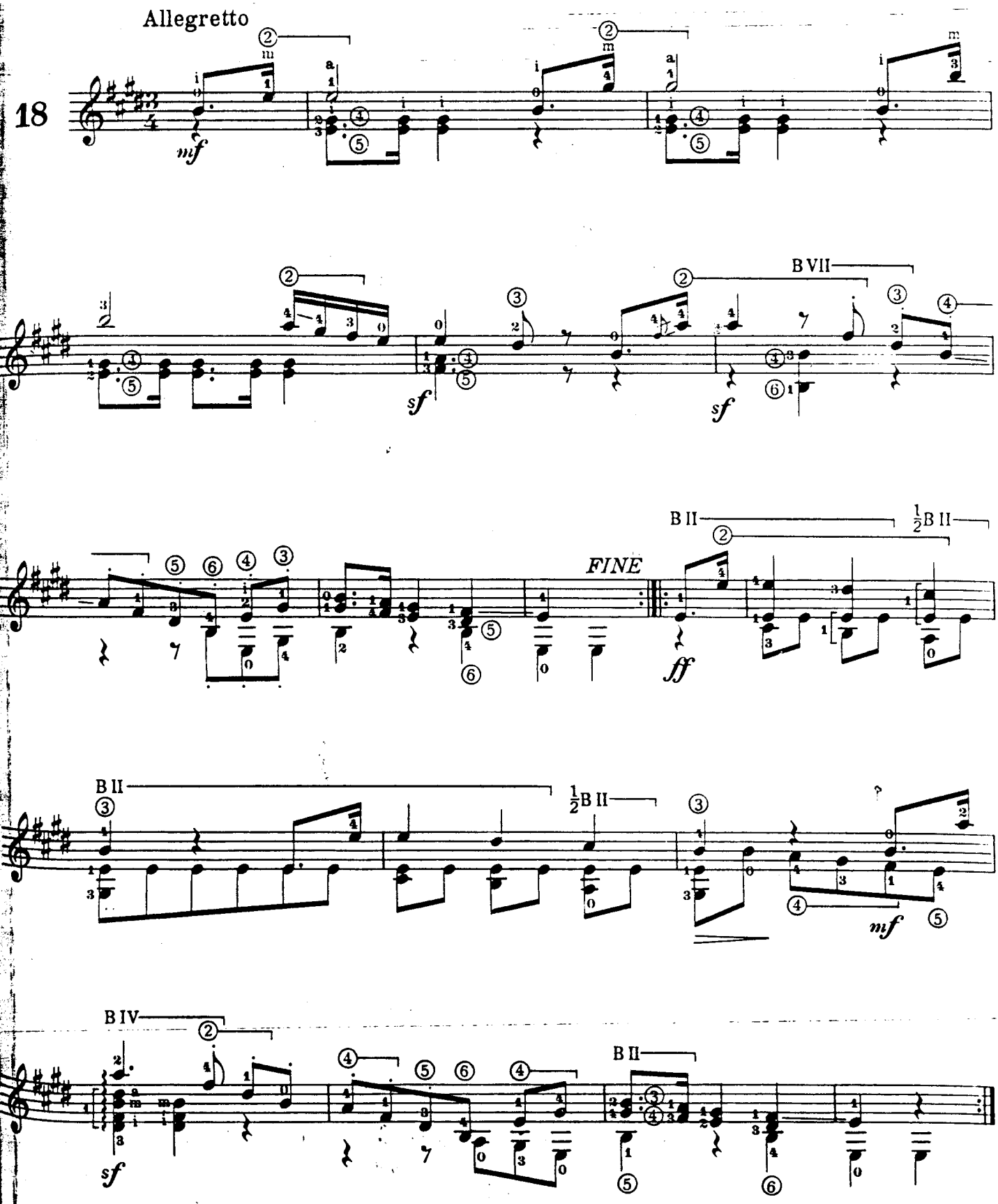
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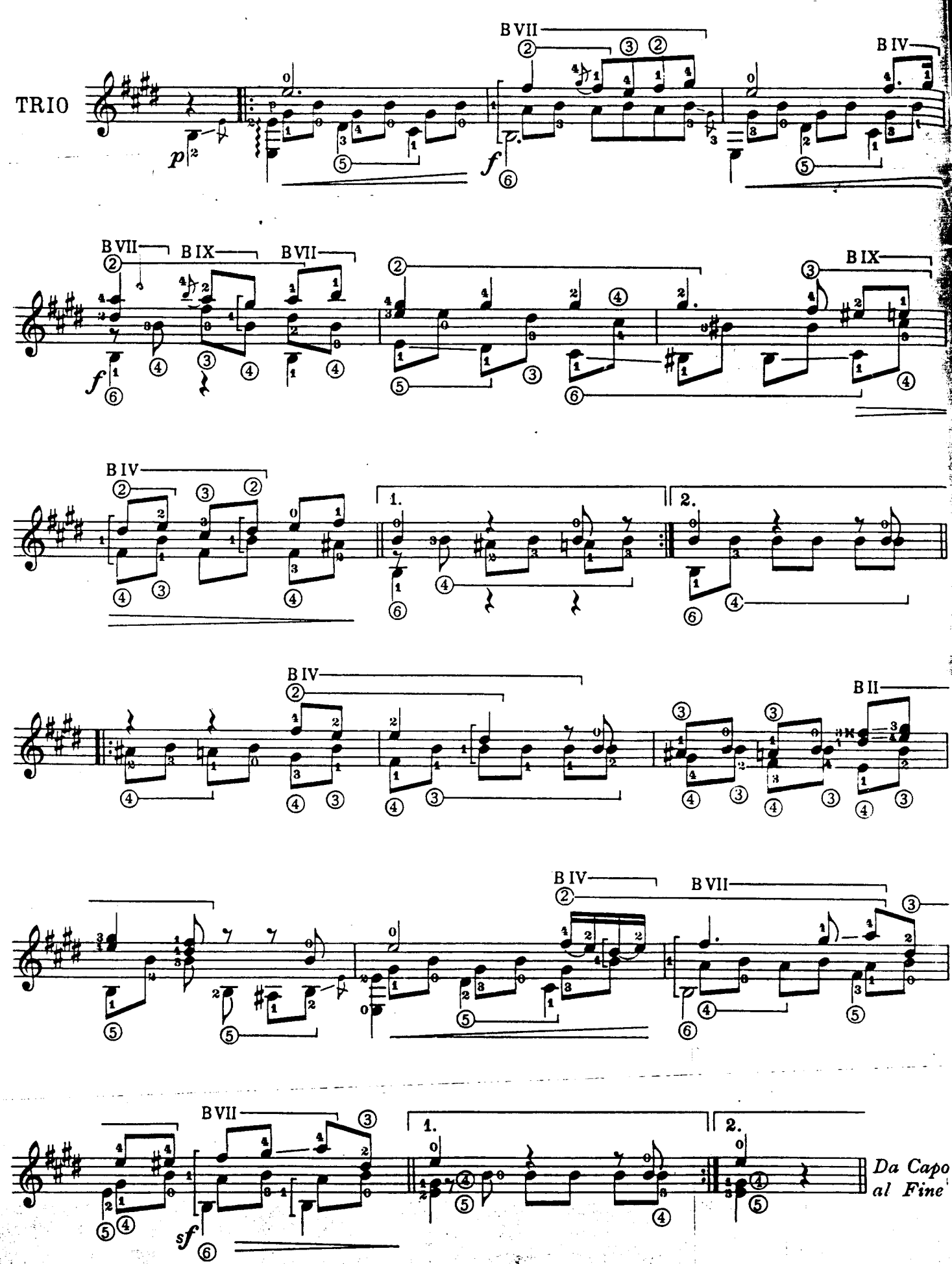



B I
③
sf
½B II
B III
②
⑤
③
½B V
④
⑤
B VI
B V
④

L. v. Beethoven
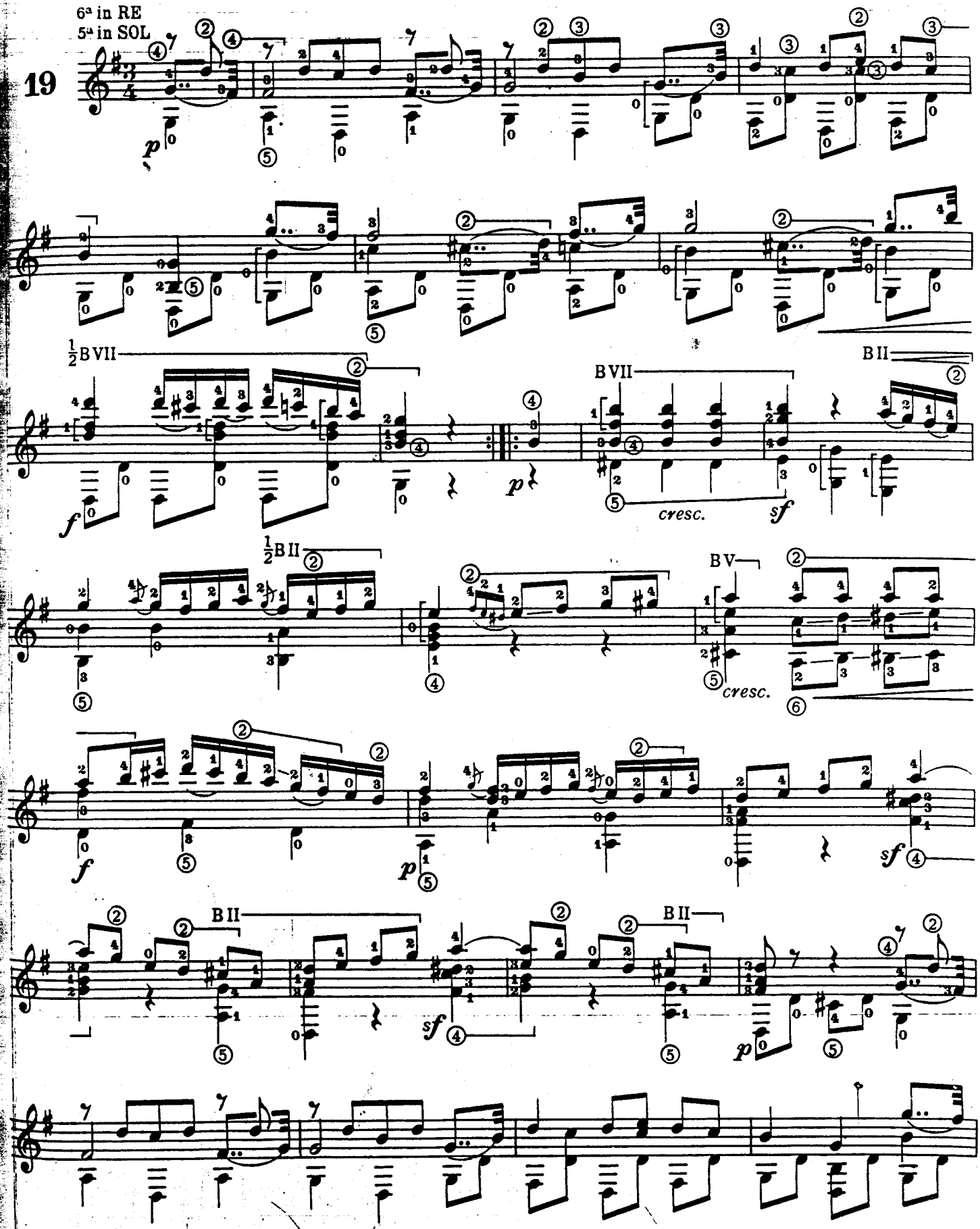
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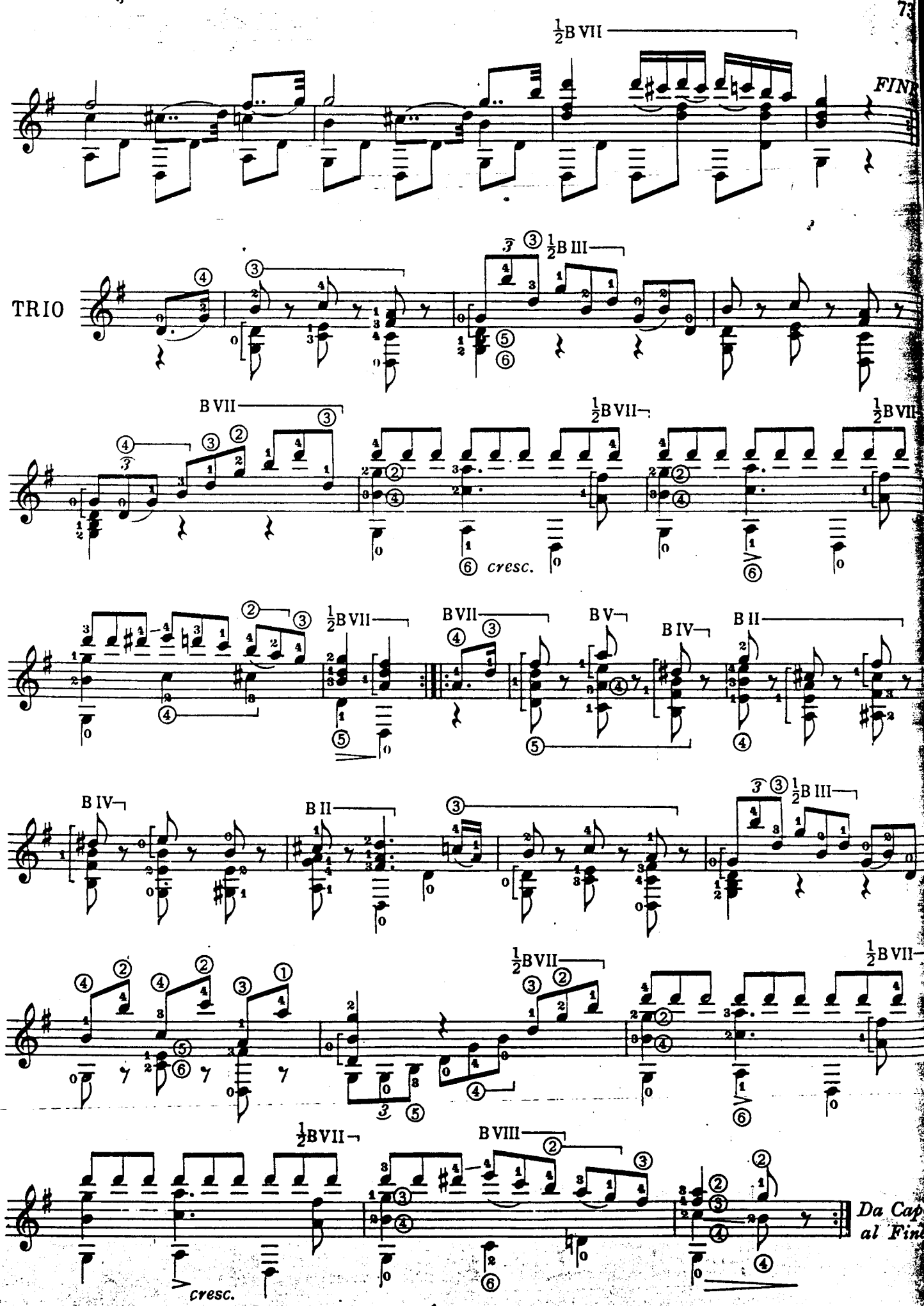



TRIO
B VII
B IV
B VII
B IX
B VII
B IX
B IV
1.
2.
B IV
B II
B IV
B VII
B VII
1.
2.
Da Capo
al Fine

L. v. Beethoven
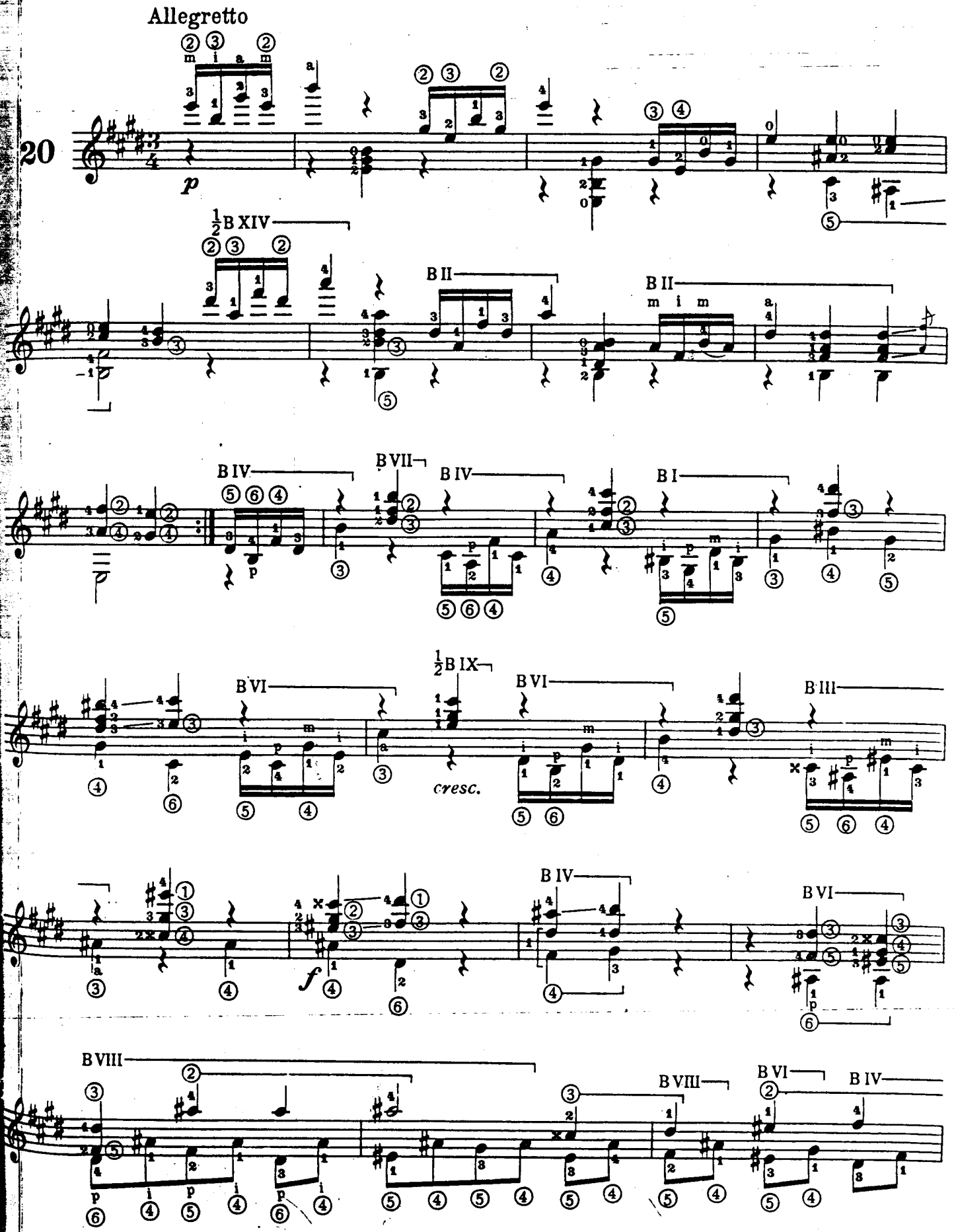
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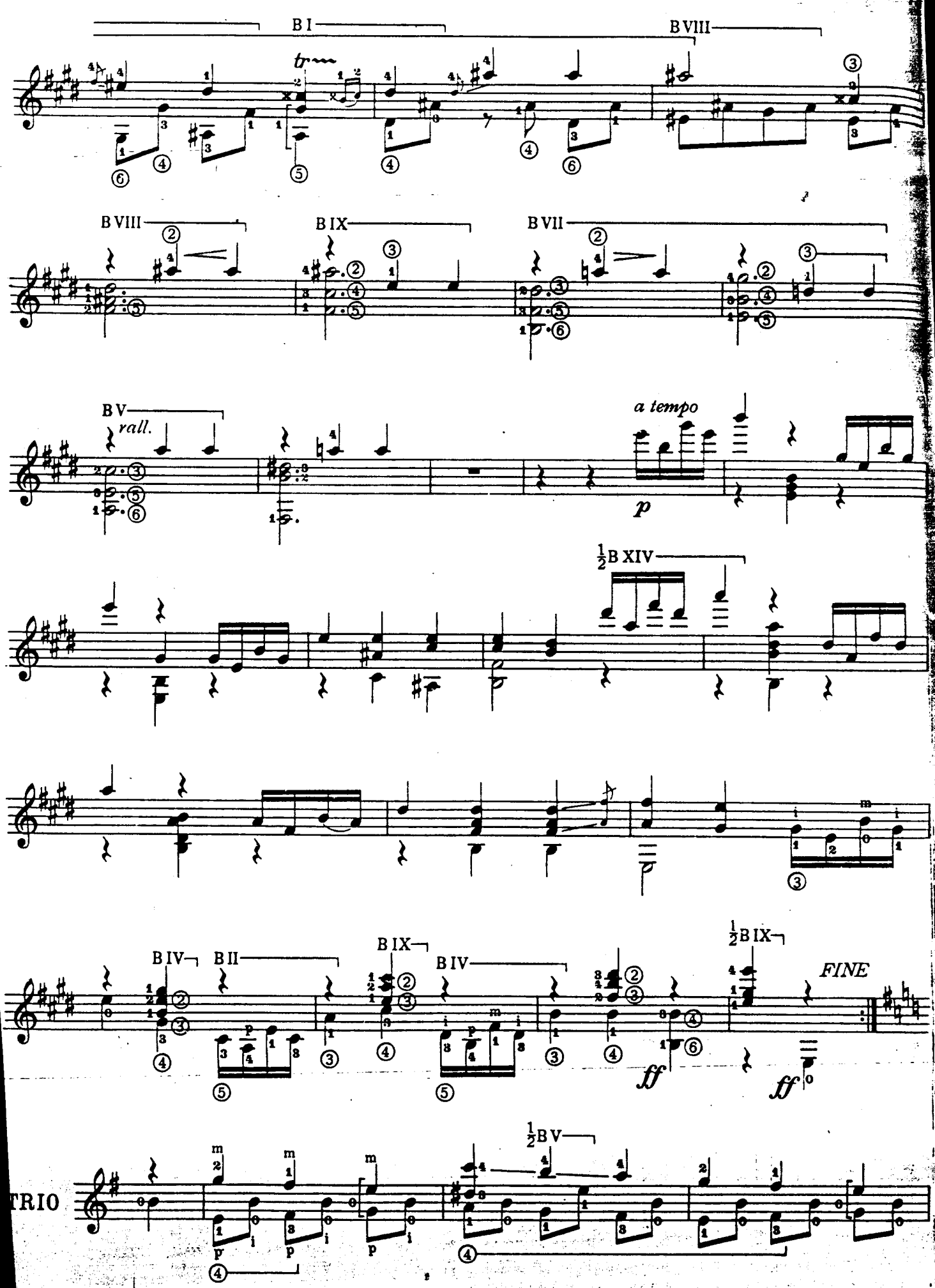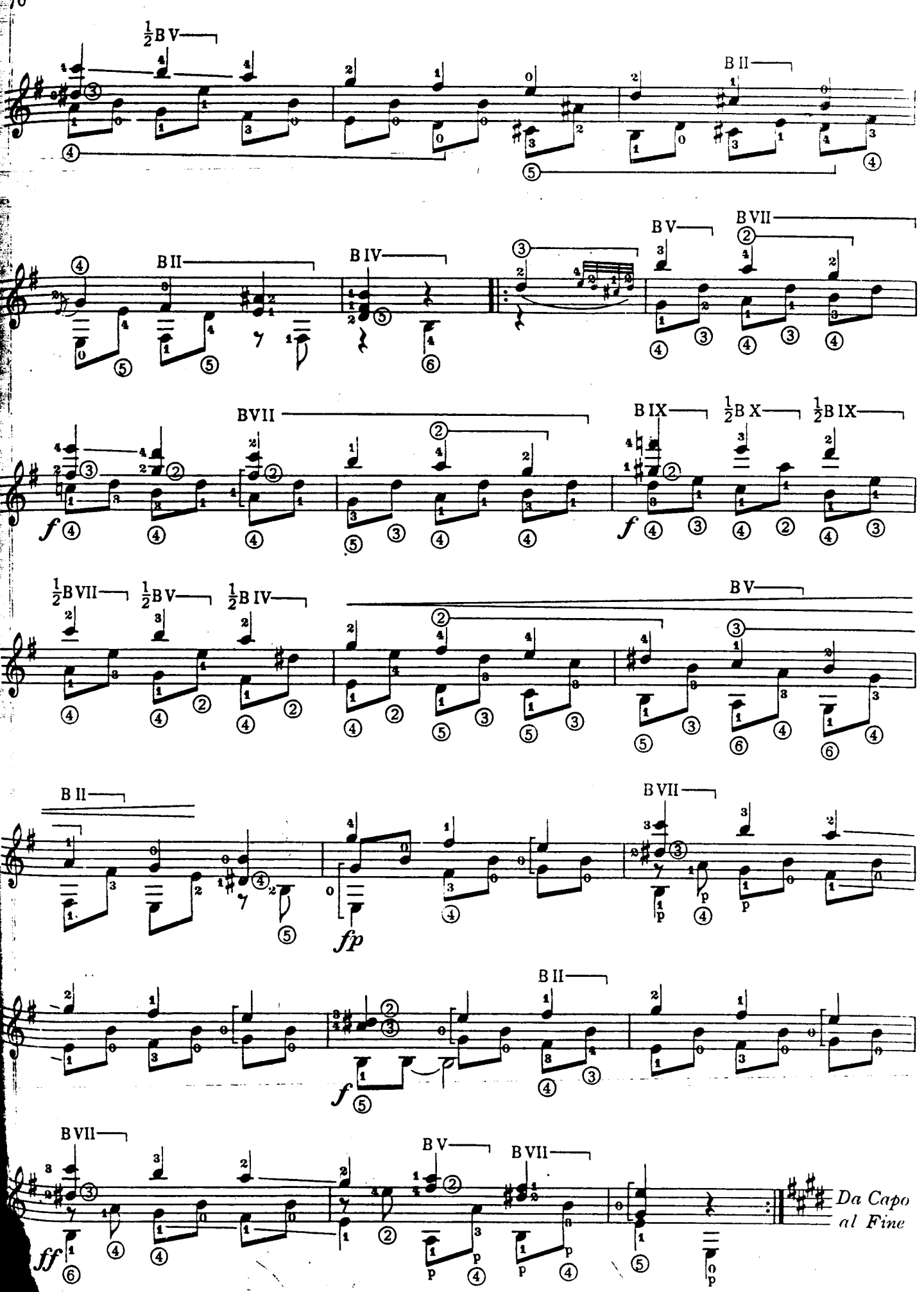



½B VII
FIN
TRIO
3
½B III
B VII
½B VII
cresc.
B VII
B V
B IV
B II
B IV
B II
3
½B III
½B VII
½B VII
½B VII
B VIII
cresc.
Da Cap
al Fin

L. v. Beethoven

SCHERZO
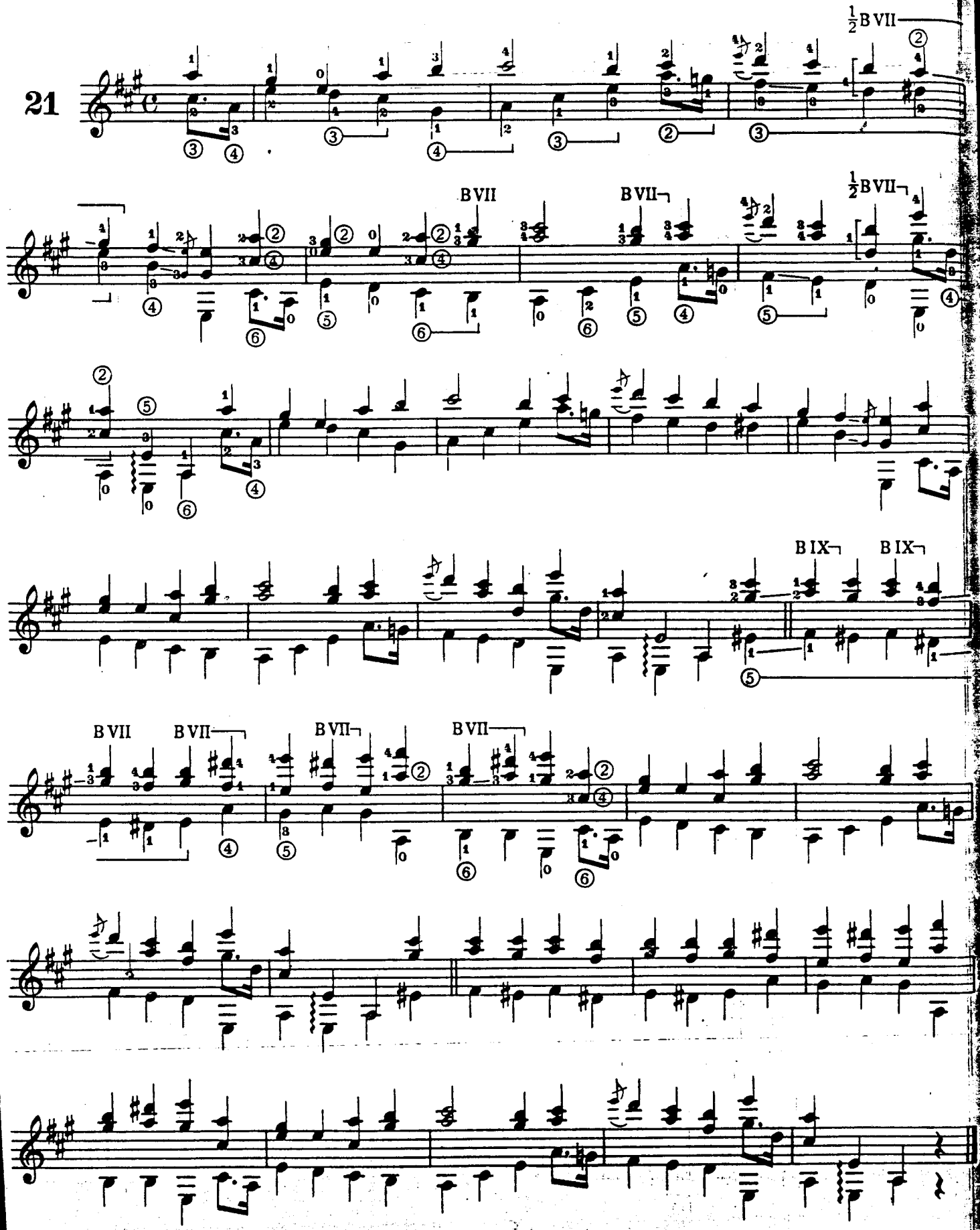



B I
B VIII
tr
B VIII
B IX
B VII
B V
rall.
a tempo
p
½B XIV
B IV
B II
B IX
B IV
½B IX
FINE
ff
ff
½B V
TRIO


½B V
B II
B II
B IV
B V
B VII
B VII
B IX
½B X
½B IX
f
f
½B VII
½B V
½B IV
B V
B II
B VII
fp
B II
f
B VII
B V
B VII
ff
p
Da Capo
al Fine

L. v. Beethoven

VARIAZIONE DEL SETTIMINO



SONATA

Transcripción para Guitarra
por MIGUEL LLOBET

BEETHOVEN

Moderato.

6ª en Re

C.2

C.7

mf

C.2

C.2

D. C. hasta ⊕ y salta.

C.5

C.7

C.11

mf

C.5

C.7

C.11

C.7

f

Sehnsuchts-
Schmerzens-und Hoffnungs-
WALZER

für das

Pianoforte

von

L. VAN BEETHOVEN.

Pr. 7½ Ngr.

Leipzig, bei C. F. W. Siegel.

МУЗЫКАЛЬНЫЙ МАГАЗИНЪ
А. Б. ГУТХЕЛЬ
КОММИССІОНЕРЪ ИМПЕРАТОРСКИХЪ ТЕАТРОВЪ
ВЪ [illegible].
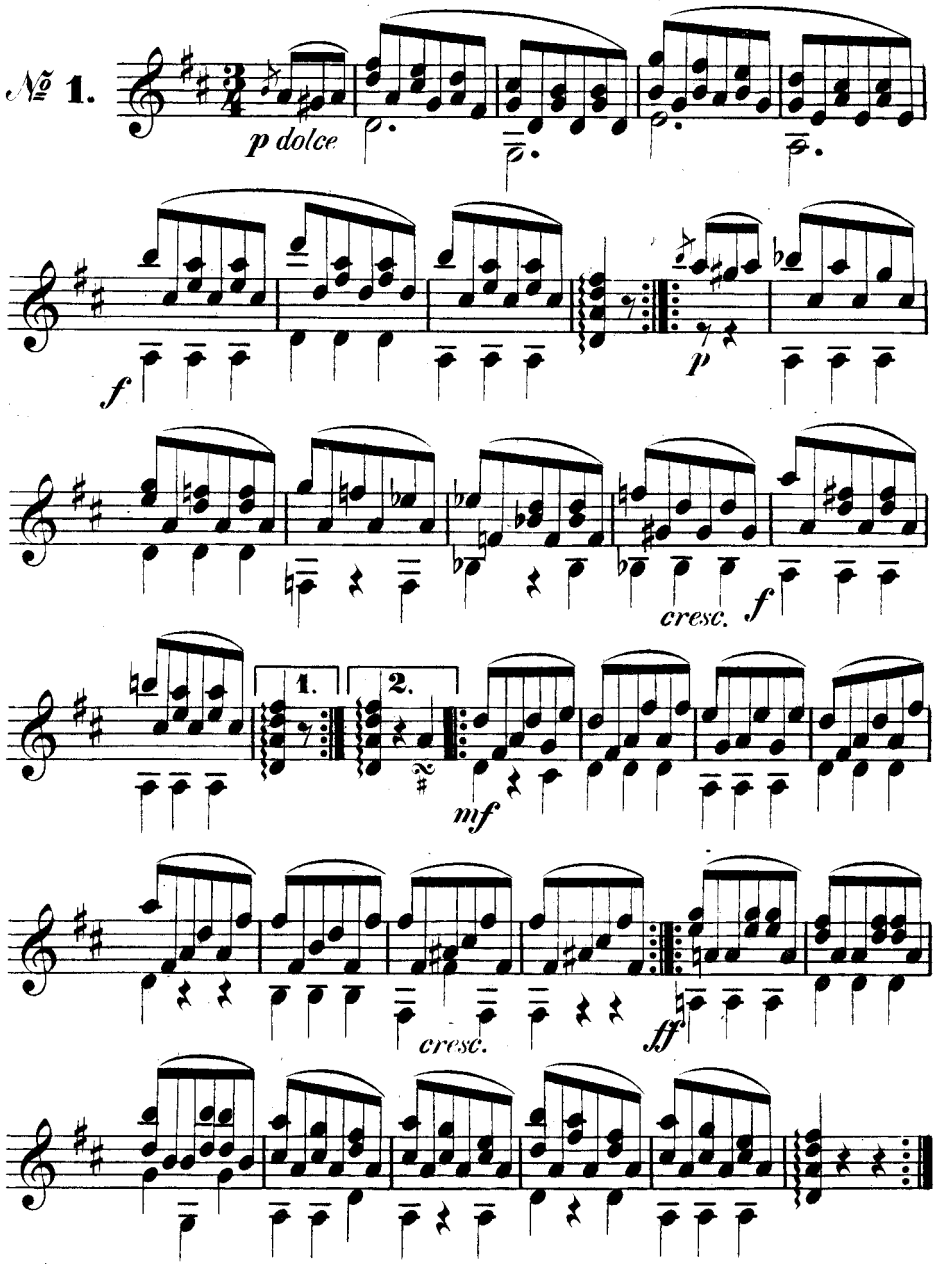
ARRANGEMENT FÜR GUITARRE von FR. DITTRICH. Pr. 5 Ngr.

2538

SEHNSUCHTS-WALZER.
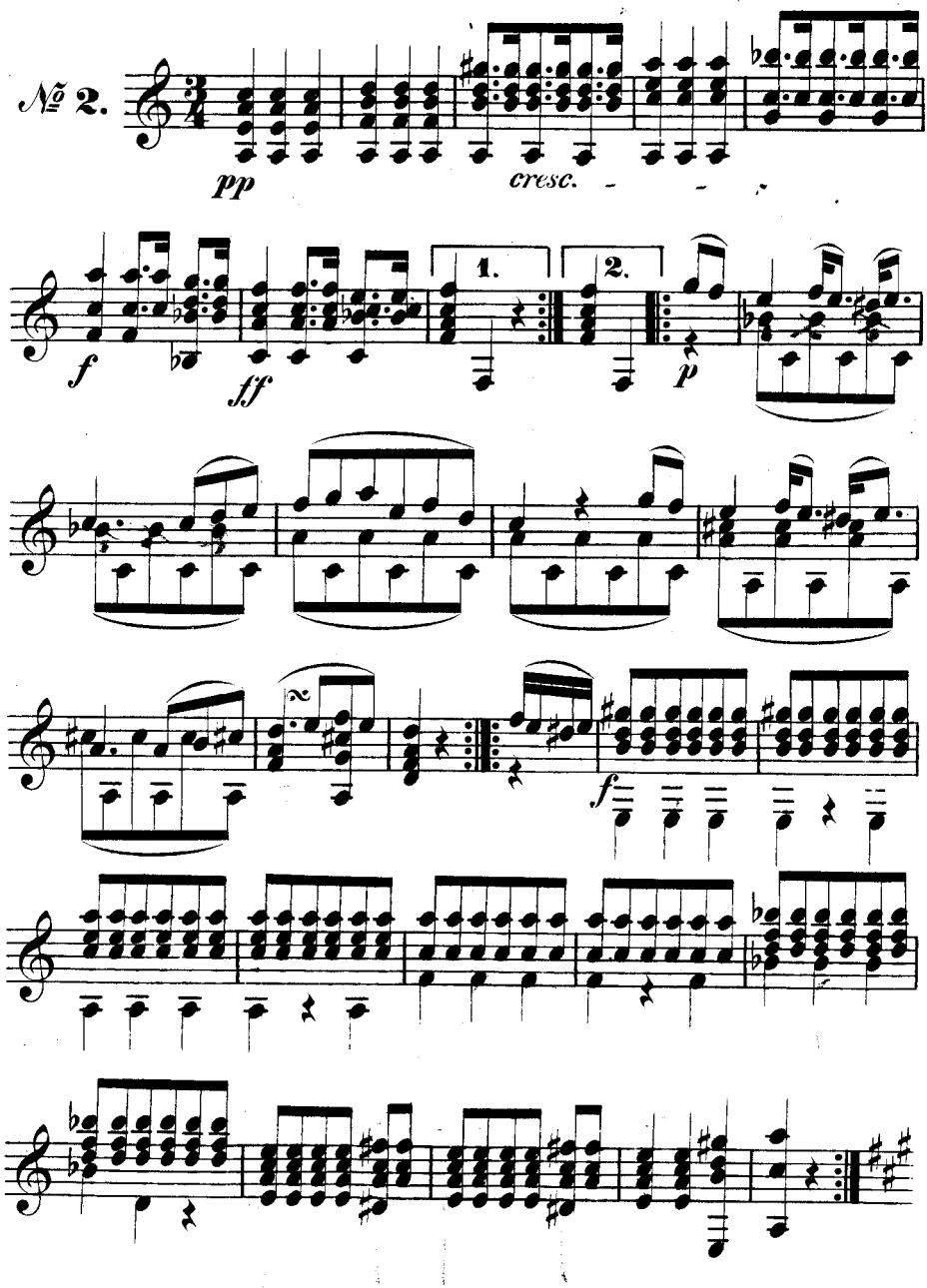
L. van Beethoven.
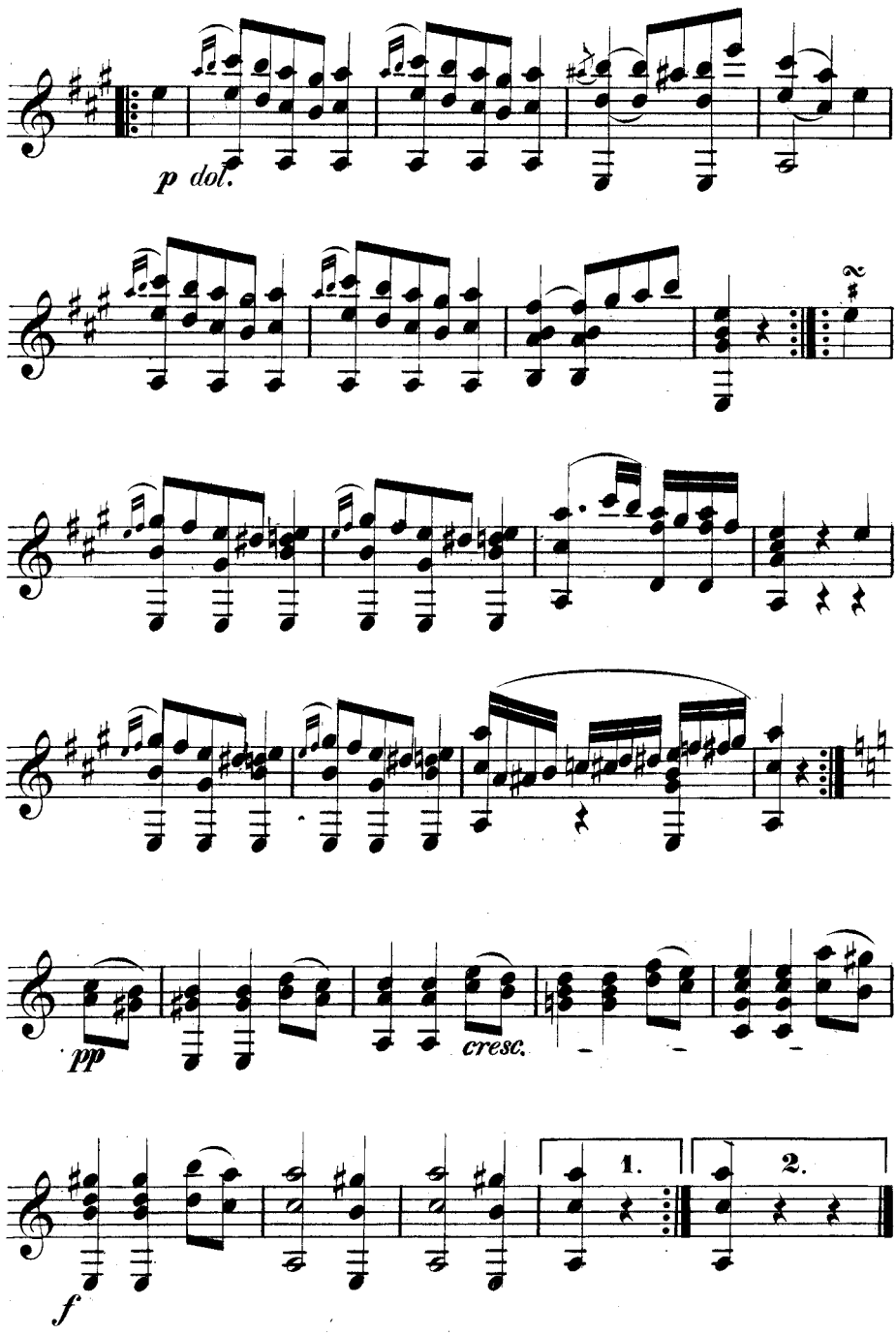
№ 1.



SCHMERZENS-WALZER.
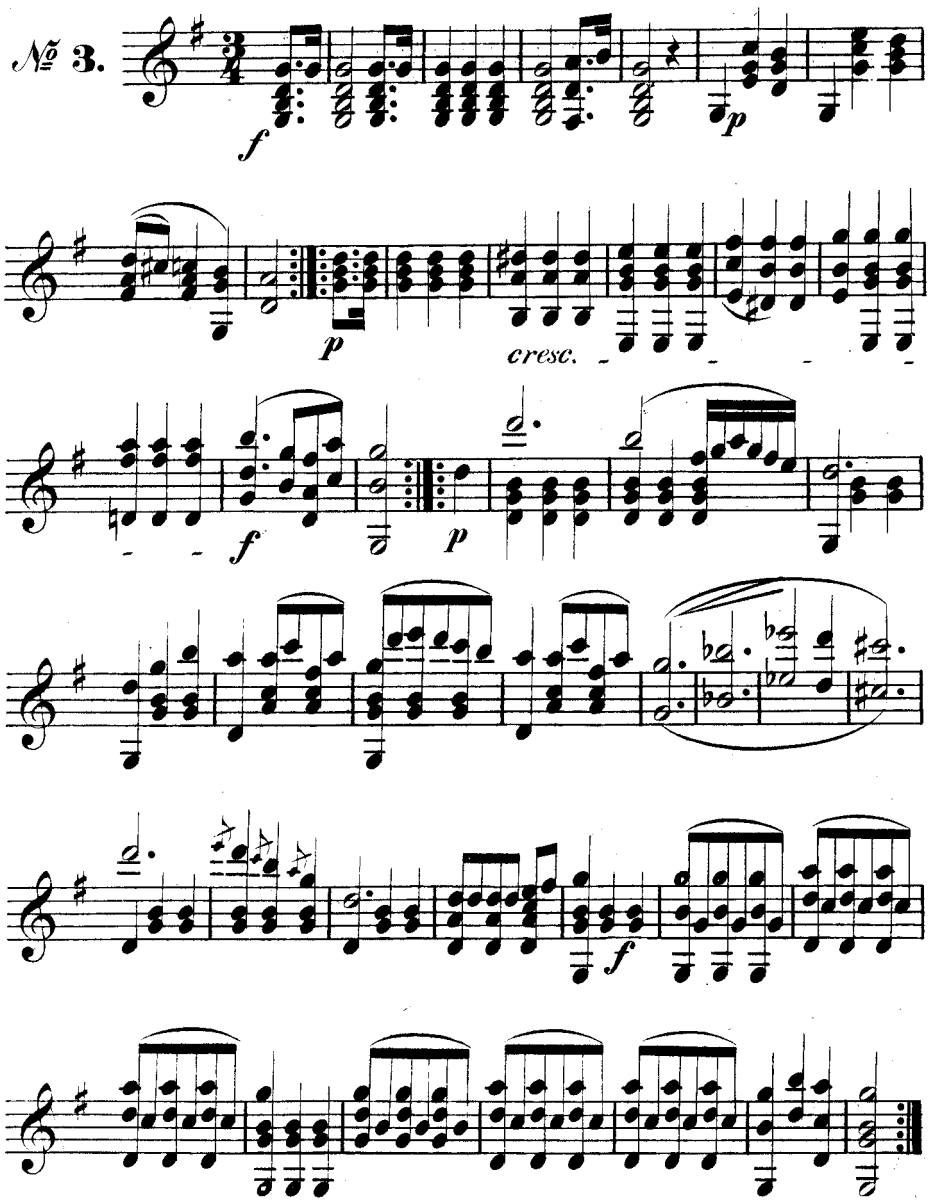
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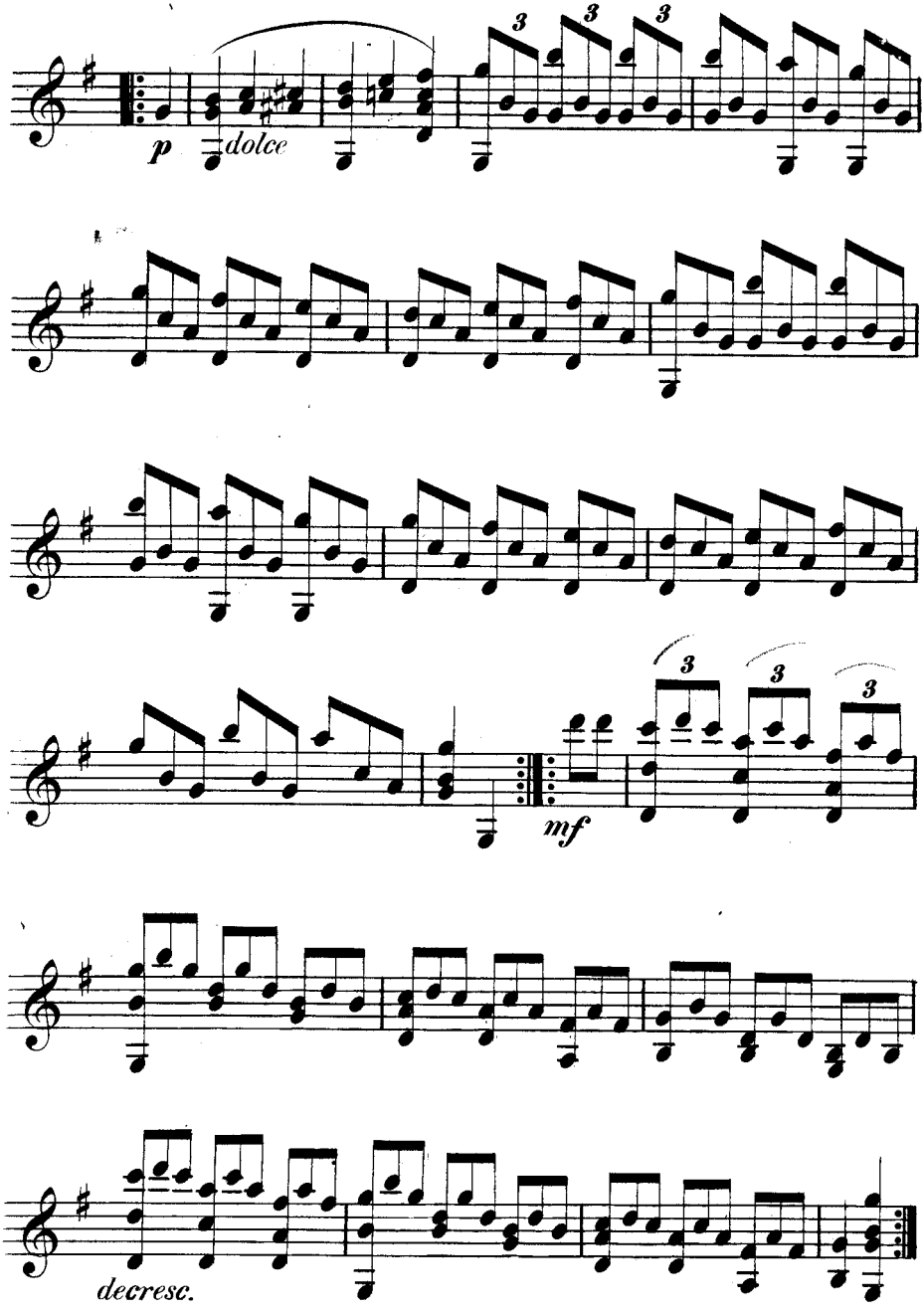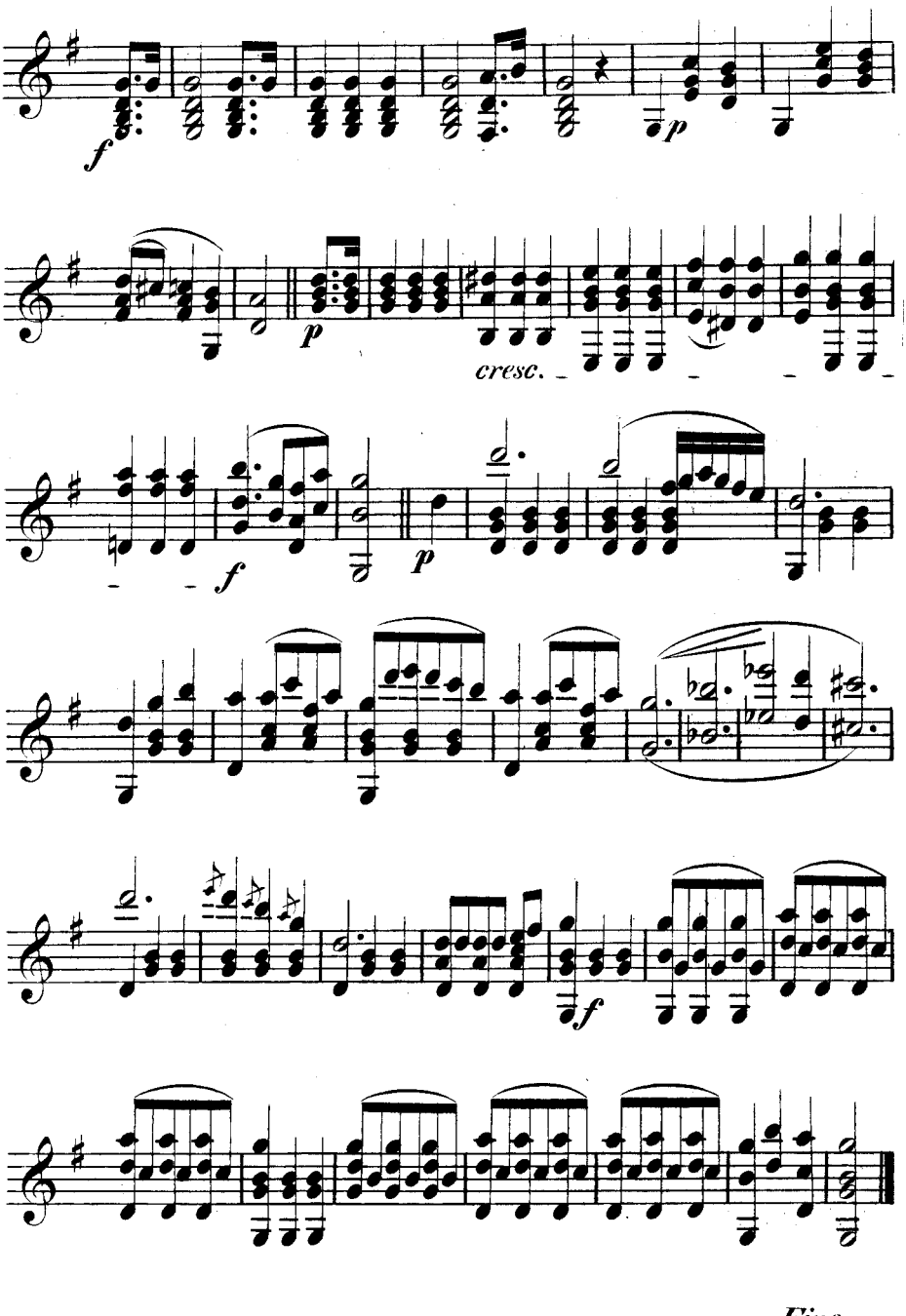



p dol.
pp
cresc.
f
1.
2.

HOFFNUNGS-WALZER.

L. van Beethoven.




p
dolce
3
3
3
mf
3
3
3
decresc.


f
p
p
cresc.
f
p
f
Fine.

ДВЕ СОНАТЫ
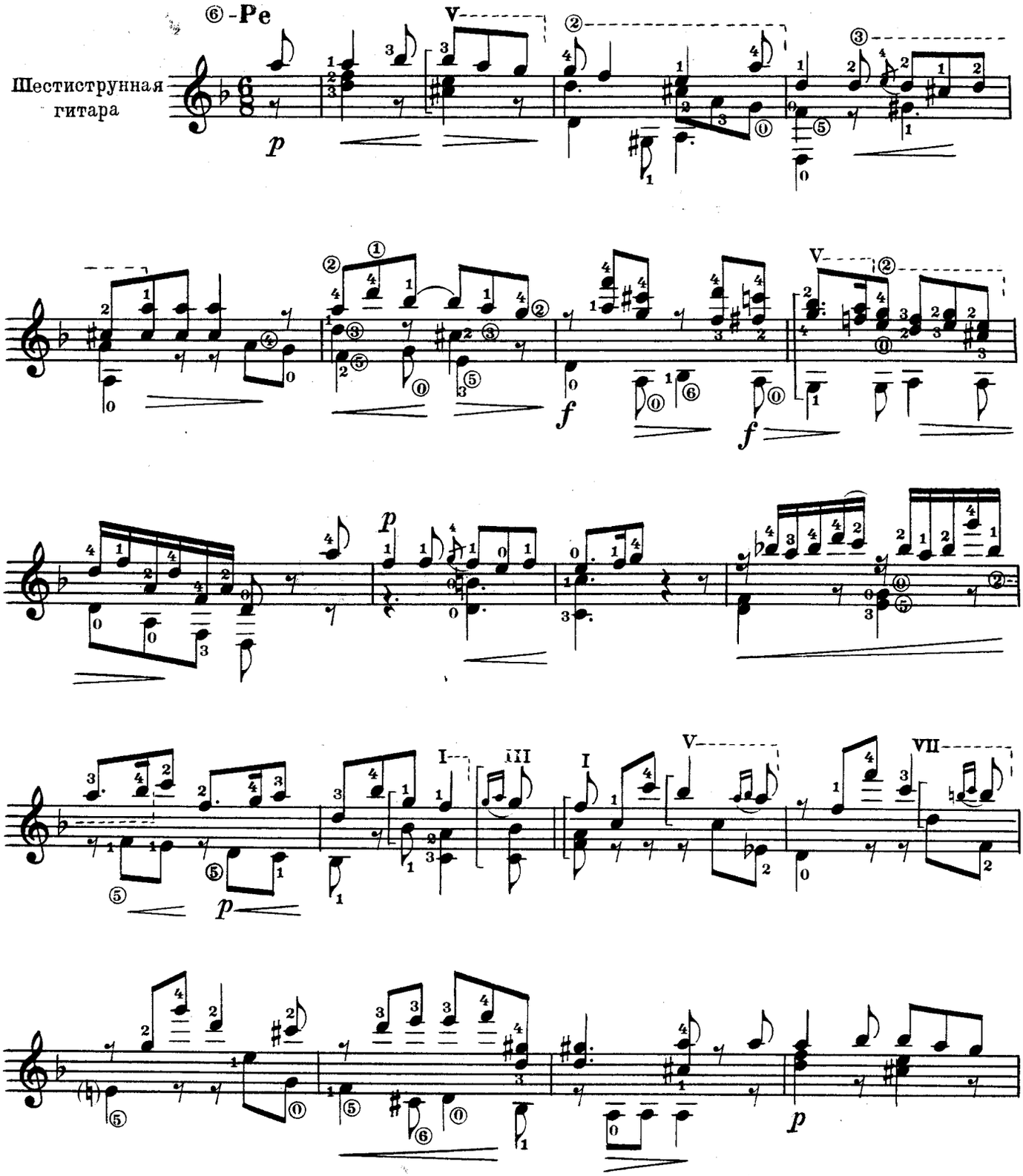
I
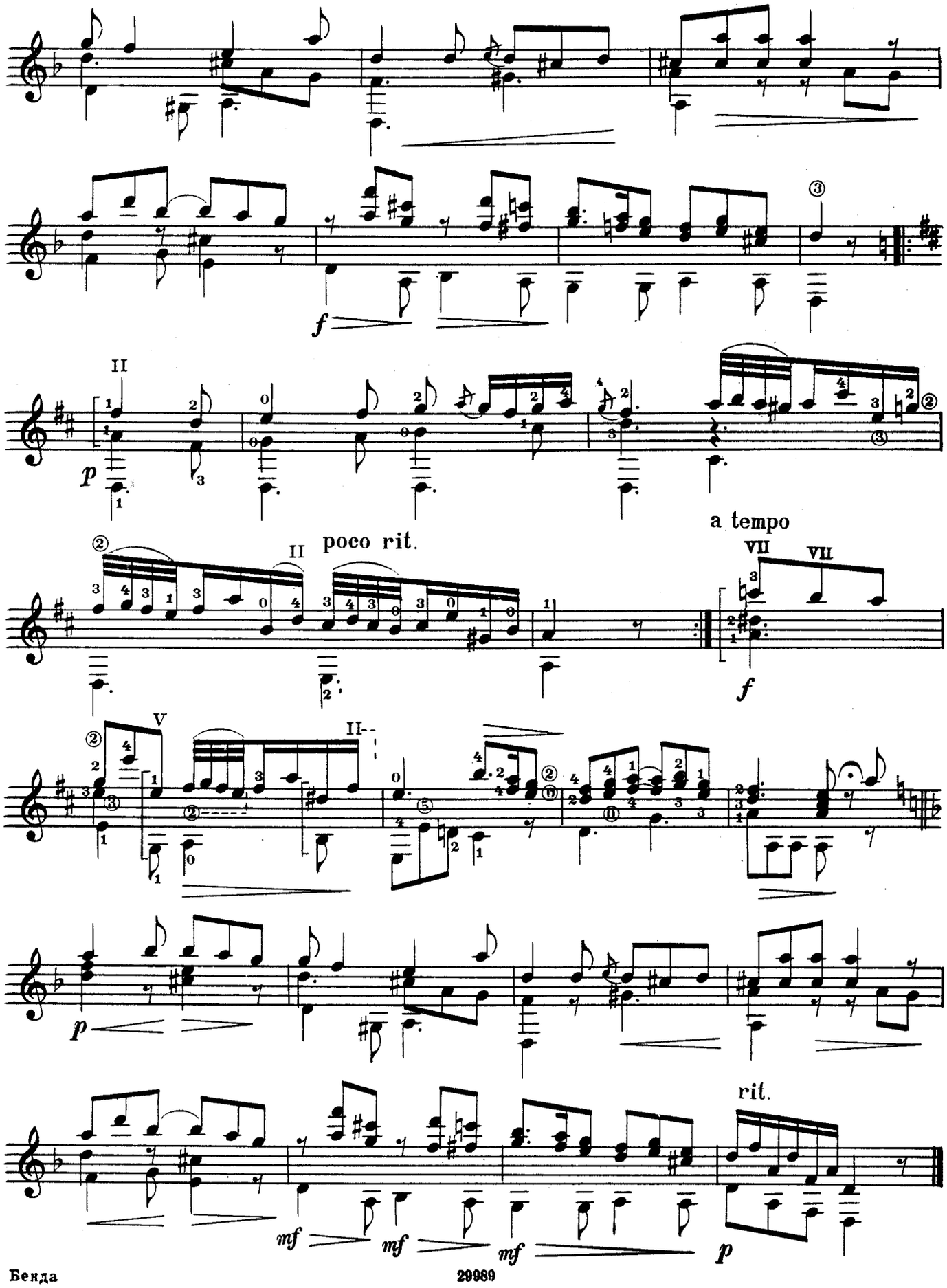
Г. БЕНДА
(1722—1795)
Переложение А. Сеговии
Редакция А. Иванова-Крамского.

Andantino [Неторопливо]

⑥-Pe
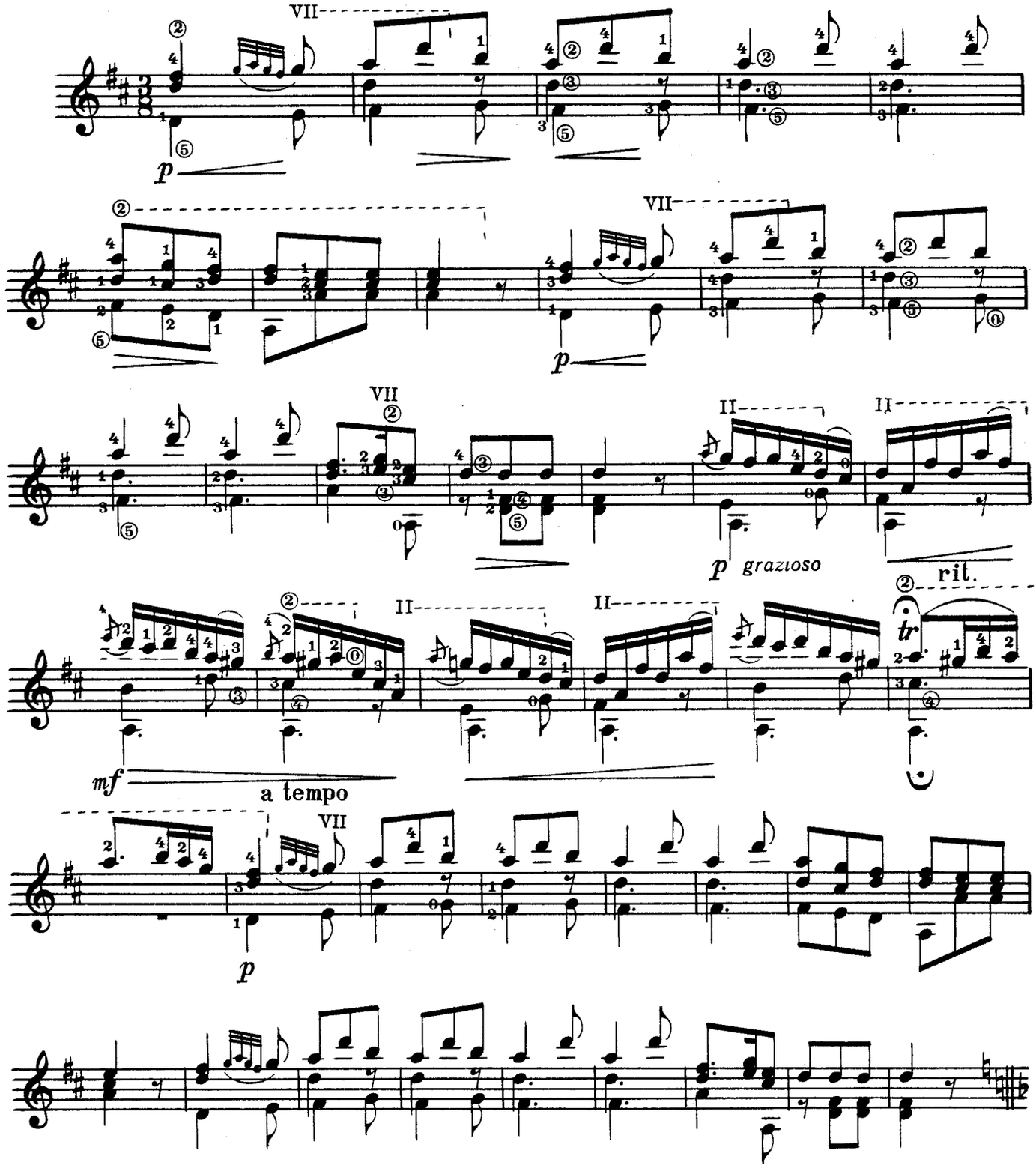
Шестиструнная гитара

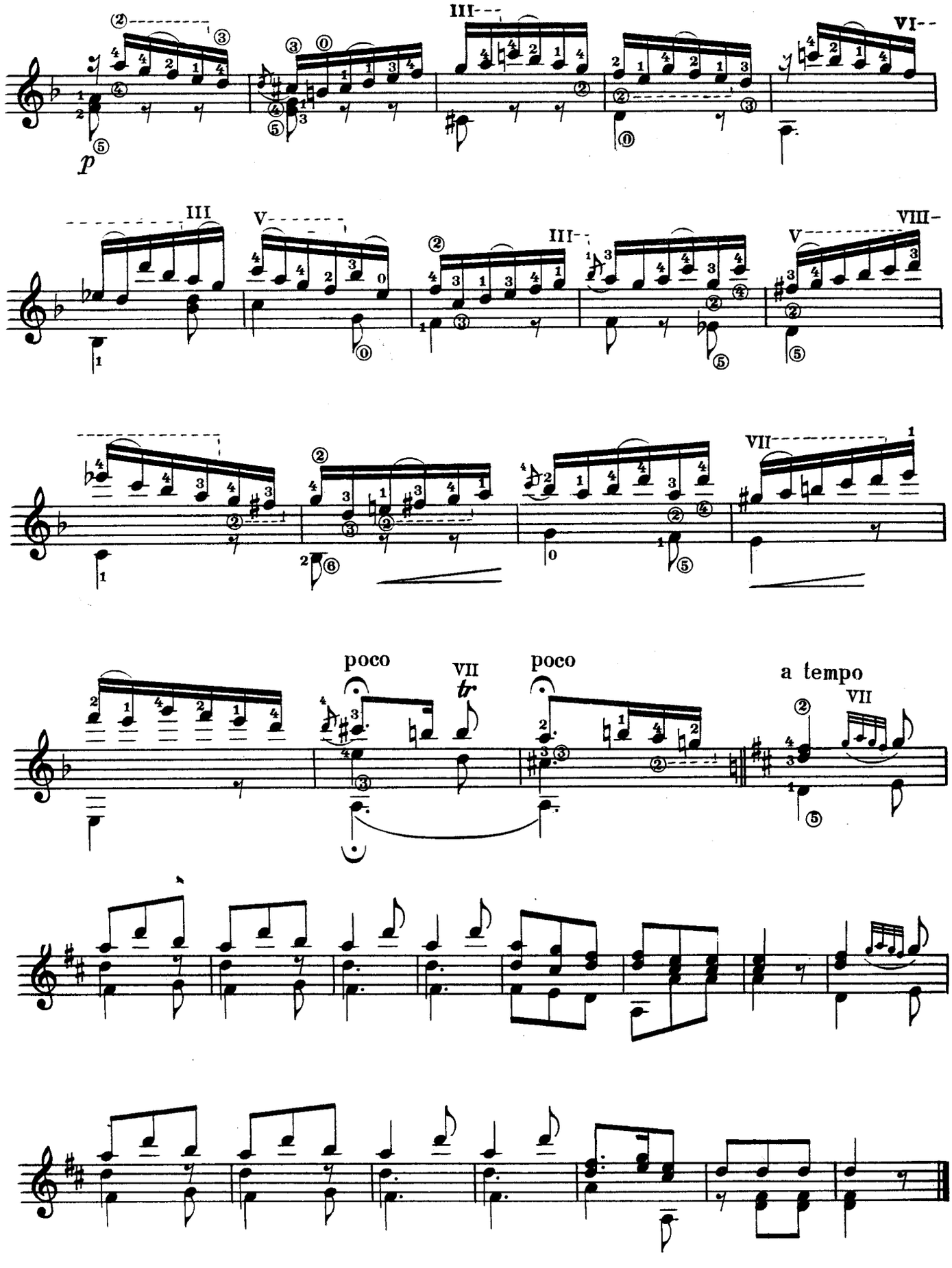



f
p
poco rit.
a tempo
f
p
mf
mf
mf
p
rit.

II
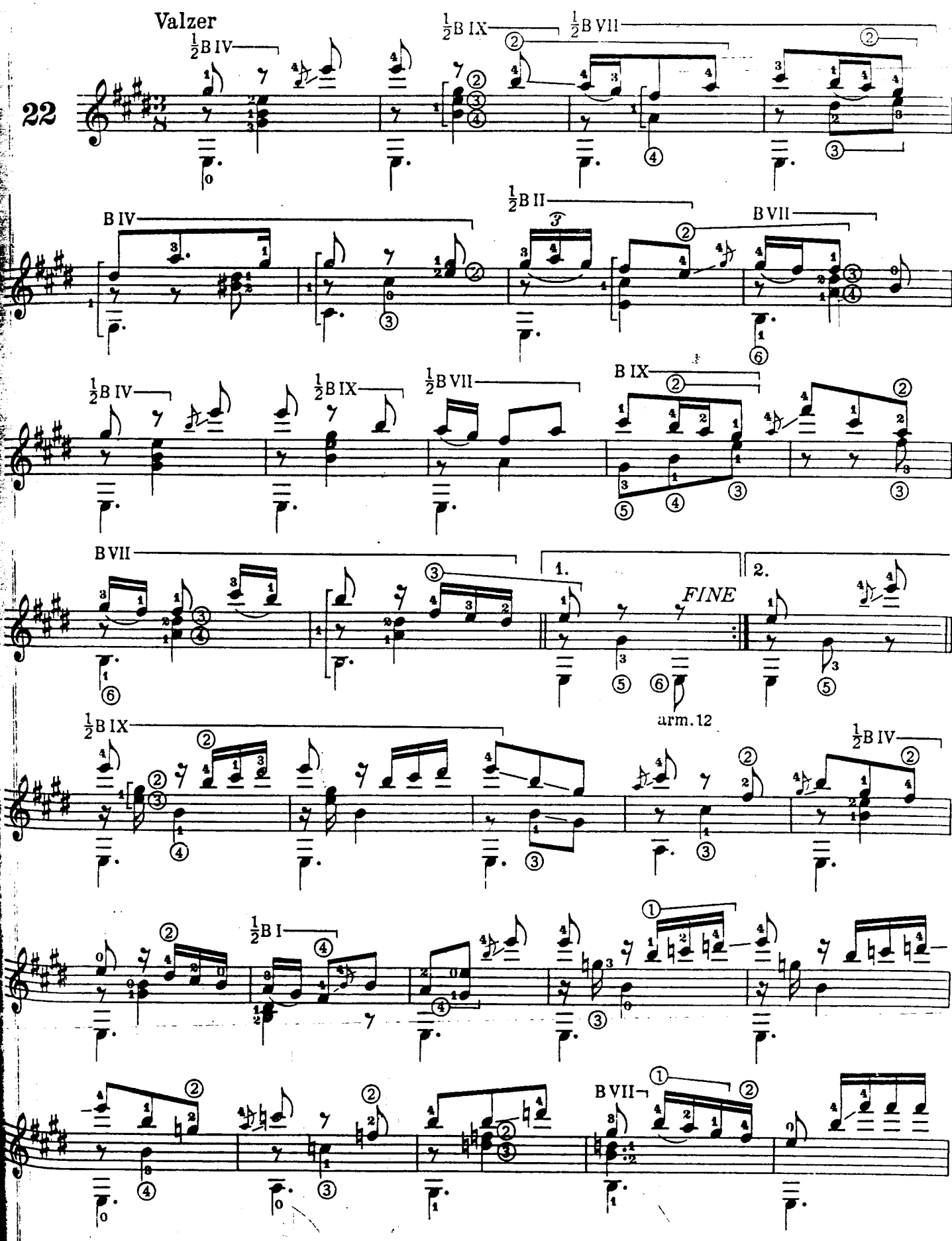
Andante un poco allegretto [Не спеша, почти оживлённо]
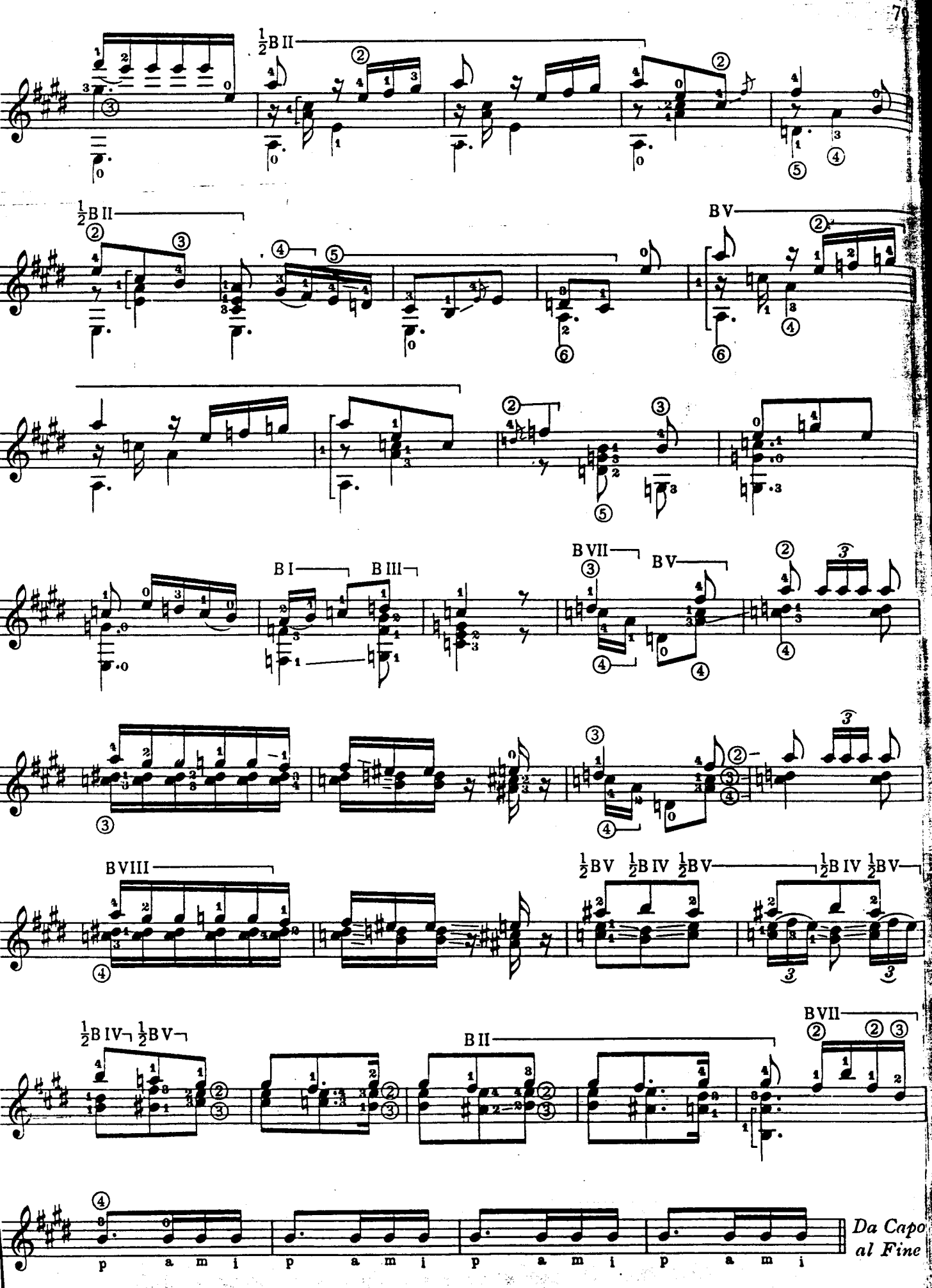



III
VI
p
III
V
III
V
VIII
VII
poco
VII
tr
poco
a tempo
VII

H. Berlioz
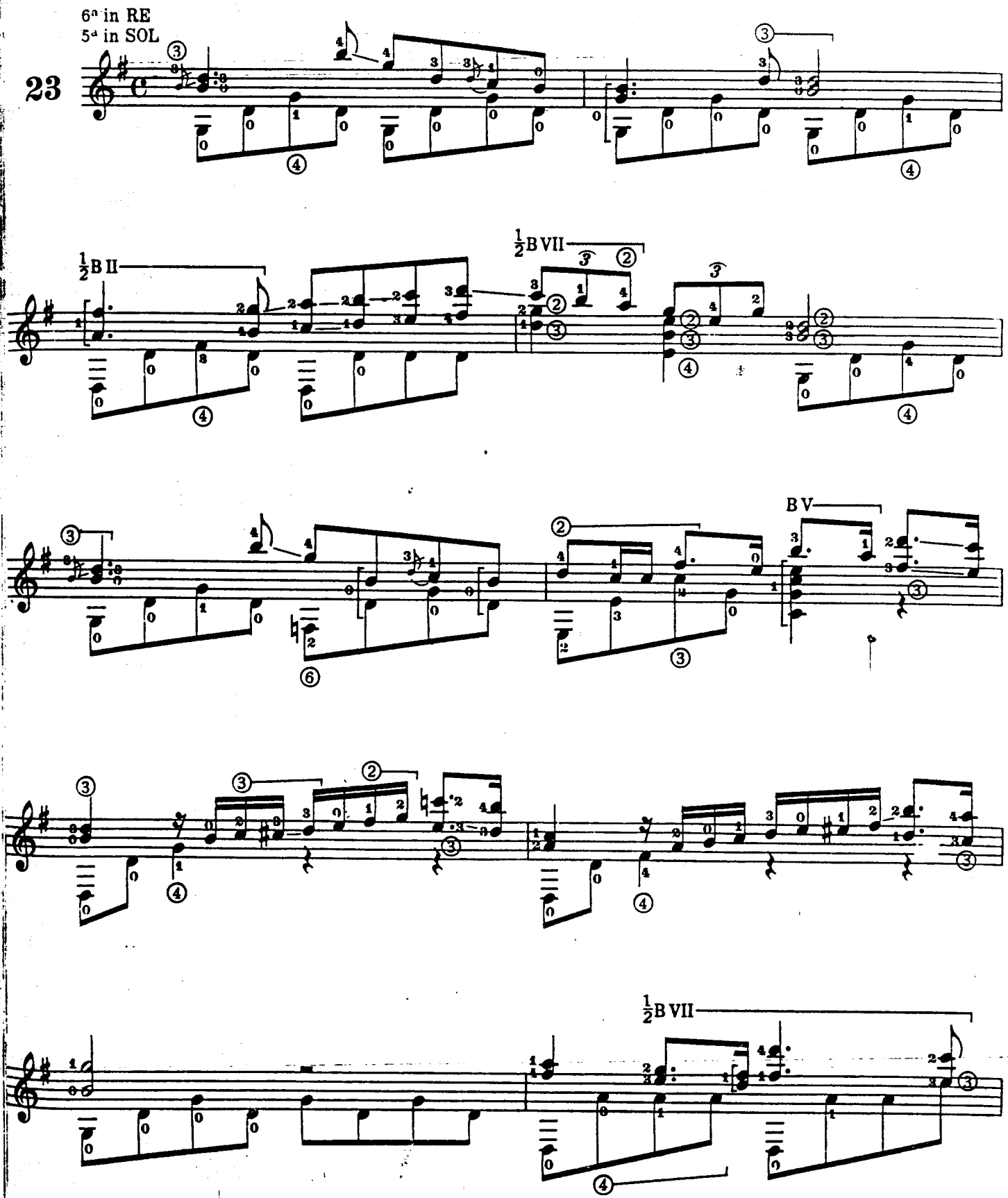
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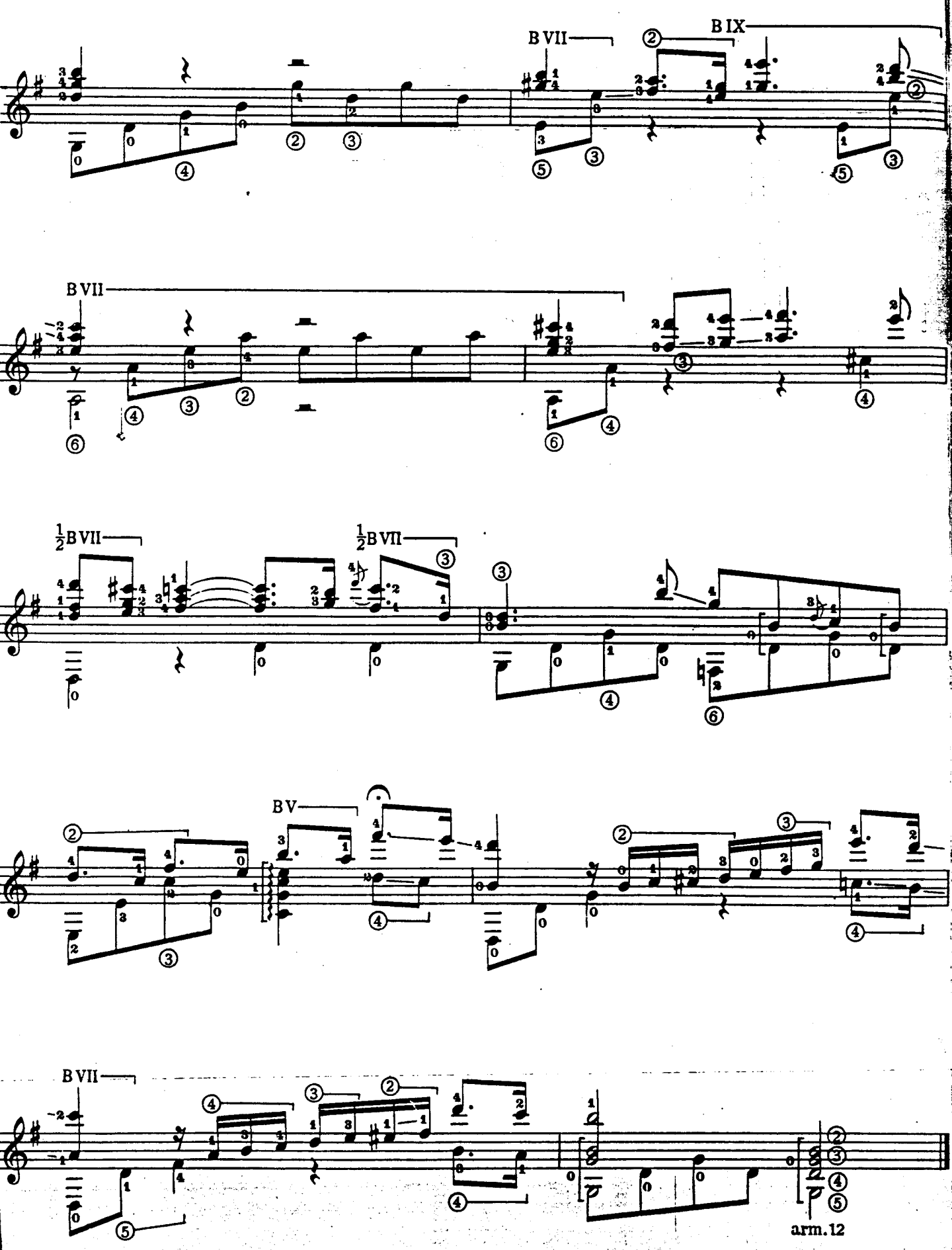



½B II
½B II
BV
BI
BIII
BVII
BV
BVIII
½BV ½BIV ½BV
½BIV ½BV
BII
BVII
p a m i p a m i p a m i p a m i
Da Capo
al Fine

A. Boito
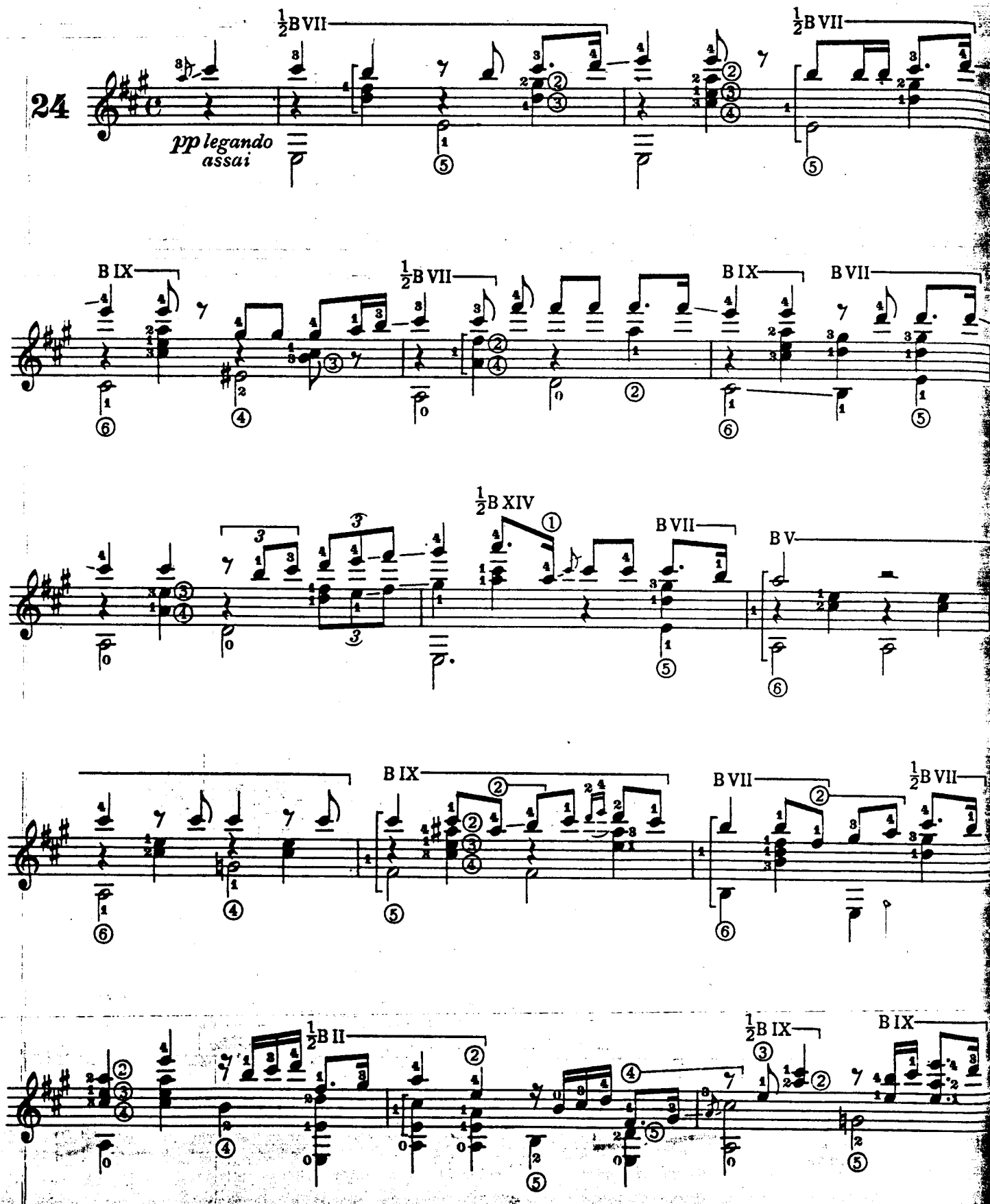
FRAMMENTO («Mefistofele»)
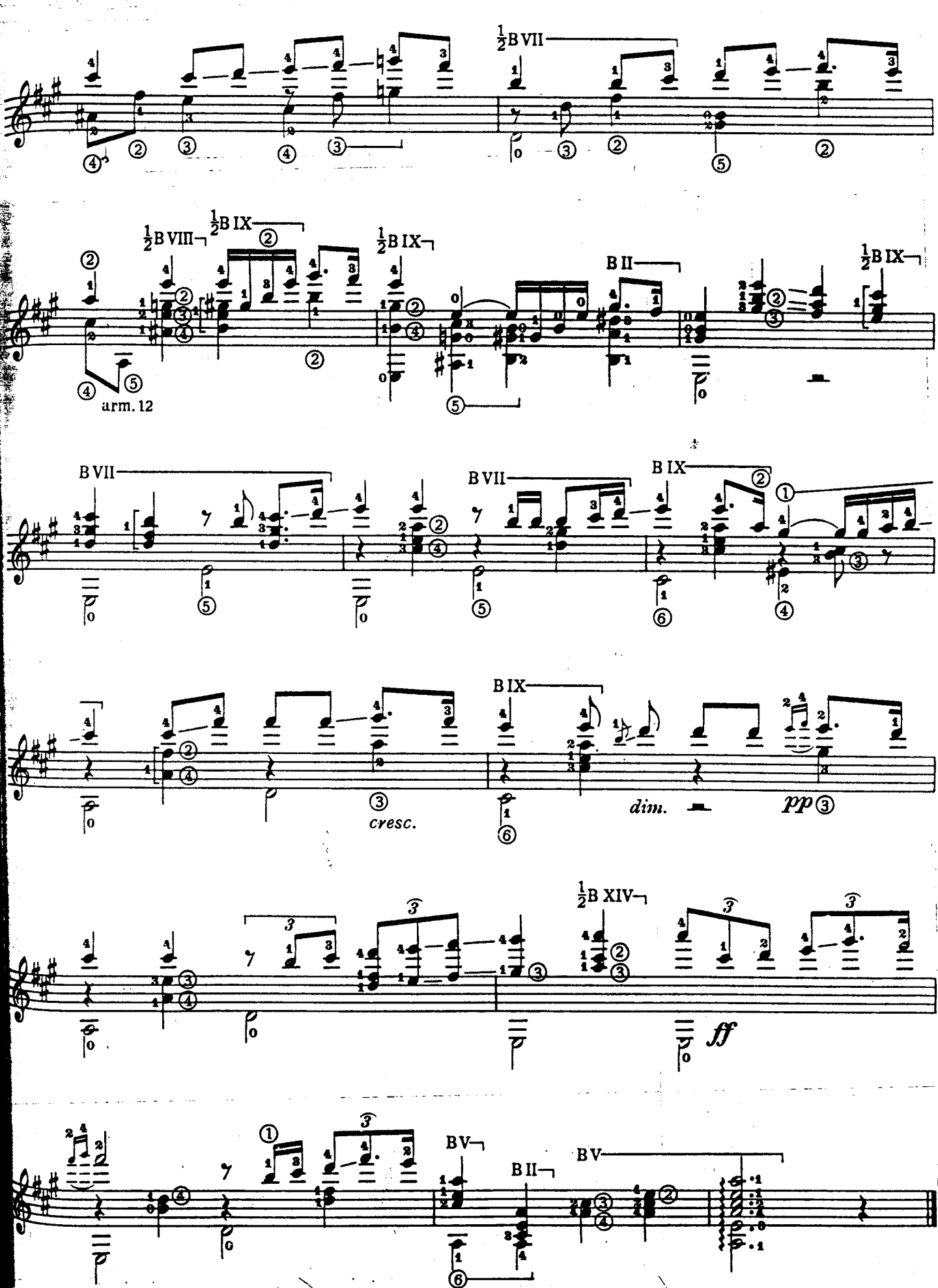



B VII
B IX
B VII
½B VII
½B VII
B V
B VII
arm. 12

A. Boito
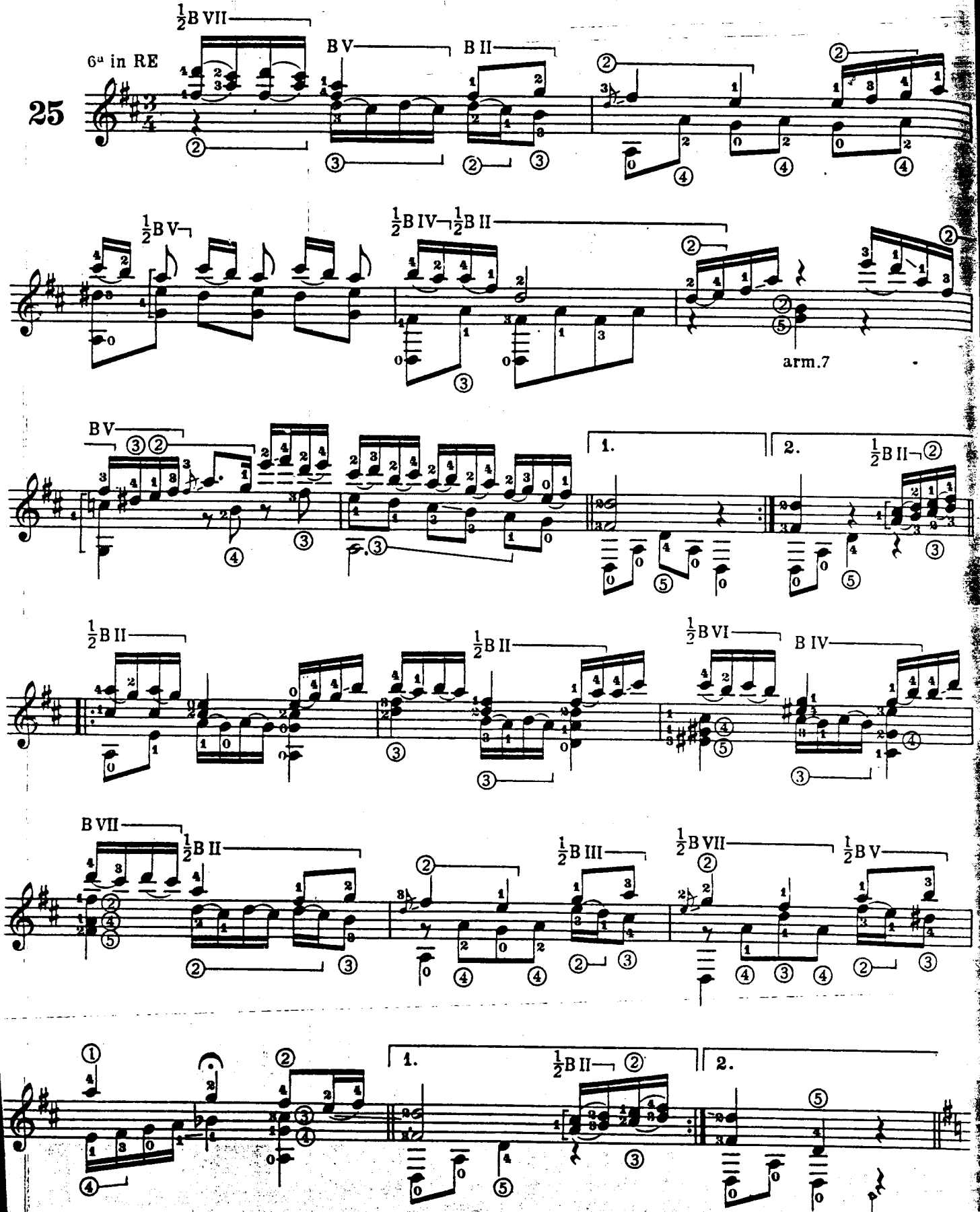
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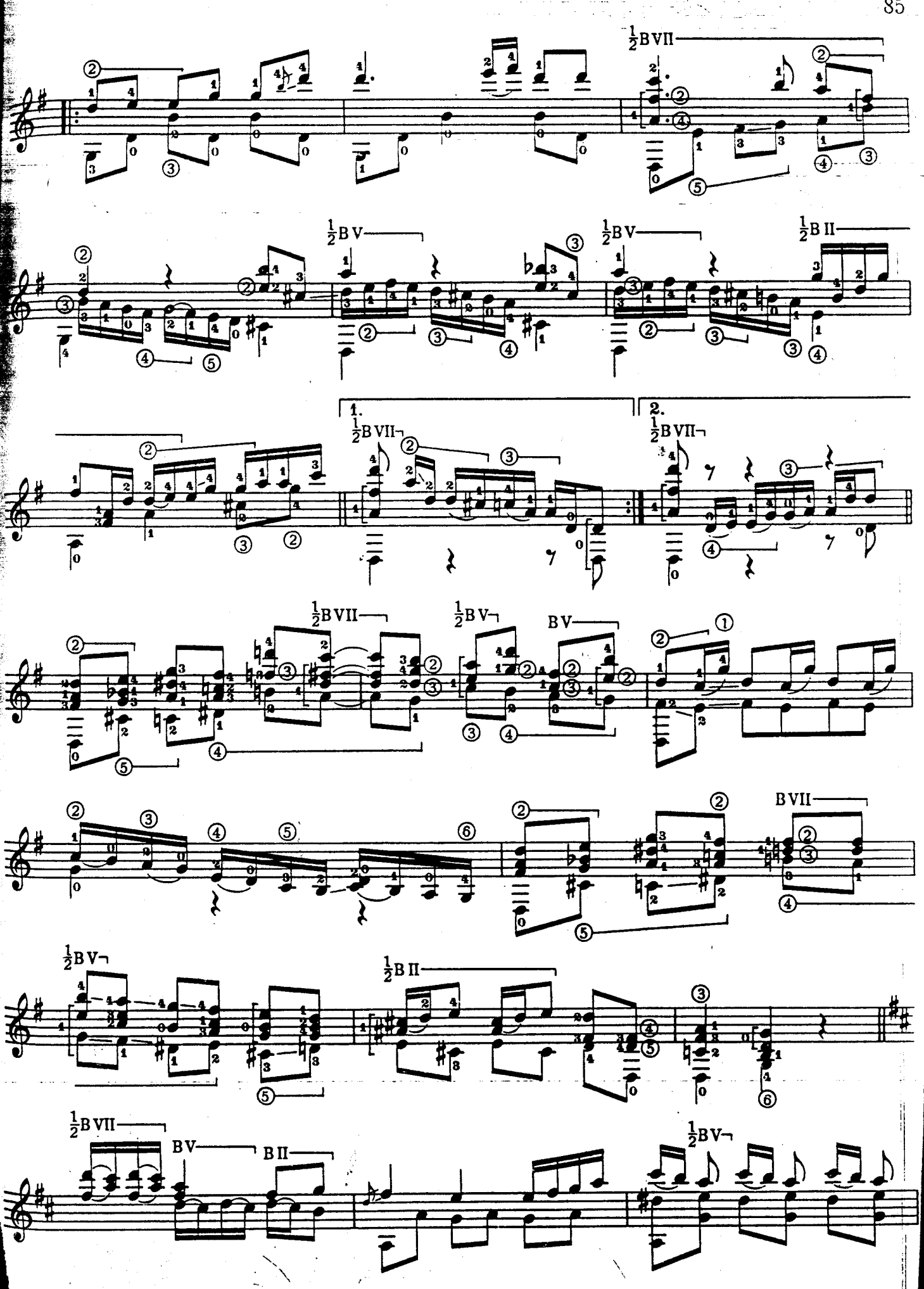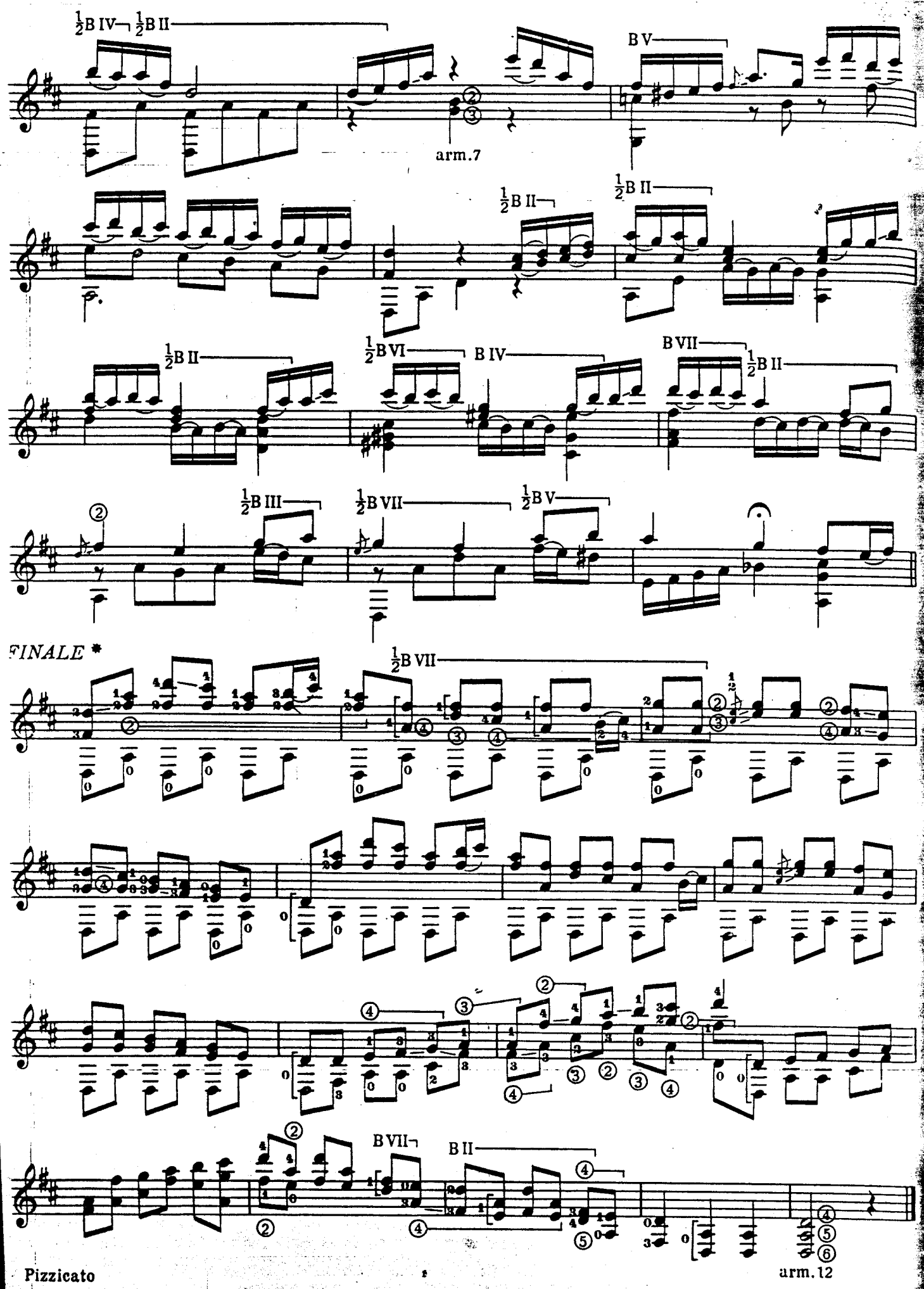



½B VII
½B VIII
½B IX
½B IX
½B IX
B II
arm. 12
B VII
B VII
B IX
B IX
cresc.
dim.
pp
½B XIV
ff
BV
B II
BV

G. Bolzoni

MINUETTO
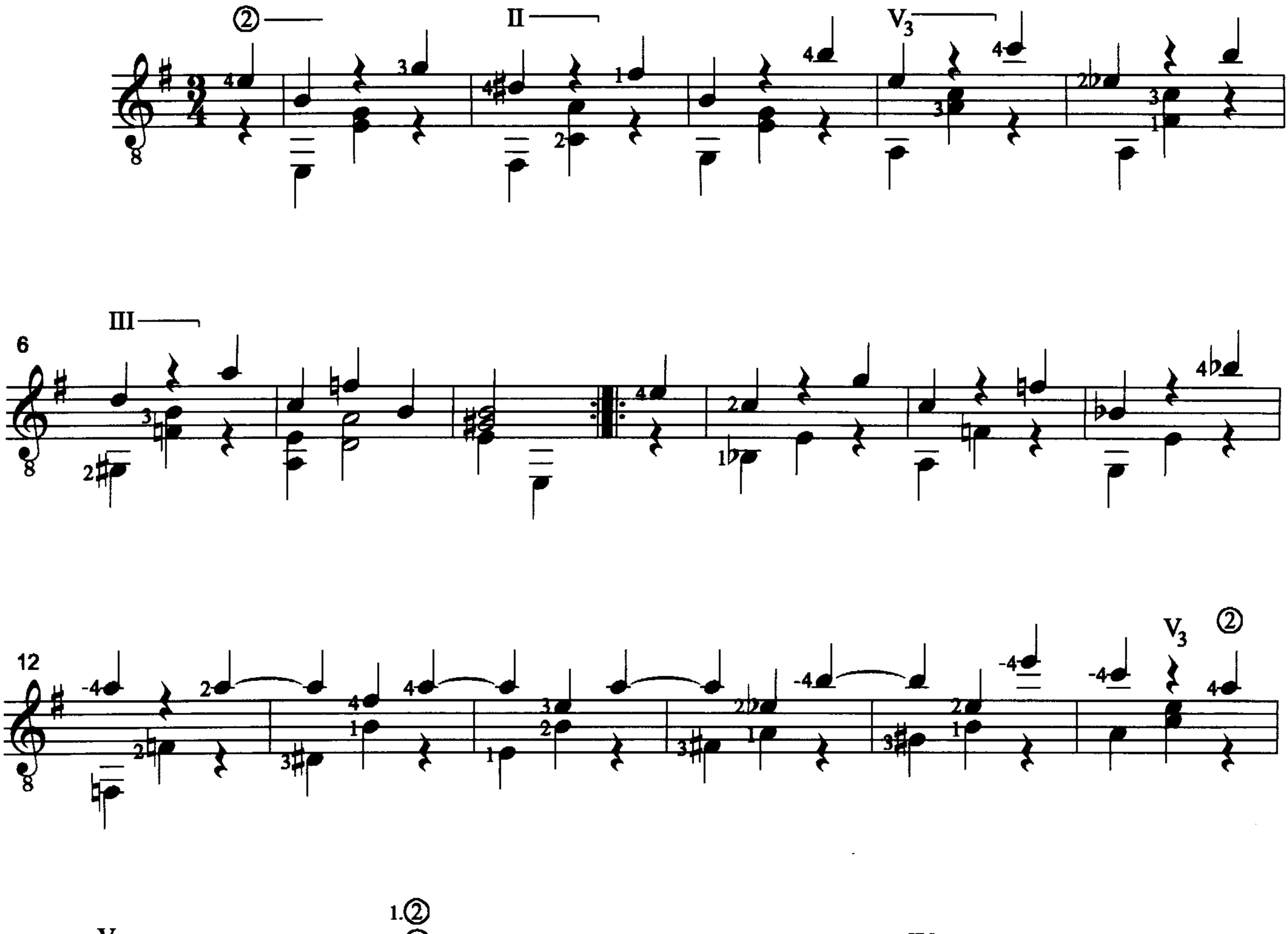



½BVII
½BV
½BV
½BII
1.
2.
½BVII
½BVII
½BV
BV
BVII
½BV
½BII
½BVII
BV
BII
½BV


½B IV ½B II
B V
arm.7
½B II
½B II
½B II
½B VI
B IV
B VII
½B II
½B III
½B VII
½B V
FINALE *
½B VII
B VII
B II
Pizzicato
arm.12

WALTZ
Op.39, No.9

Transcribed for guitar
by Richard Yates

Johannes Brahms
(1833-1897)



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WALTZ
Op.39, No.11

Transcribed for guitar
by Richard Yates

Johannes Brahms
(1833-1897)

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SARABANDE

Transcribed for guitar
by Richard Yates
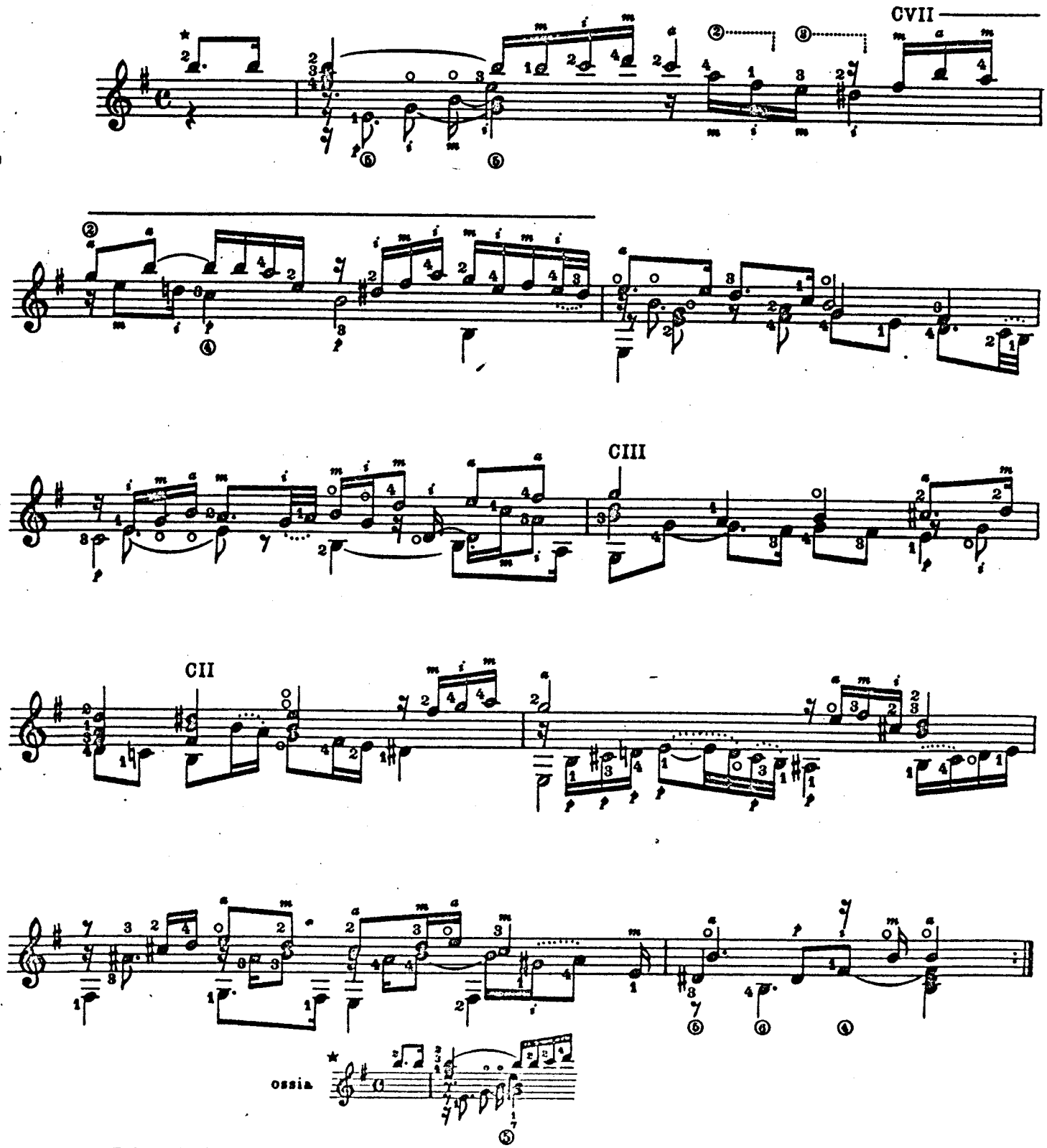
Johannes Brahms
(1833-1897)

SUITE IN E MINOR

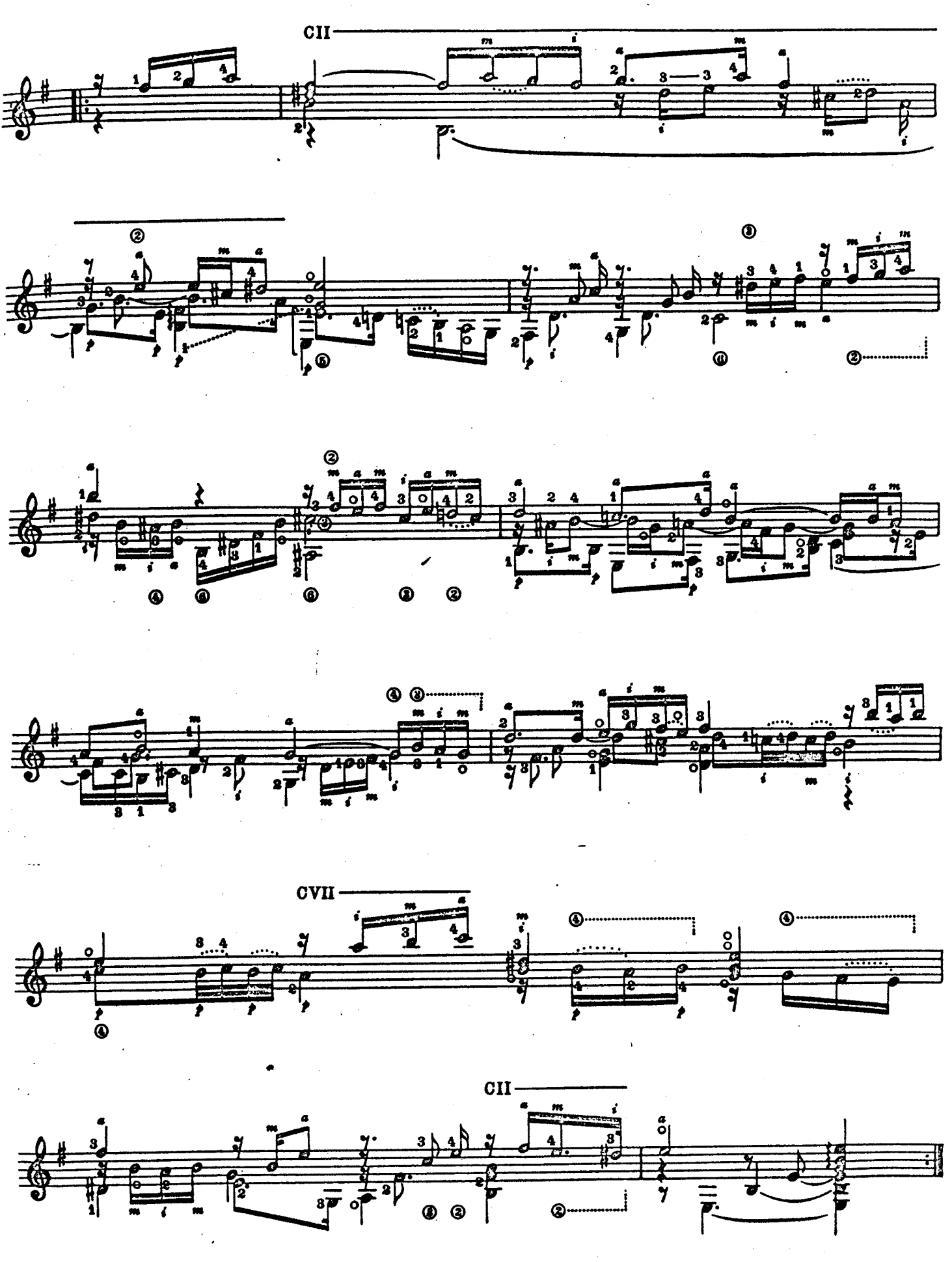
Transcribed by Julian Bream

DIETRICH BUXTEHUDE
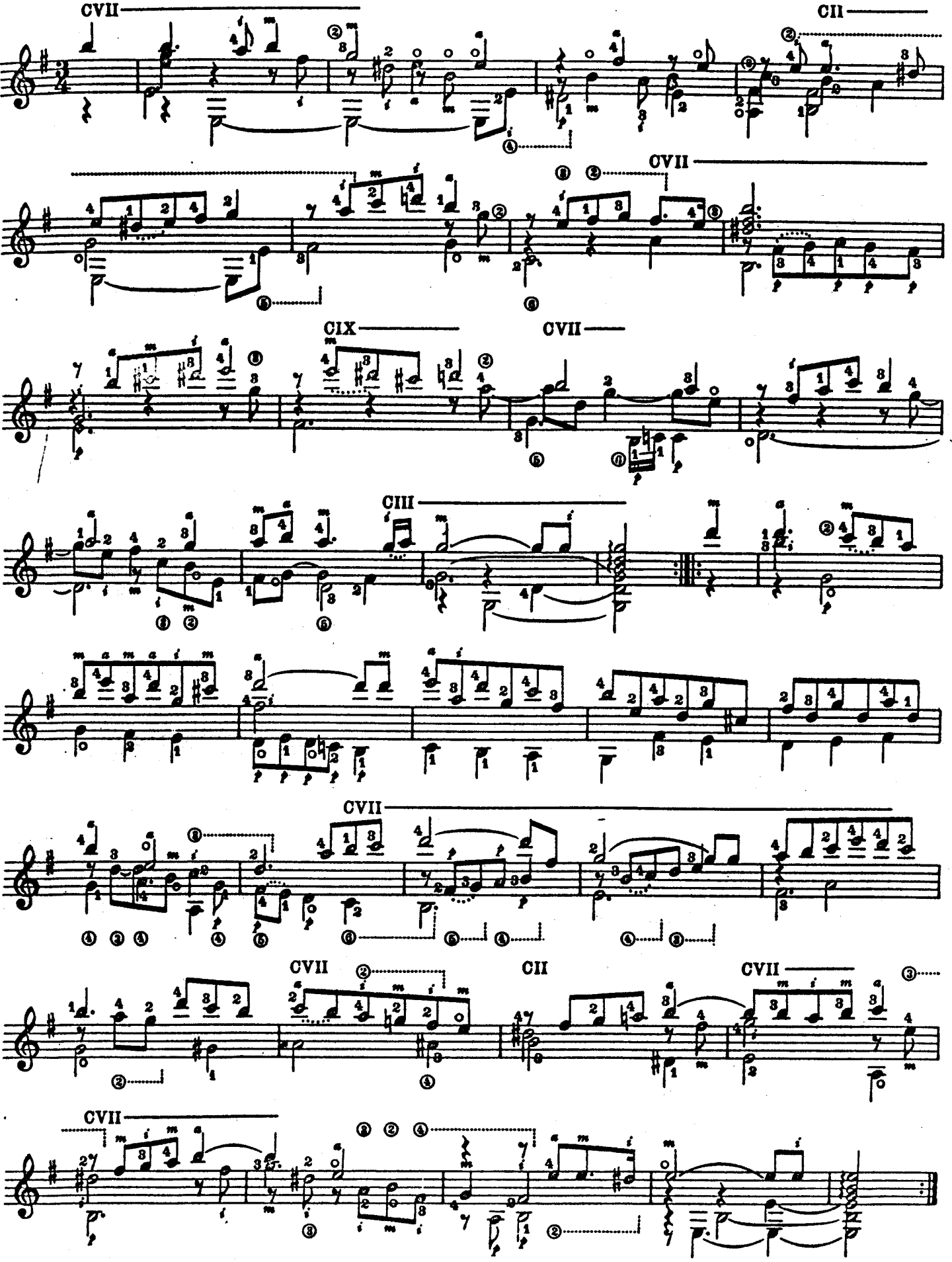
Allemande
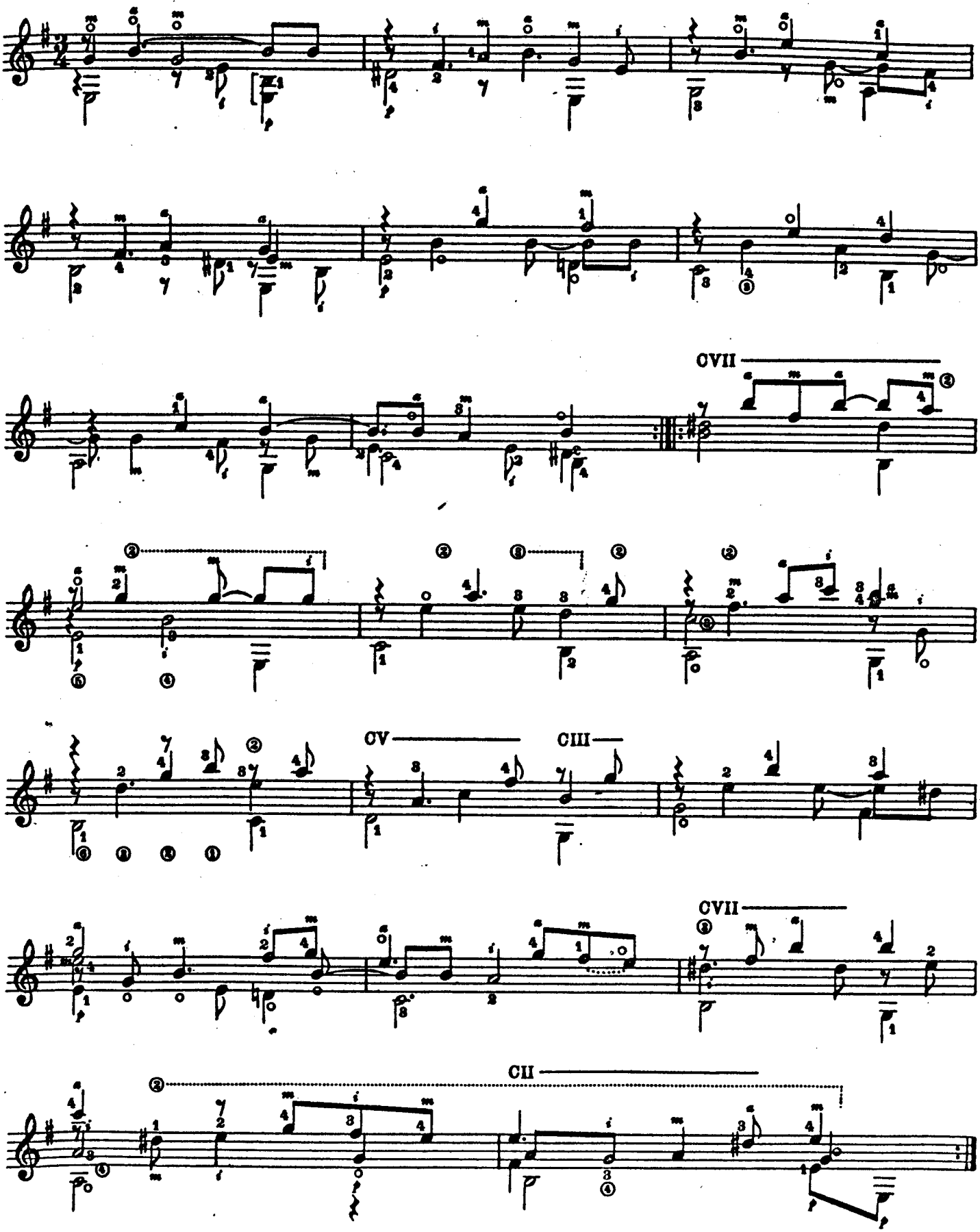


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CII
CVII
CII

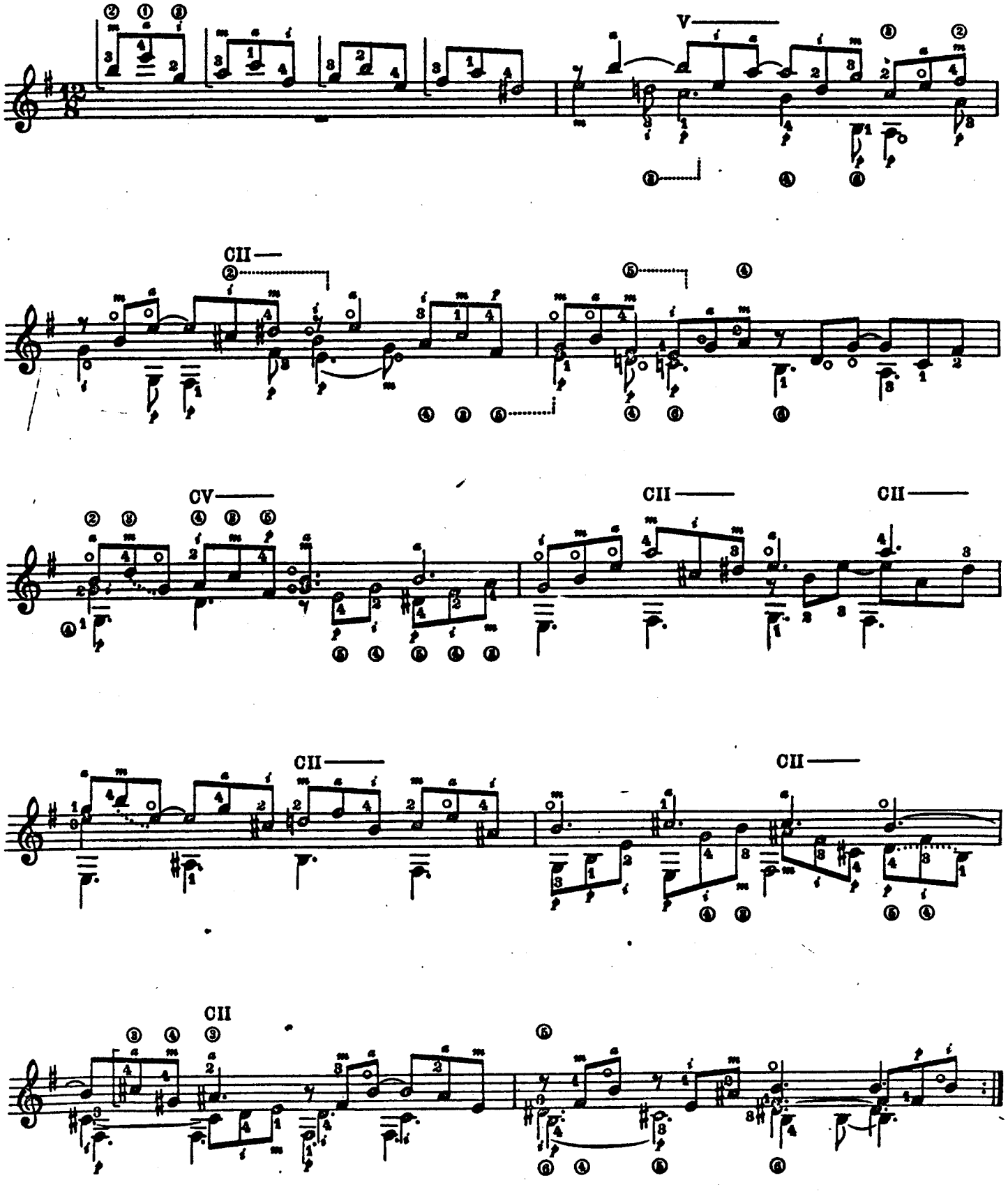
Courante
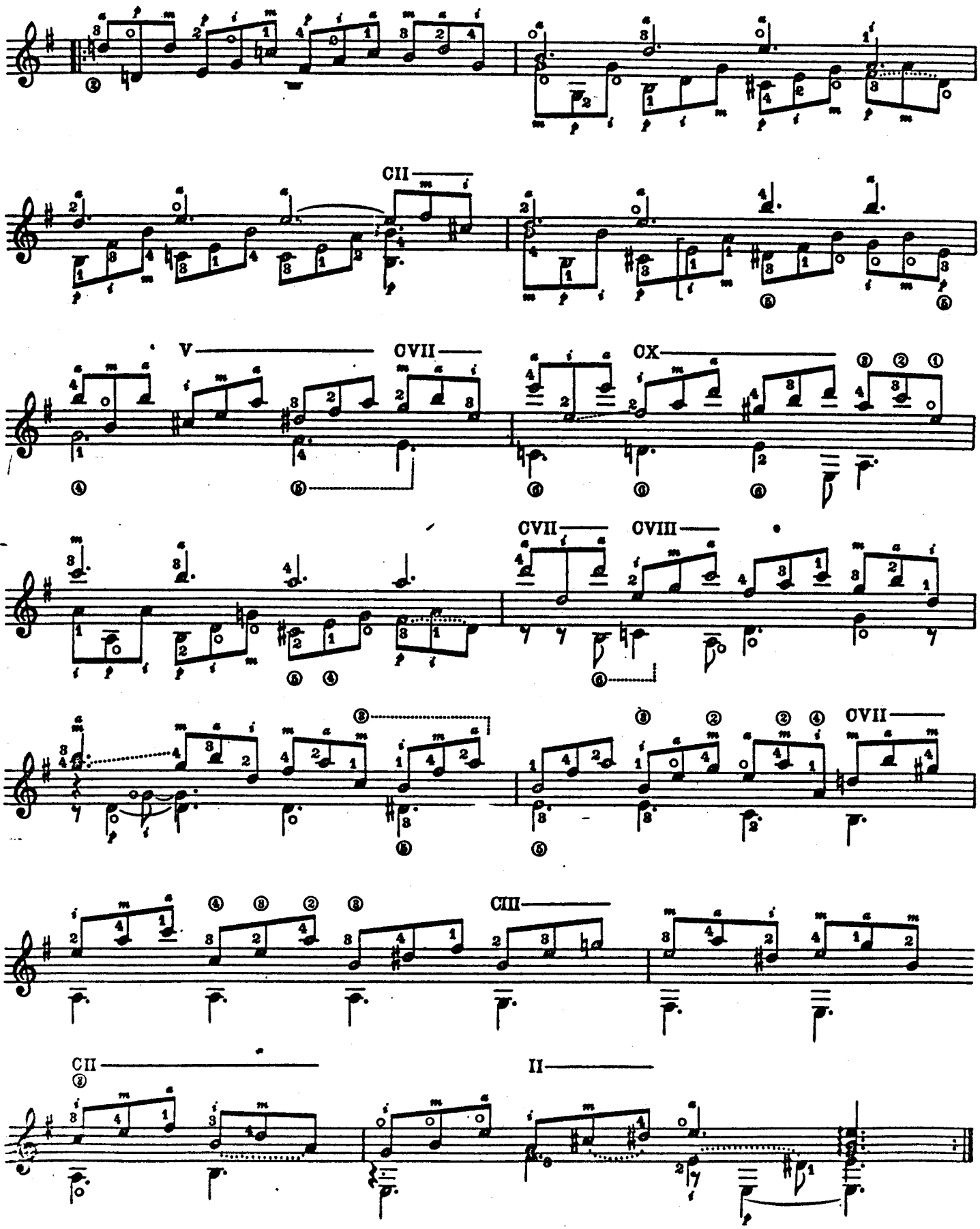


Sarabande
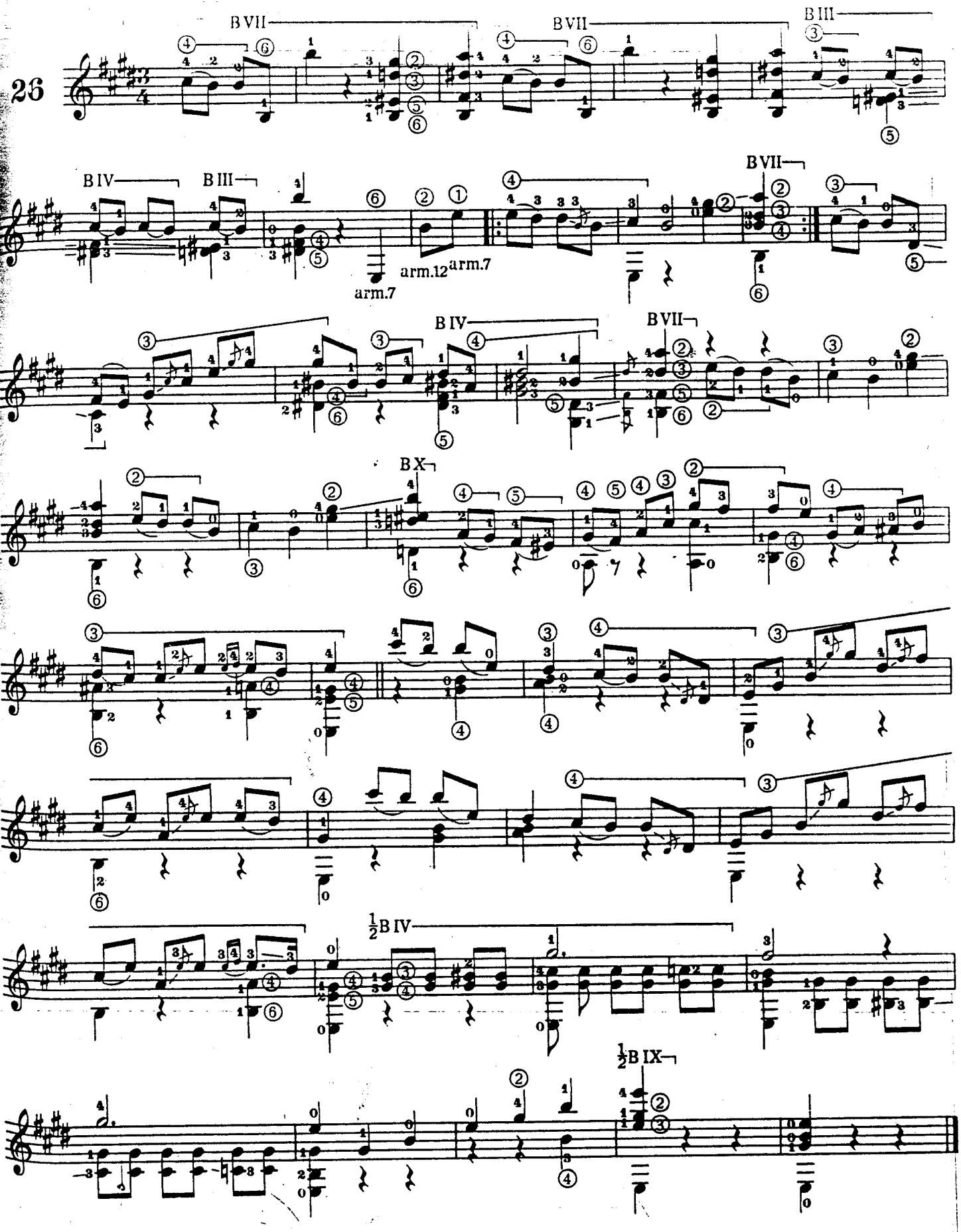


Gigue




CII
V
CVII
CX
CVII
CVIII
CVII
CIII
CII
II
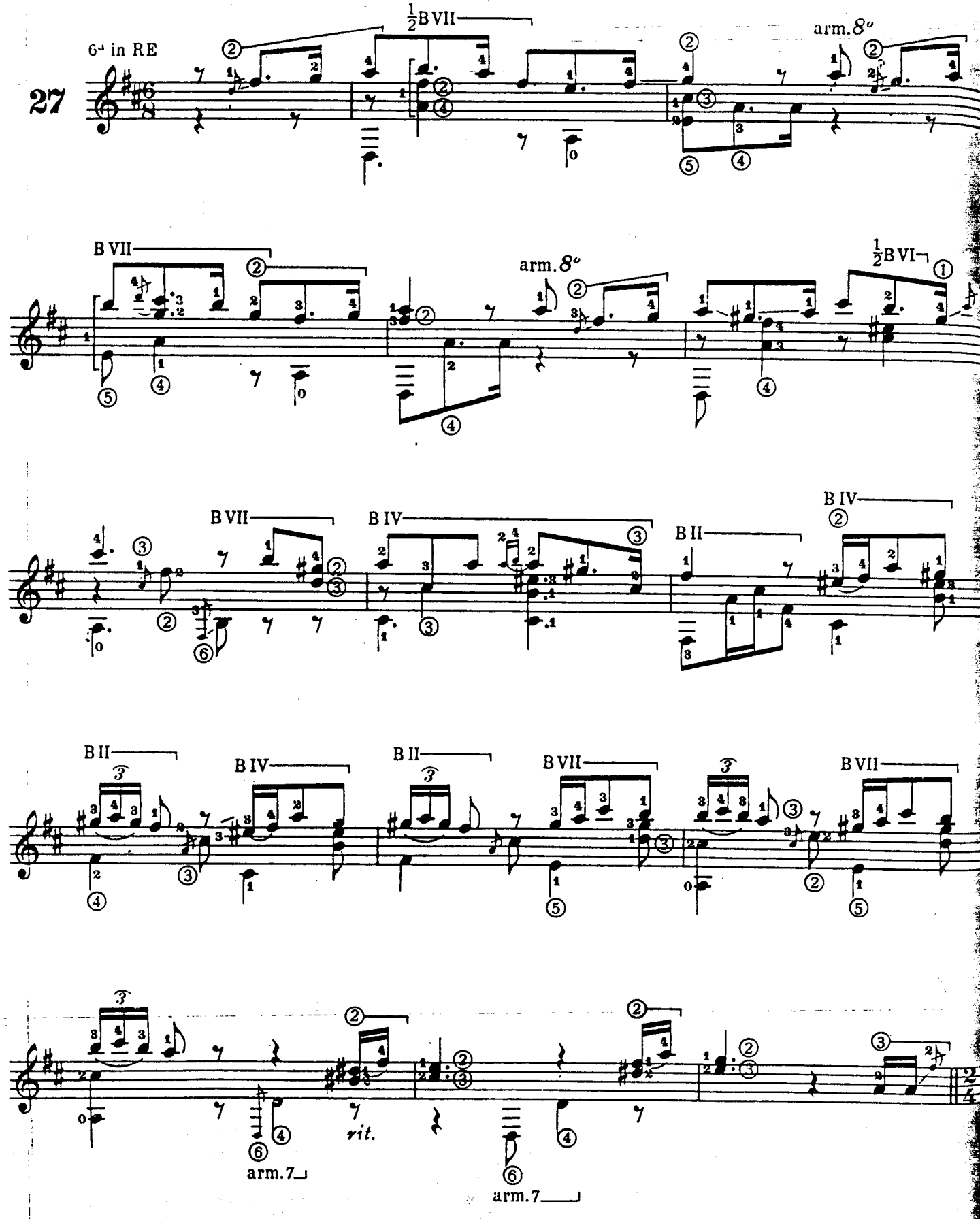
M. F. Caballero

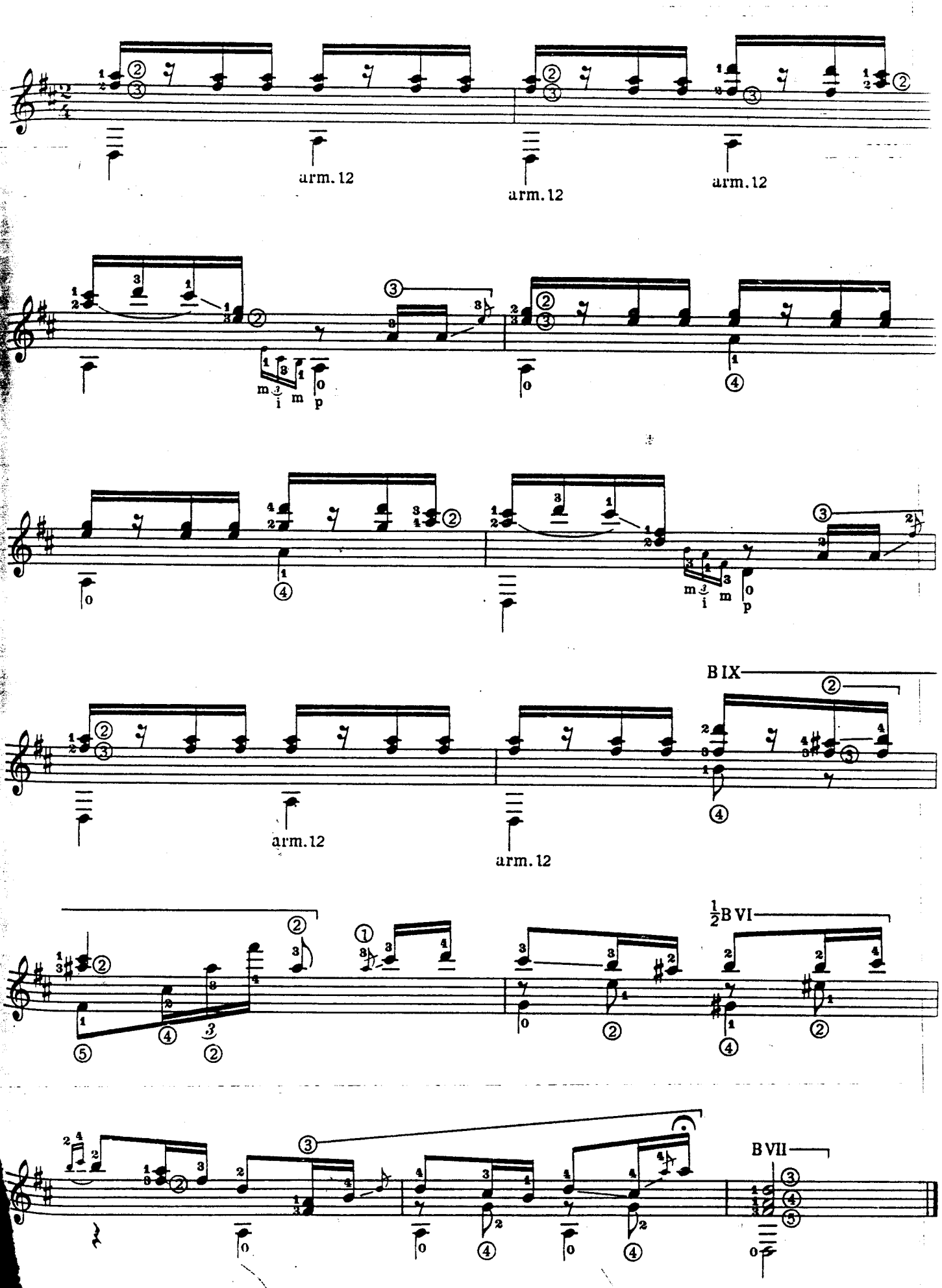
CANCIÓN



M. F. Caballero
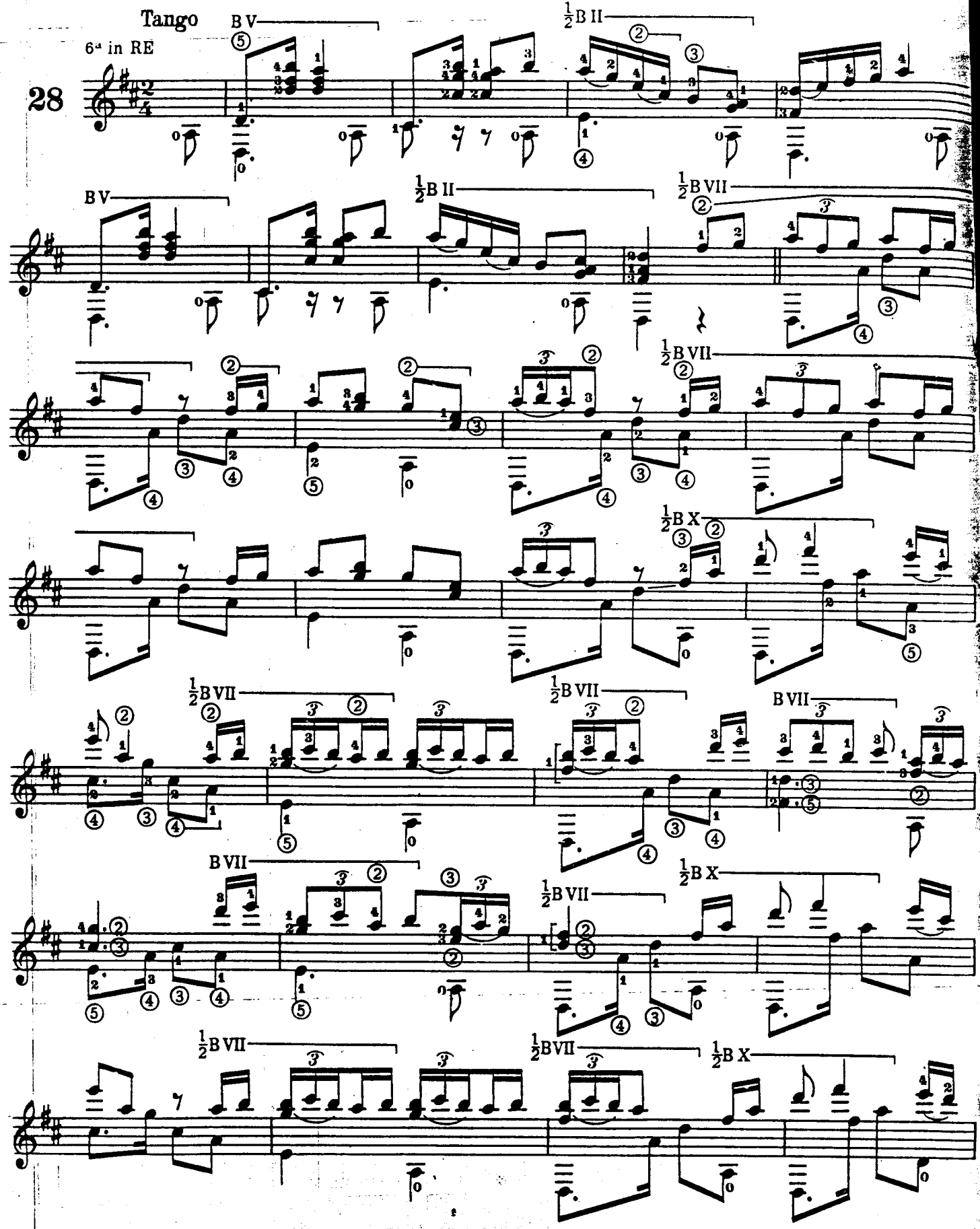
LA VIEJECITA
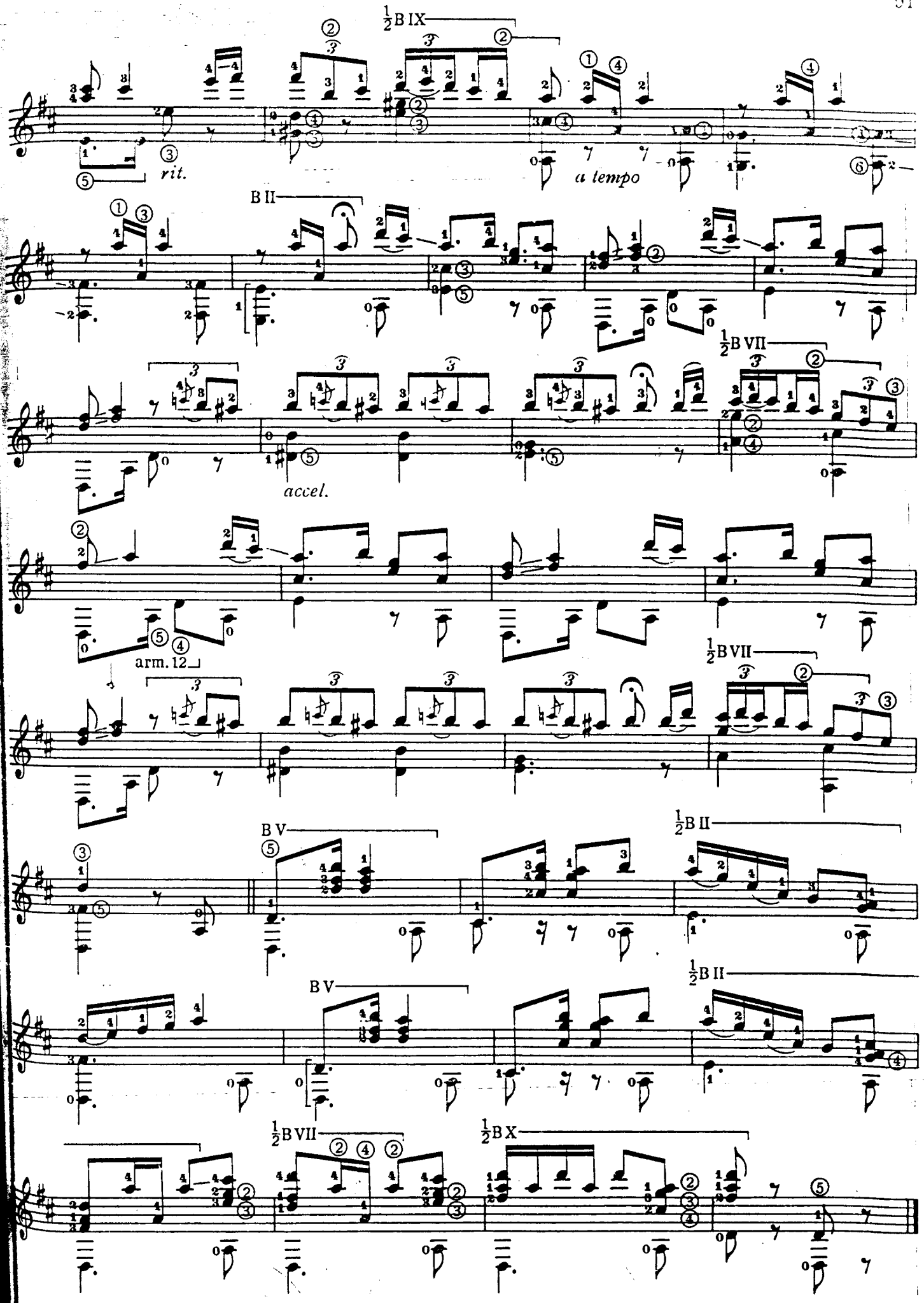



arm. 12
arm. 12
arm. 12
BIX
arm. 12
arm. 12
½BVI
BVII

R. Calleja Gomez
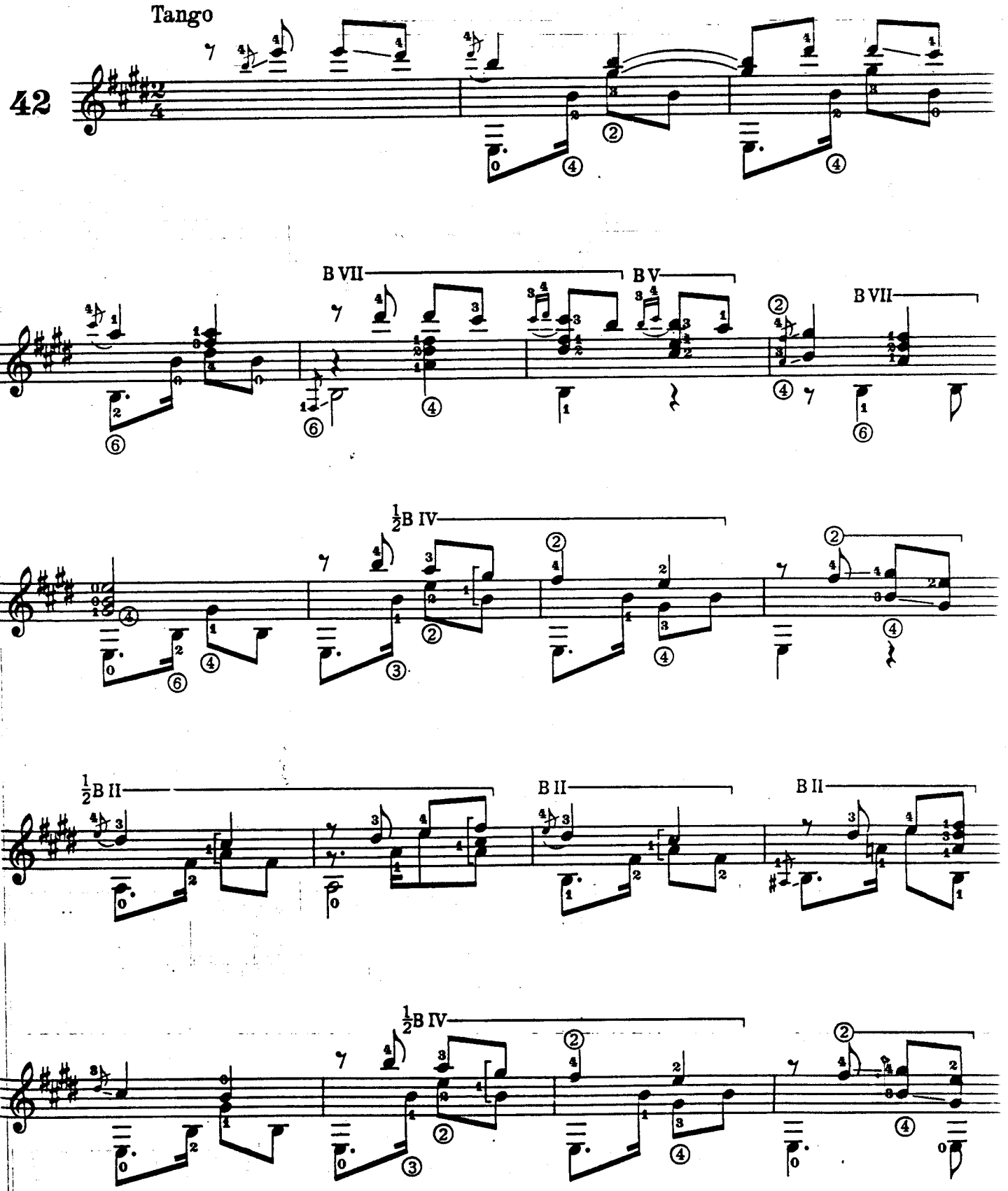
EL RATÓN
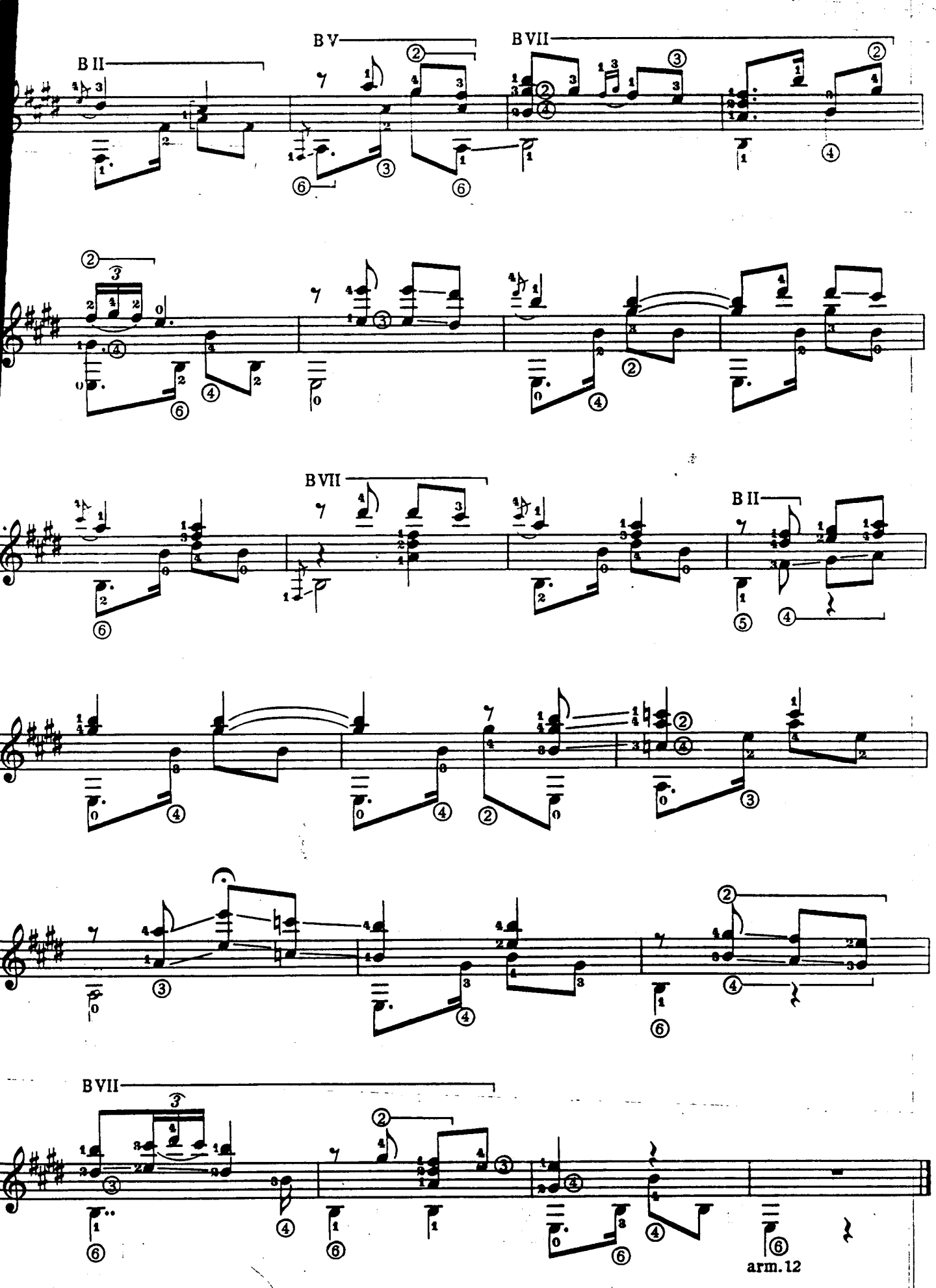



½B IX
rit.
a tempo
B II
½B VII
accel.
arm. 12
½B VII
B V
½B II
B V
½B II
½B VII
½B X

E. Di Capua
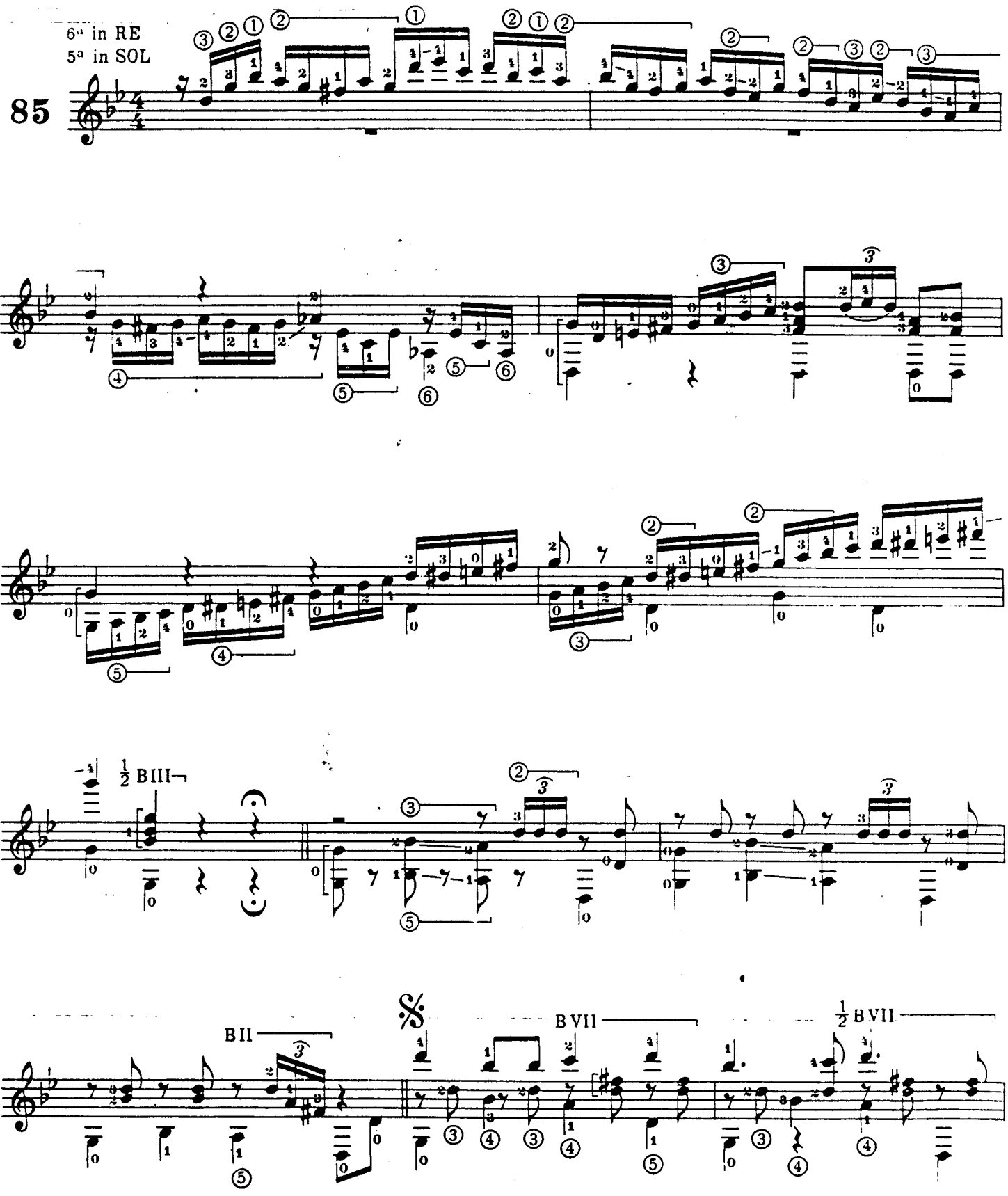
'O SOLE MIO
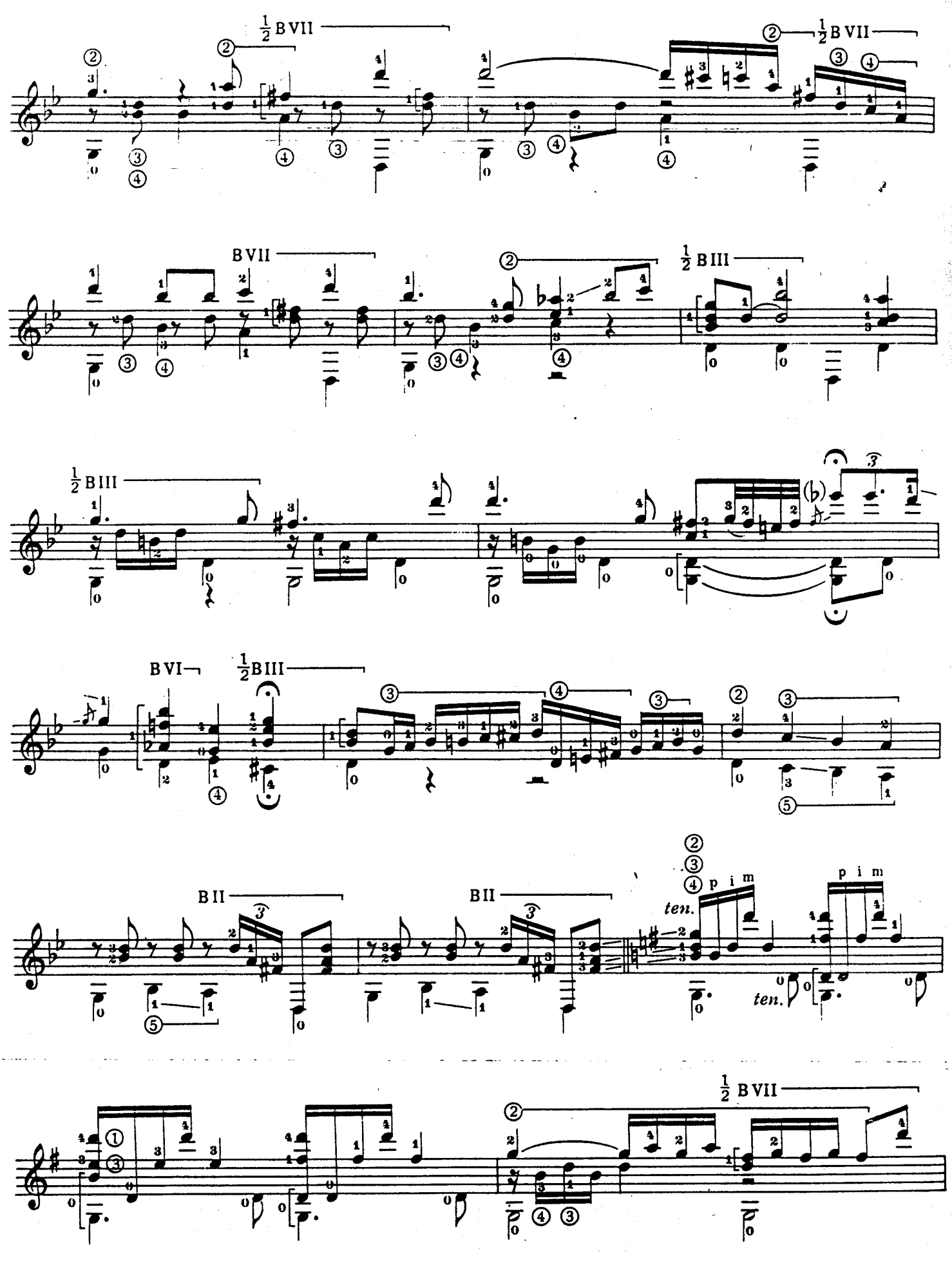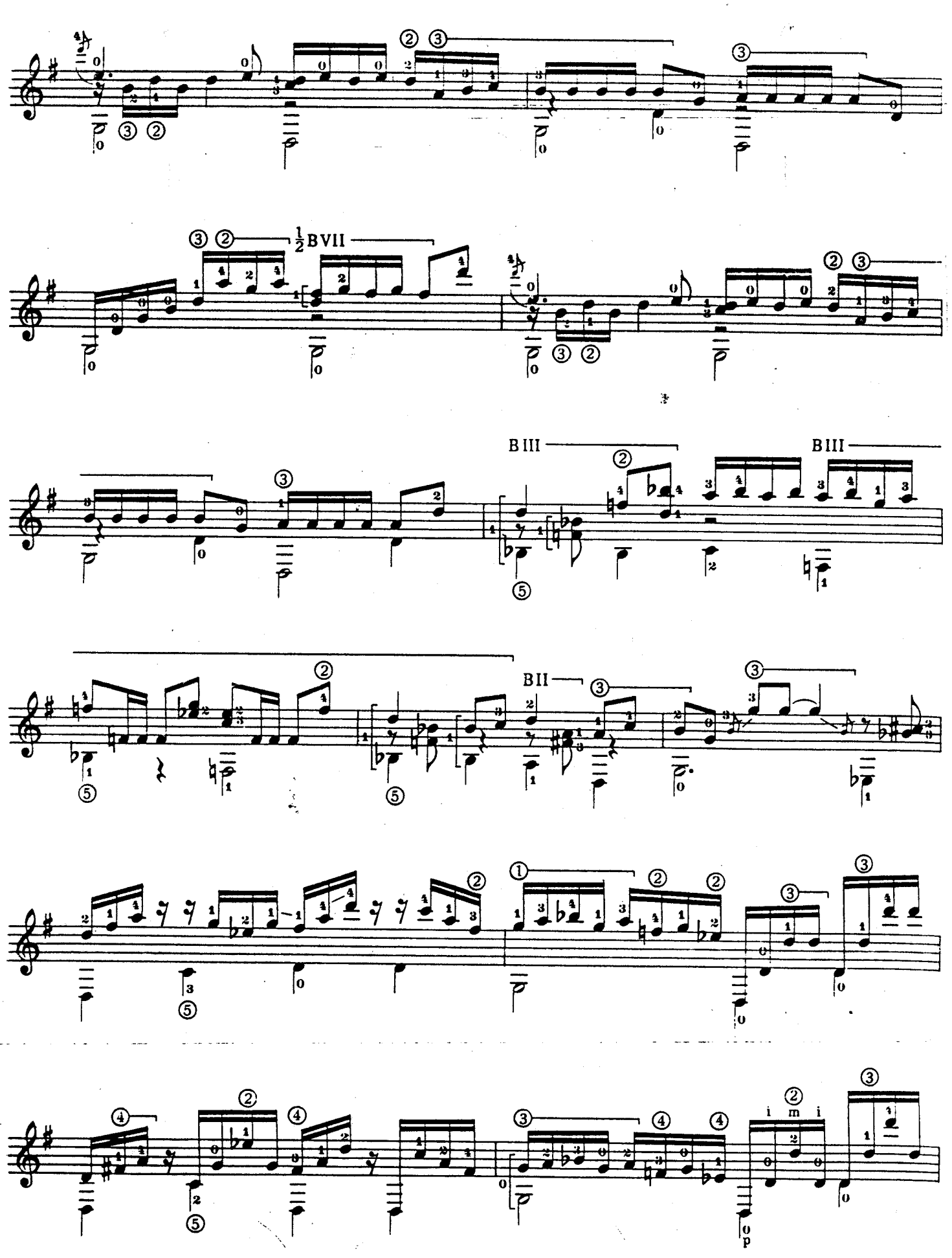



B II
B V
B VII
B VII
B II
B VII
arm. 12
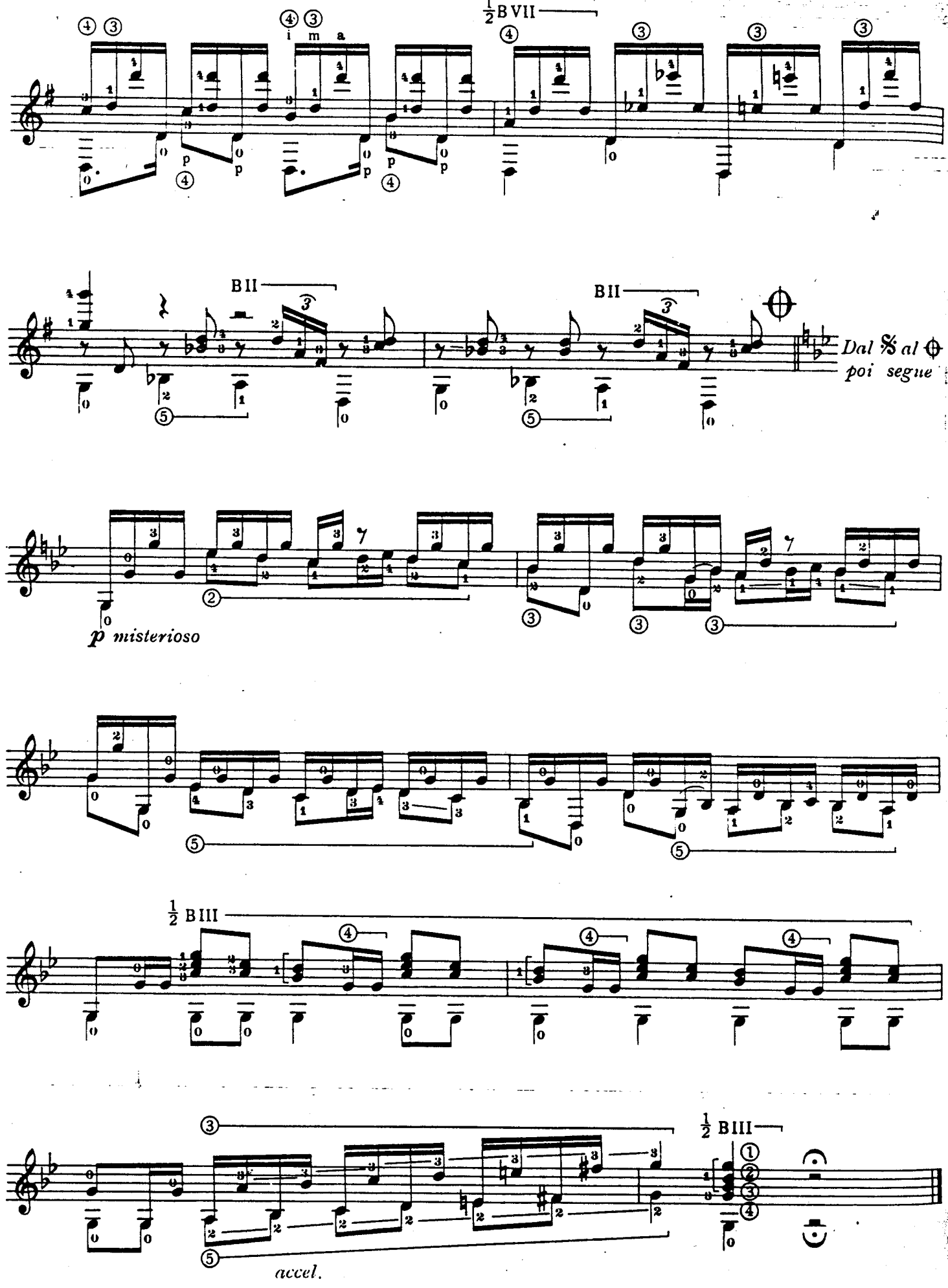
R. Chapí

SERENATA MORISCA
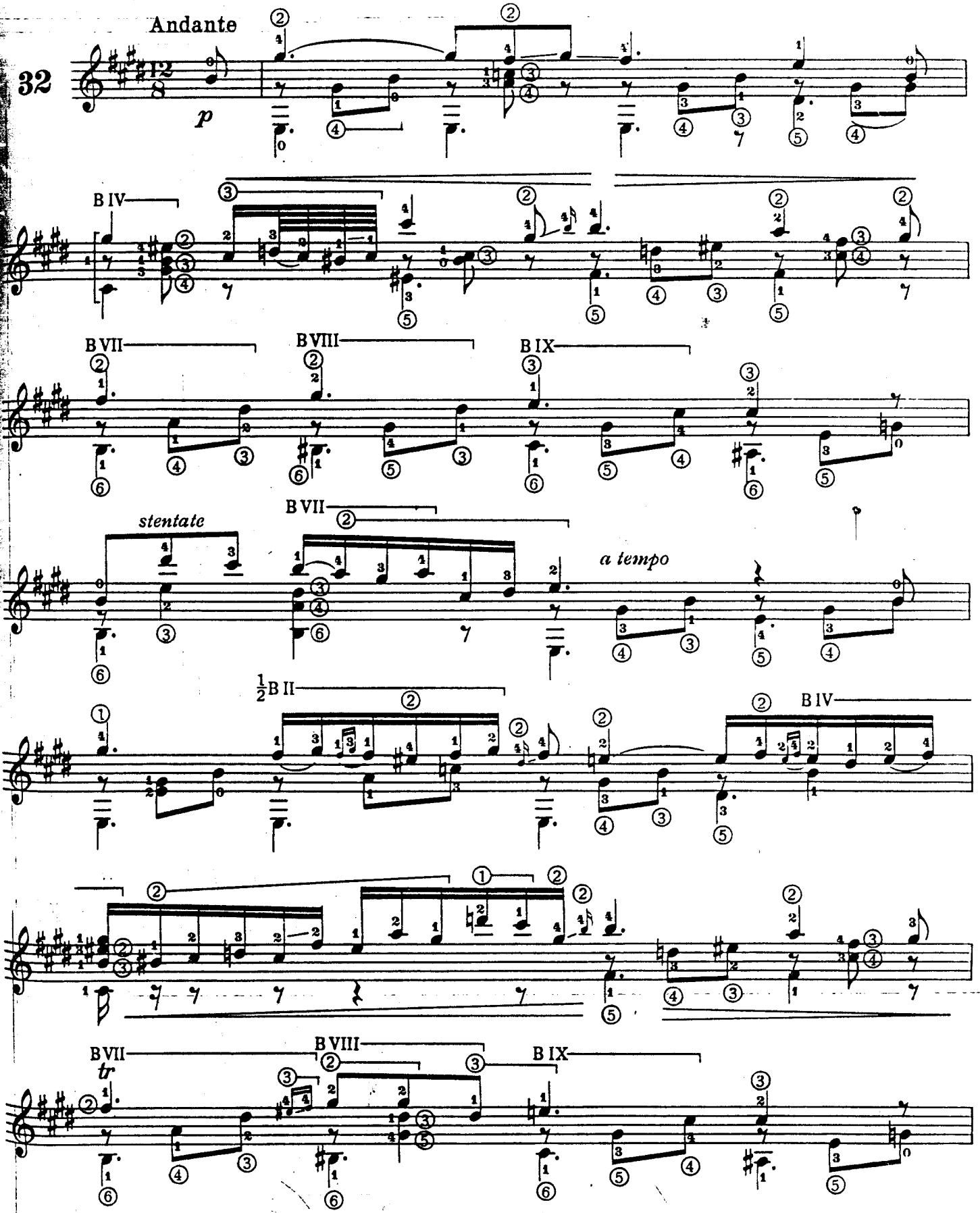



½ B VII
½ B VII
B VII
½ B III
½ B III
B VI
½ B III
B II
B II
ten.
p i m
ten.
p i m
½ B VII
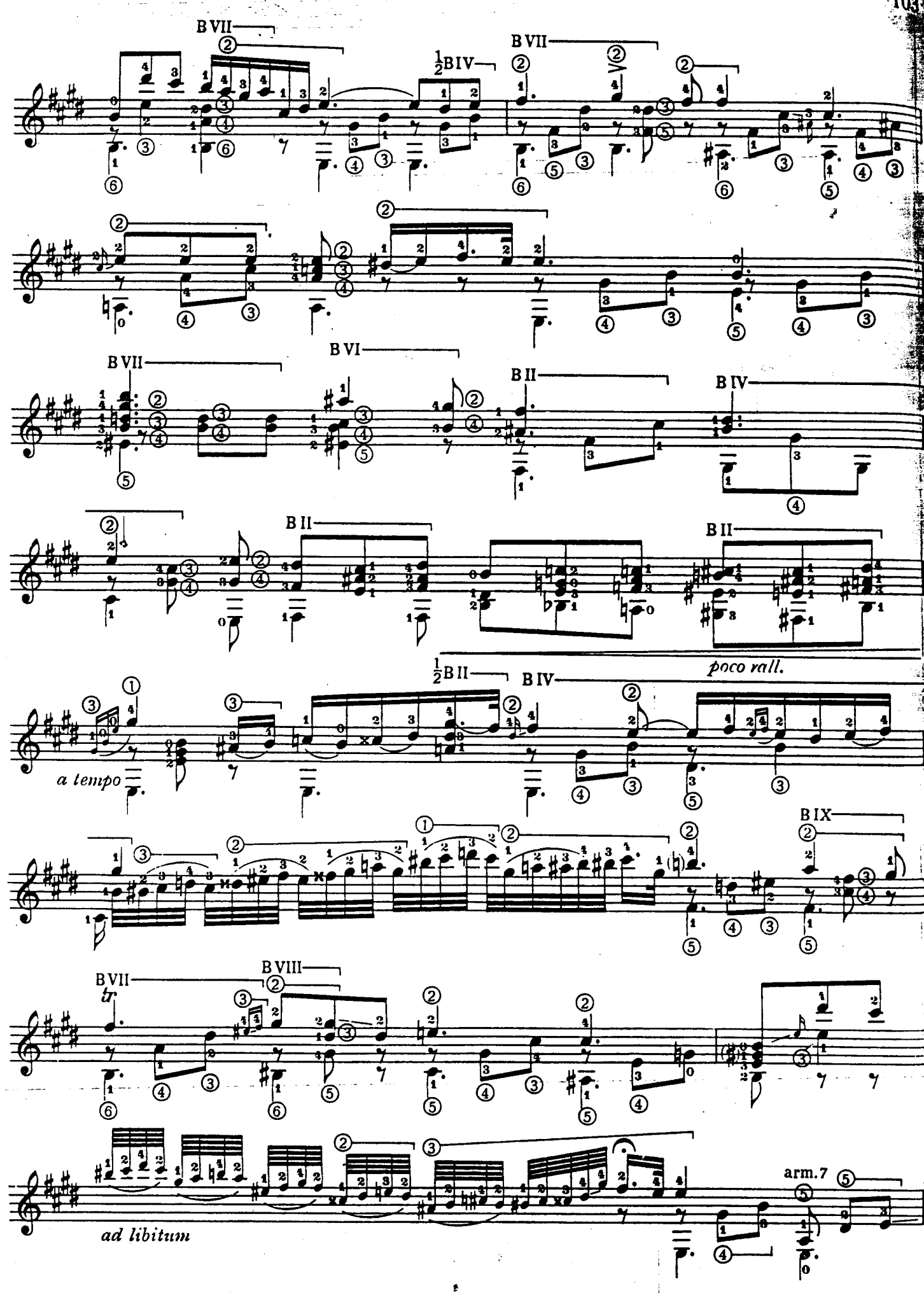

½BVII
BIII
BIII
BII
i m i
p
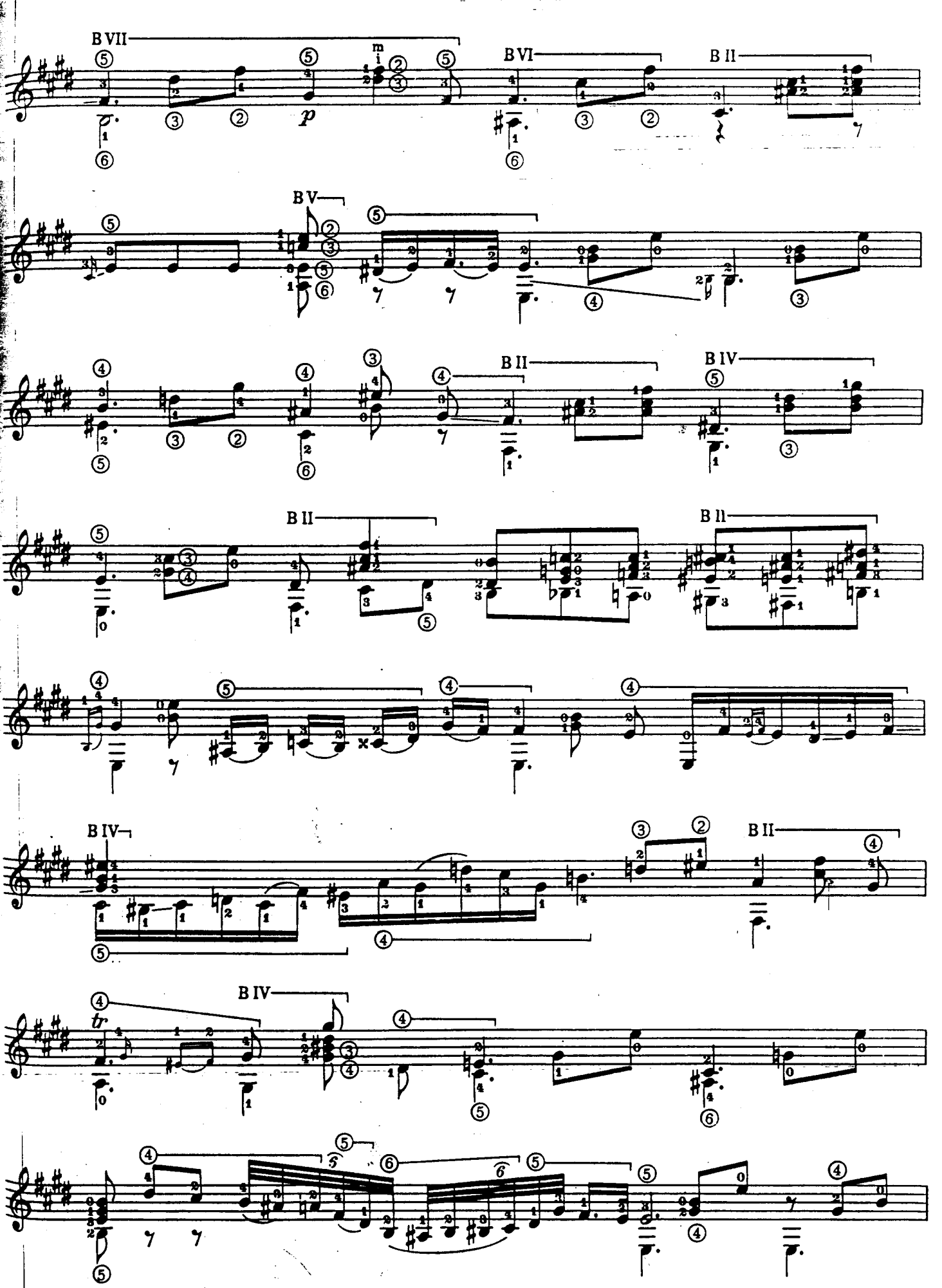

i m a
½ B VII
B II
B II
Dal 𝄋 al ⊕
poi segue
p misterioso
½ B III
½ B III
accel.
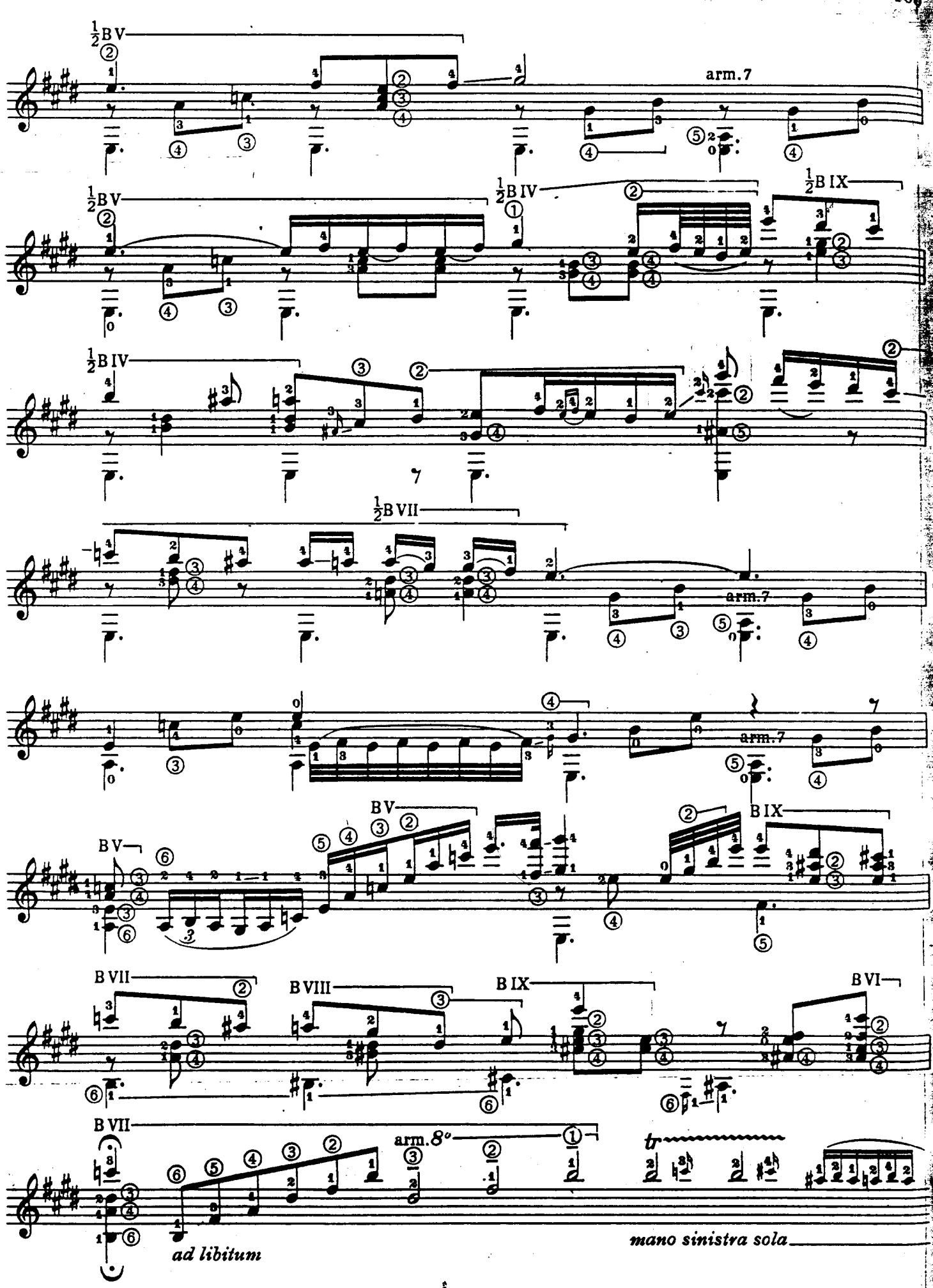
F. Chopin

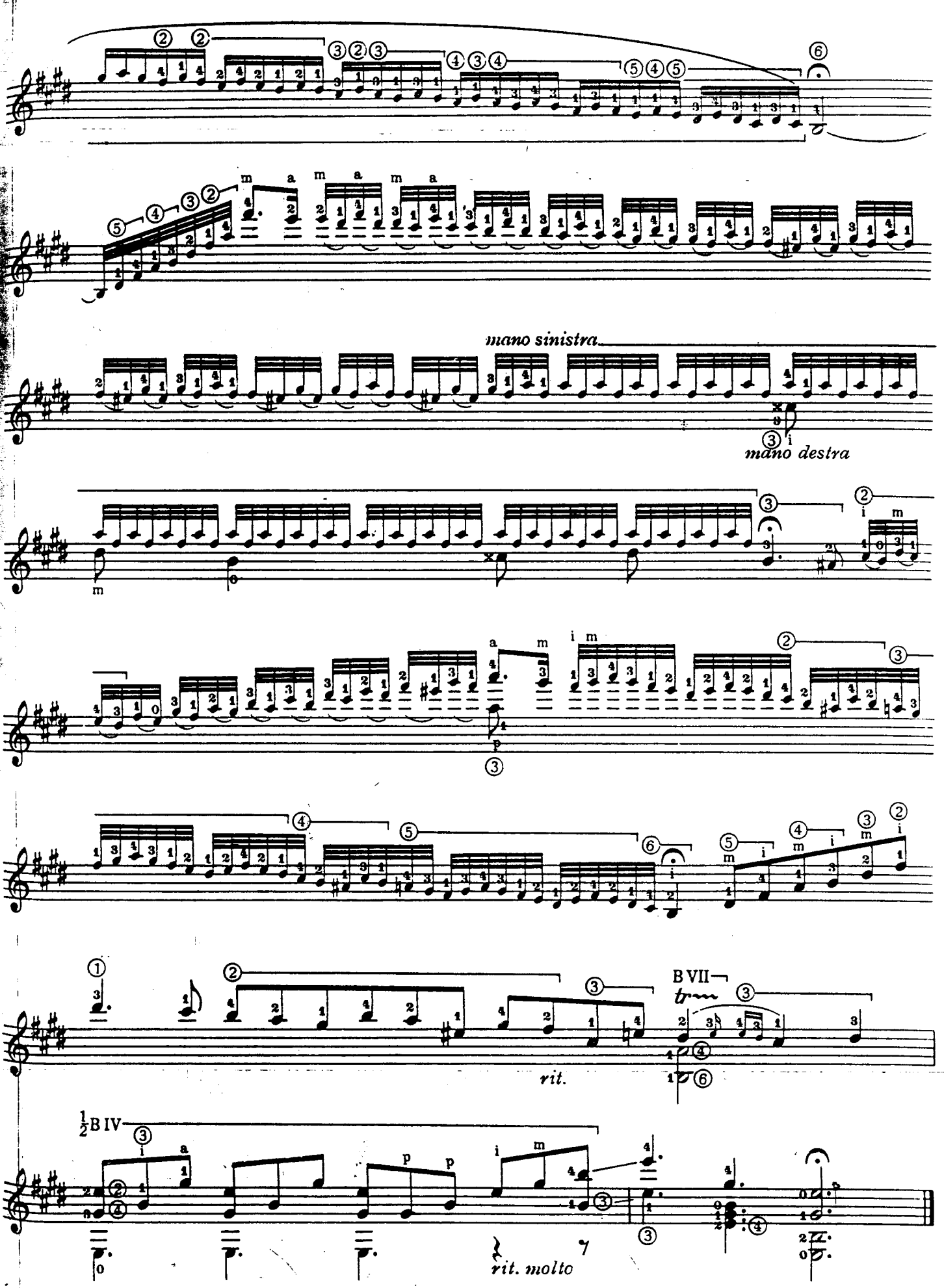
NOTTURNO op. 9 n. 2




B VII
½B IV
B VII
B VI
B VII
B II
B IV
B II
B II
½B II
B IV
poco rall.
a tempo
B IX
B VII
tr
B VIII
arm.7
ad libitum
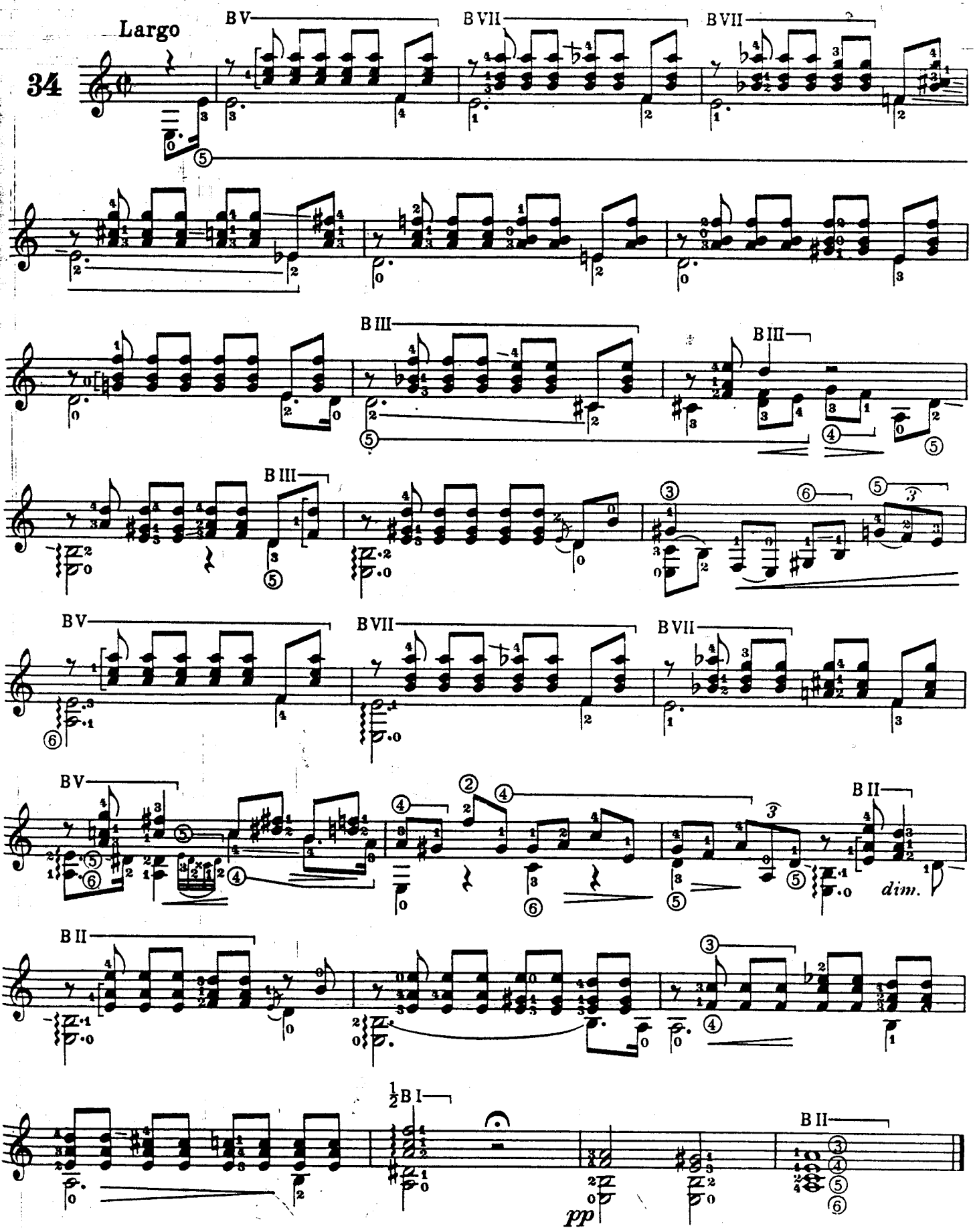

B VII
B VI
B II
B V
B II
B IV
B II
B II
B IV
B II
B IV
tr


½BV
arm.7
½BV
½BIV
½BIX
½BIV
½BVII
arm.7
arm.7
BV
BV
BIX
BVII
BVIII
BIX
BVI
BVII
arm.8°
tr
ad libitum
mano sinistra sola
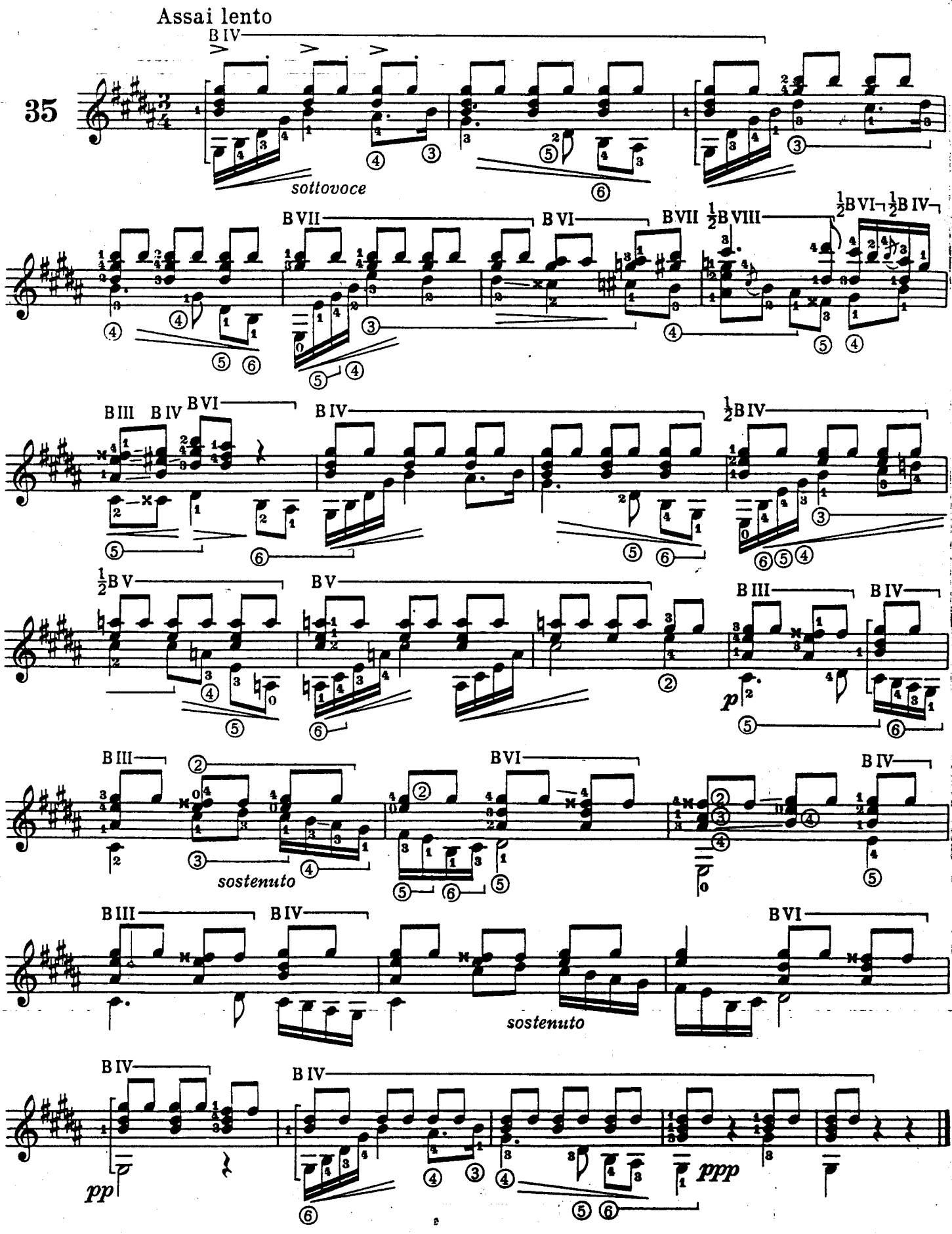

mano sinistra
mano destra
B VII
rit.
½B IV
rit. molto

F. Chopin

PRELUDIO op. 28 n. 4
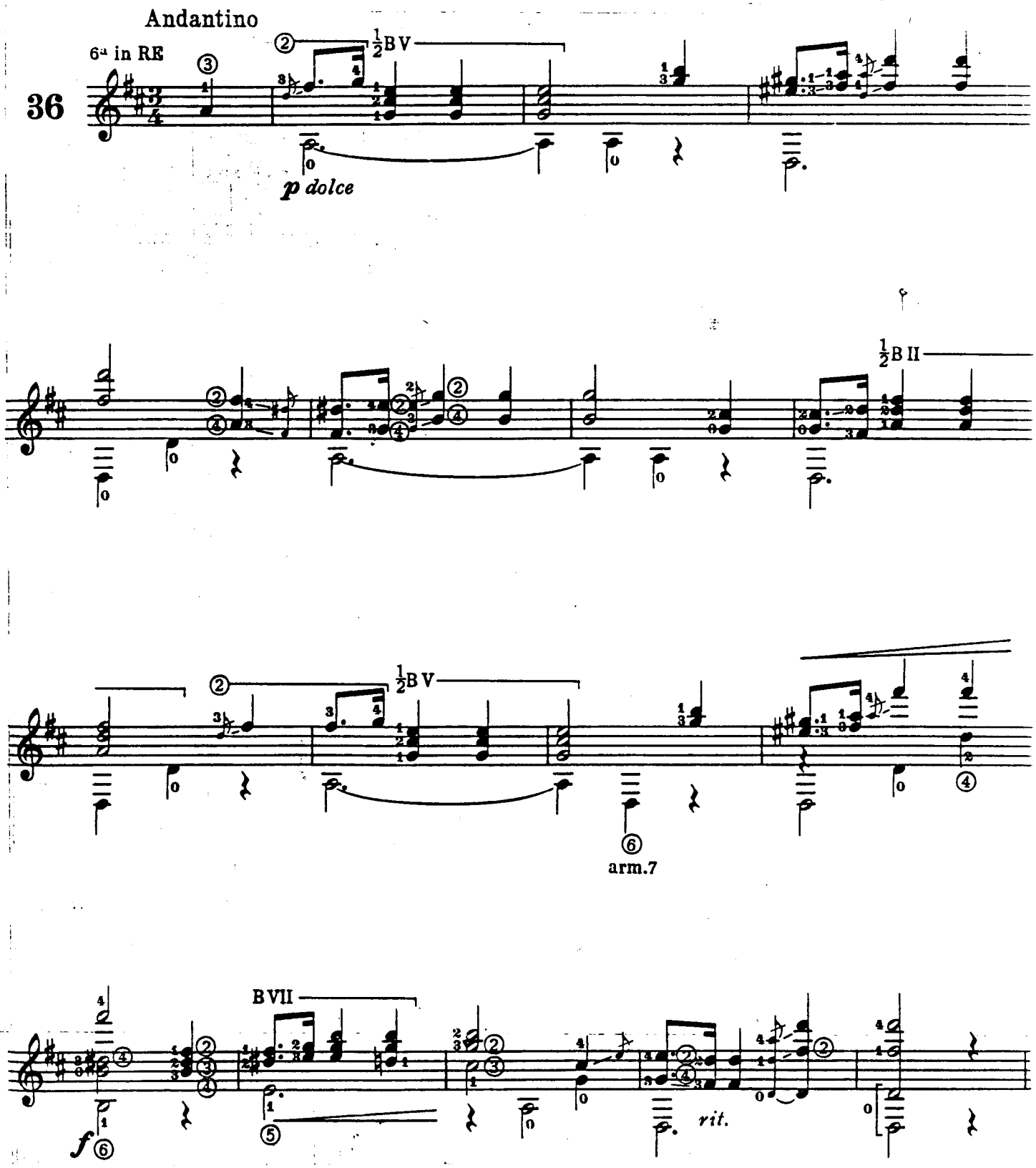


PRELUDIO op. 28 n. 6
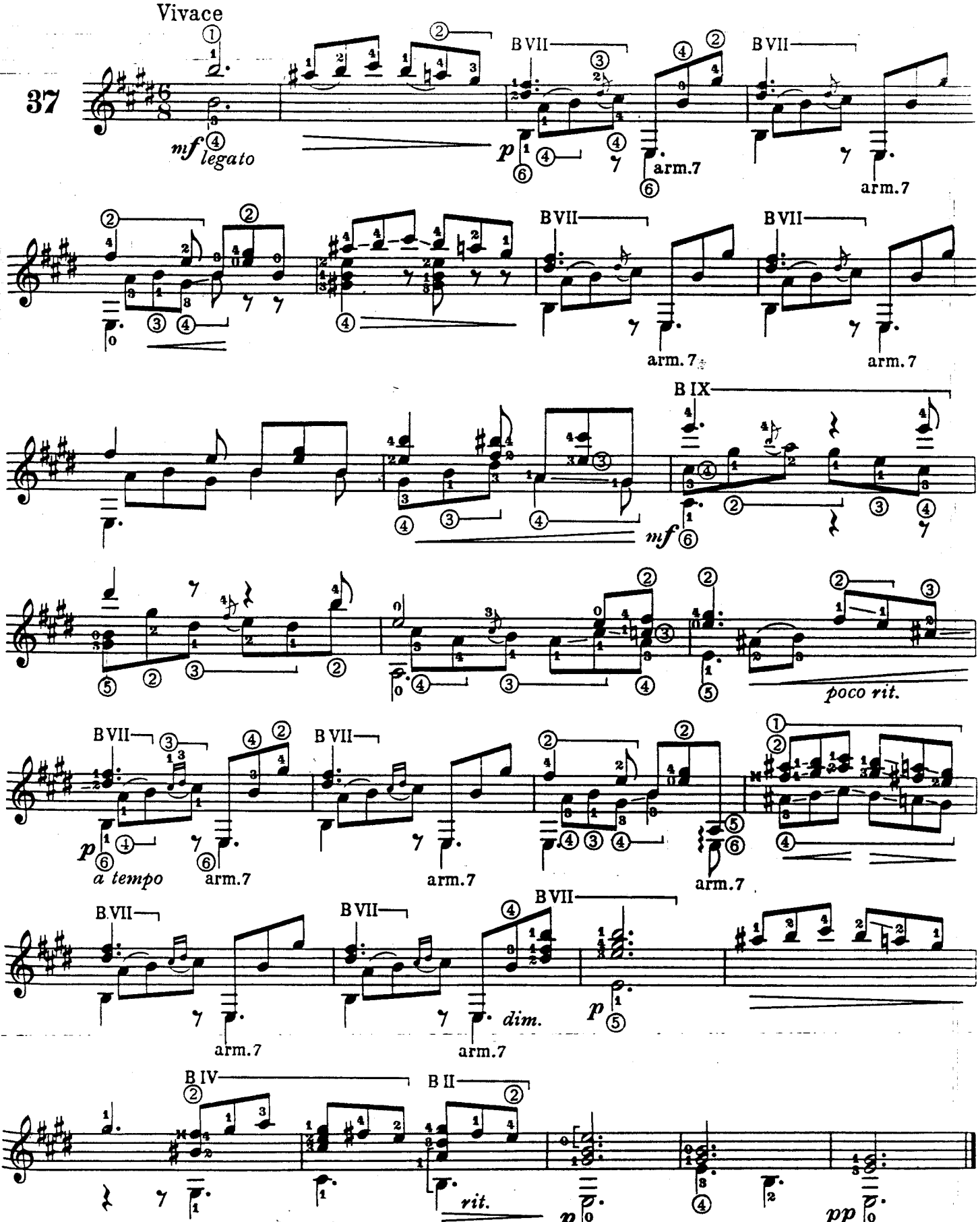


F. Chopin

PRELUDIO op. 28 n. 7



F. Chopin
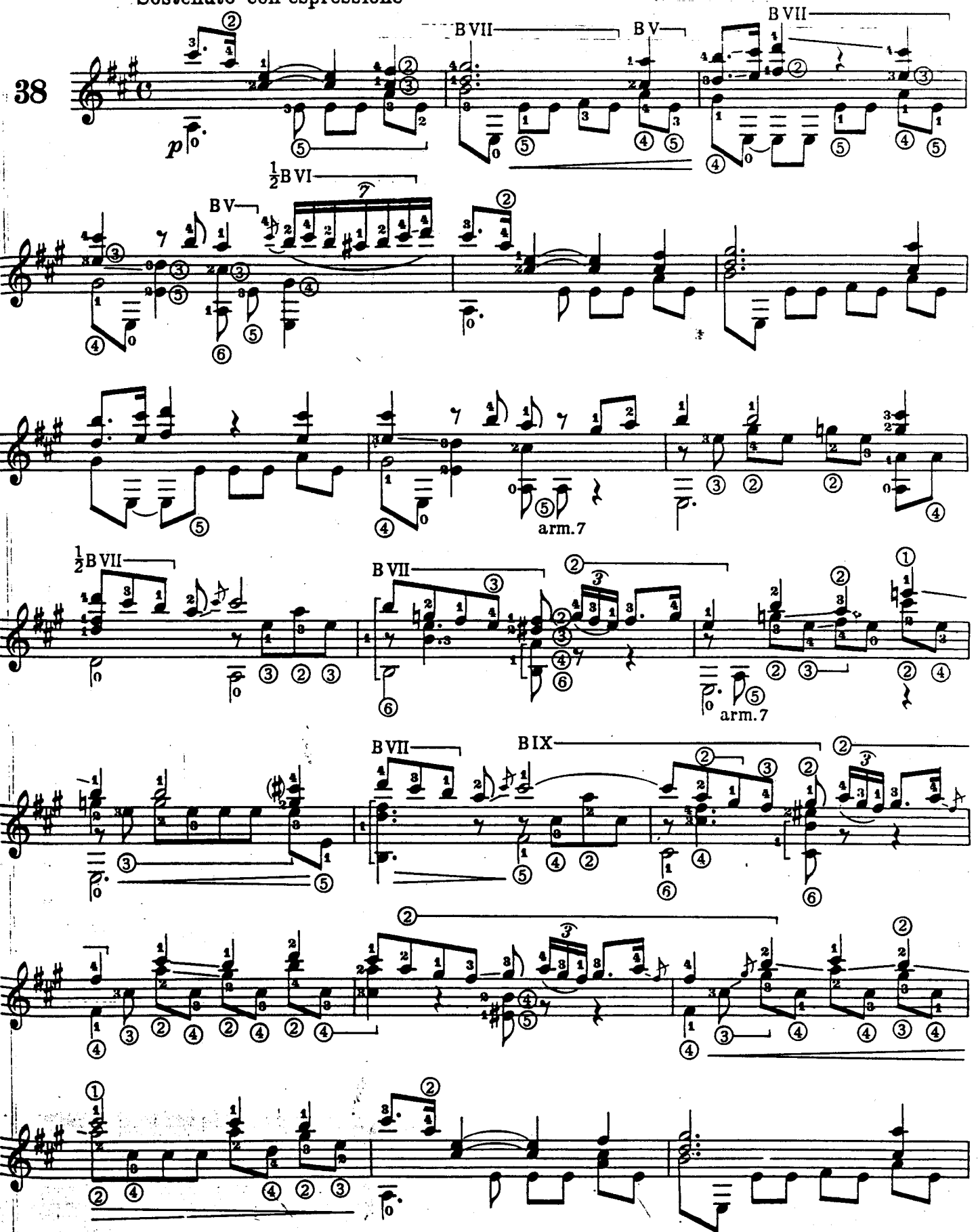
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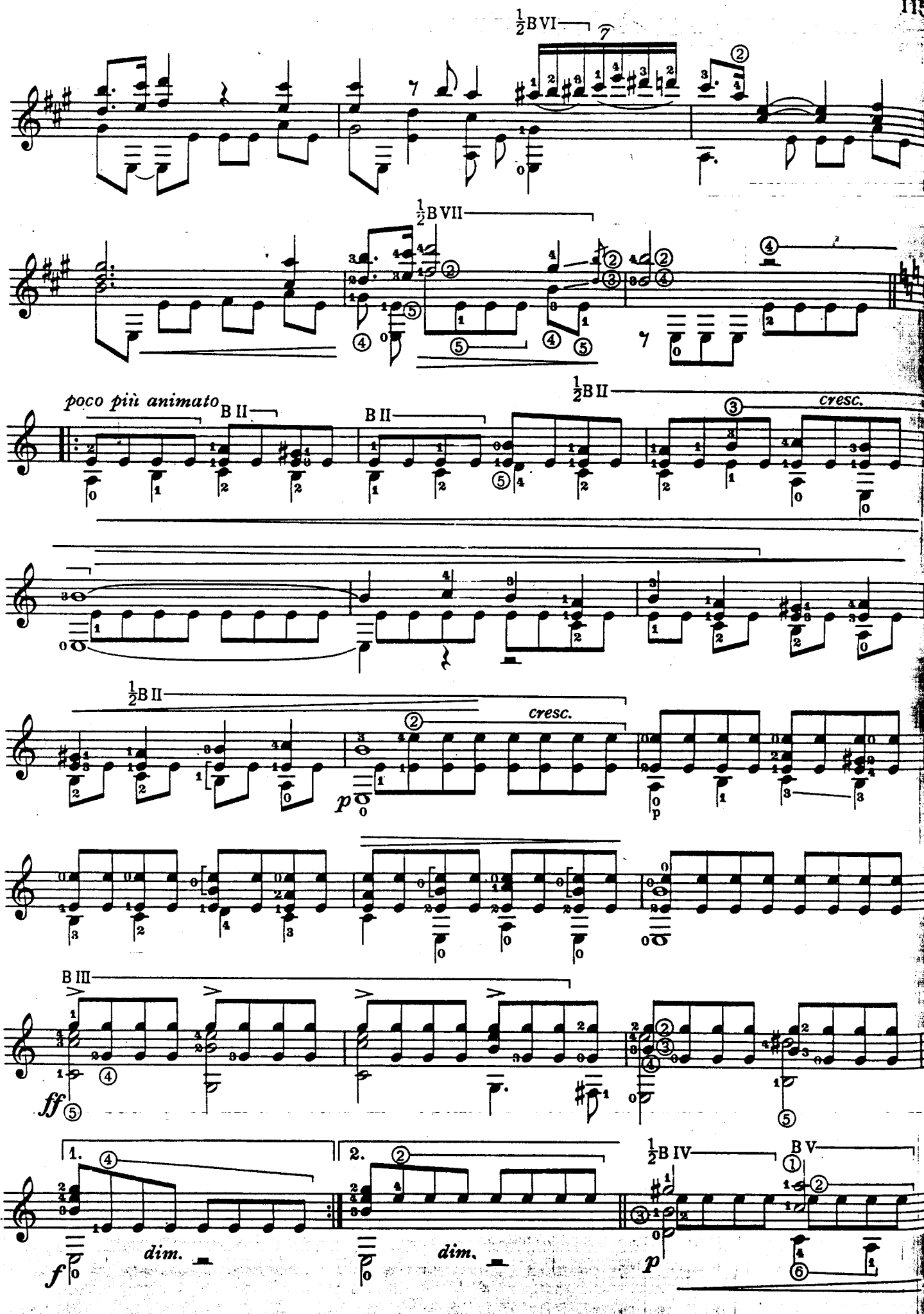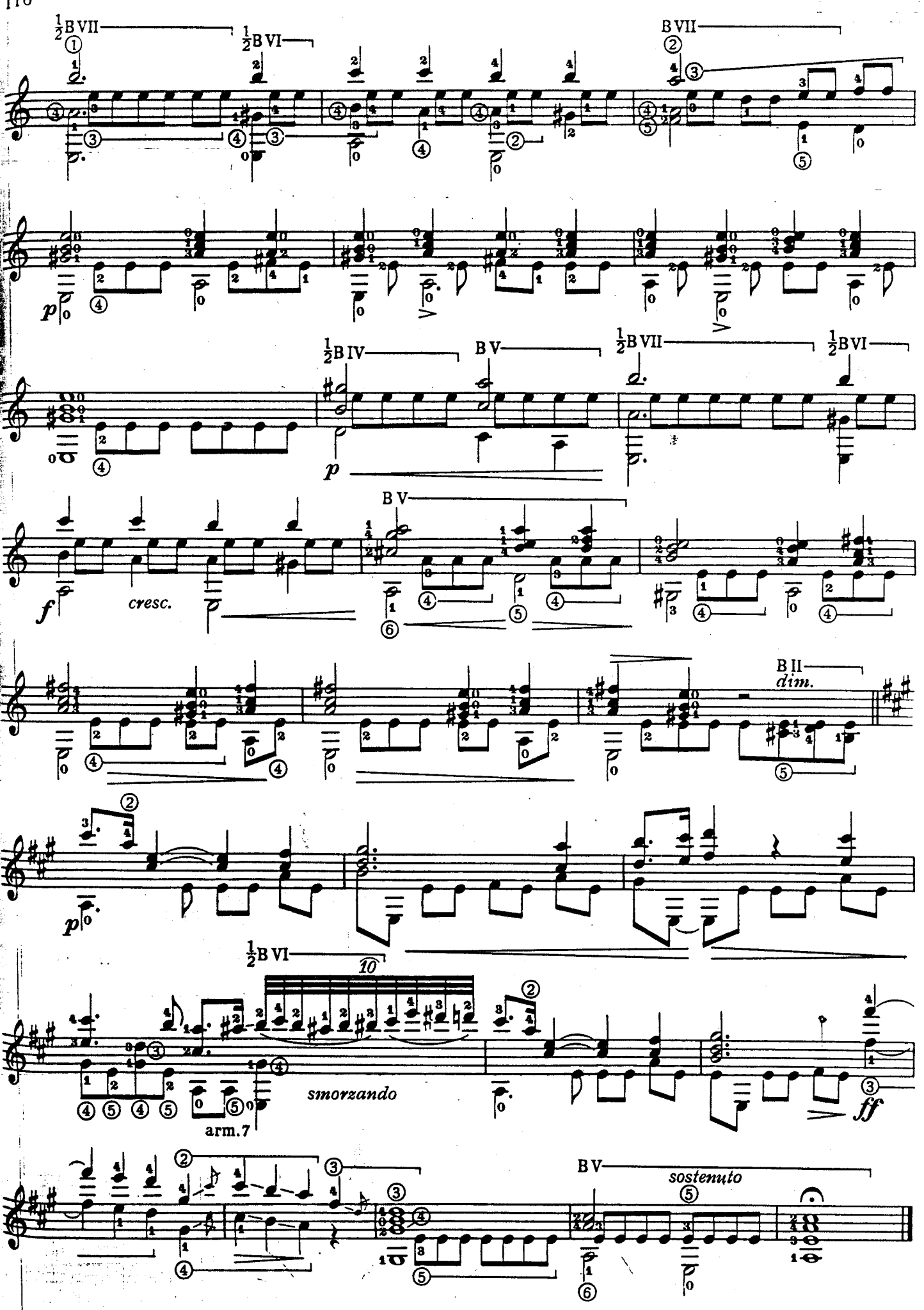


F. Chopin

PRELUDIO op. 28 n. 15

Sostenuto con espressione
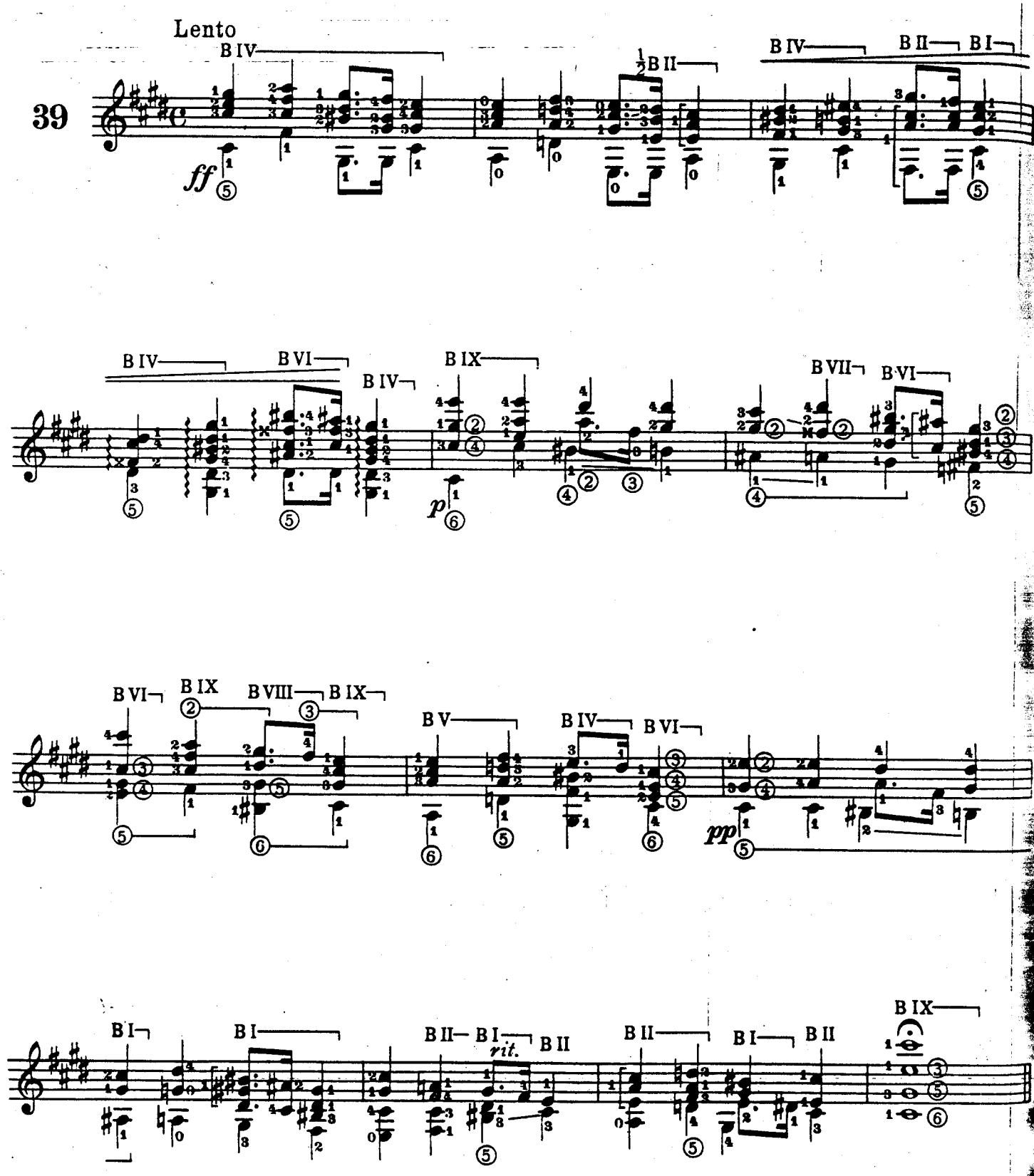



½B VI
½B VII
poco più animato
B II
½B II
cresc.
B III
ff
1.
2.
dim.
½B IV
B V
p
f


½B VII
½B VI
B VII
p
½B IV
B V
½B VII
½B VI
f
cresc.
B V
B II
dim.
p
½B VI
10
smorzando
arm.7
ff
B V
sostenuto
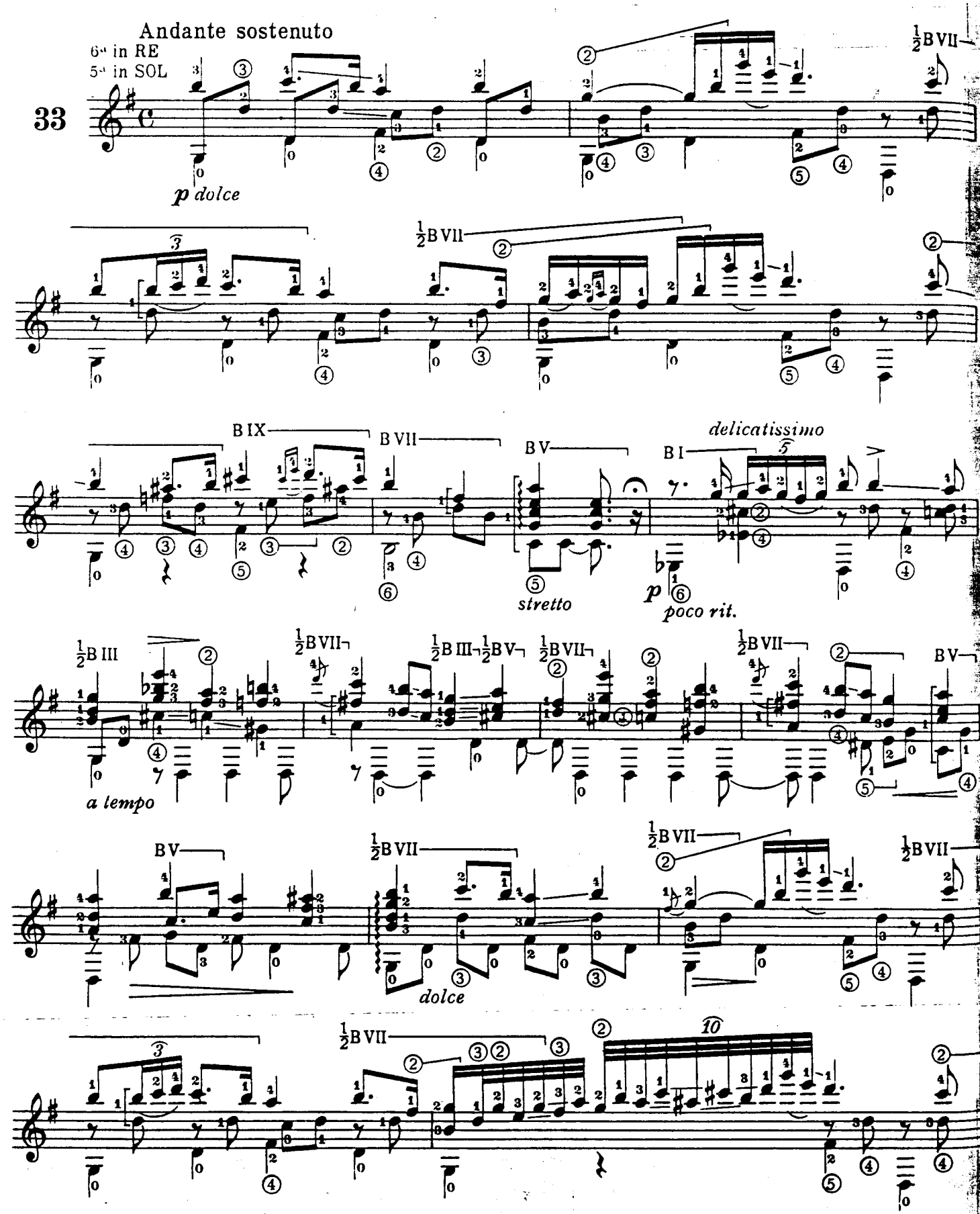
F. Chopin
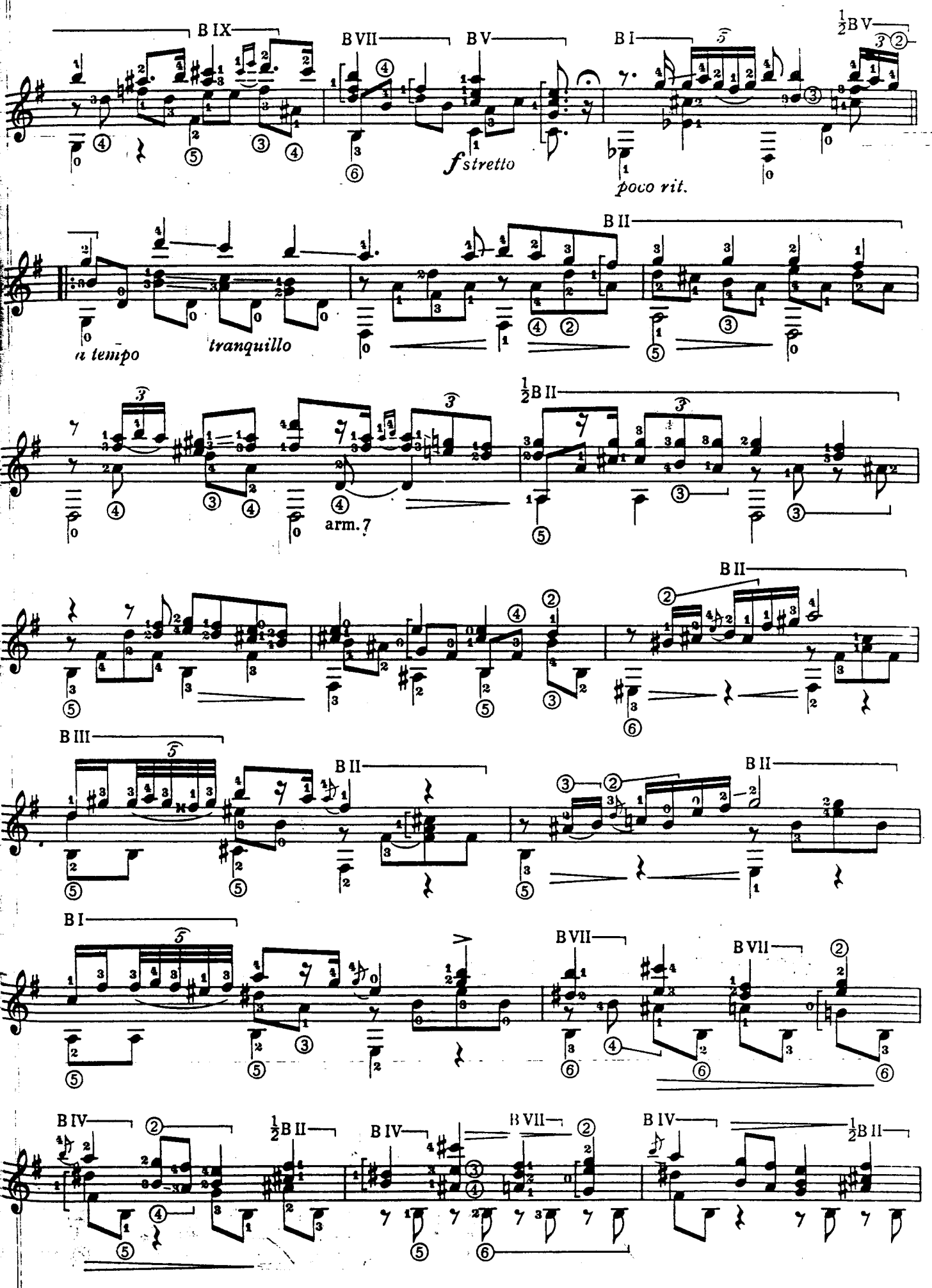
PRELUDIO op. 28 n. 20
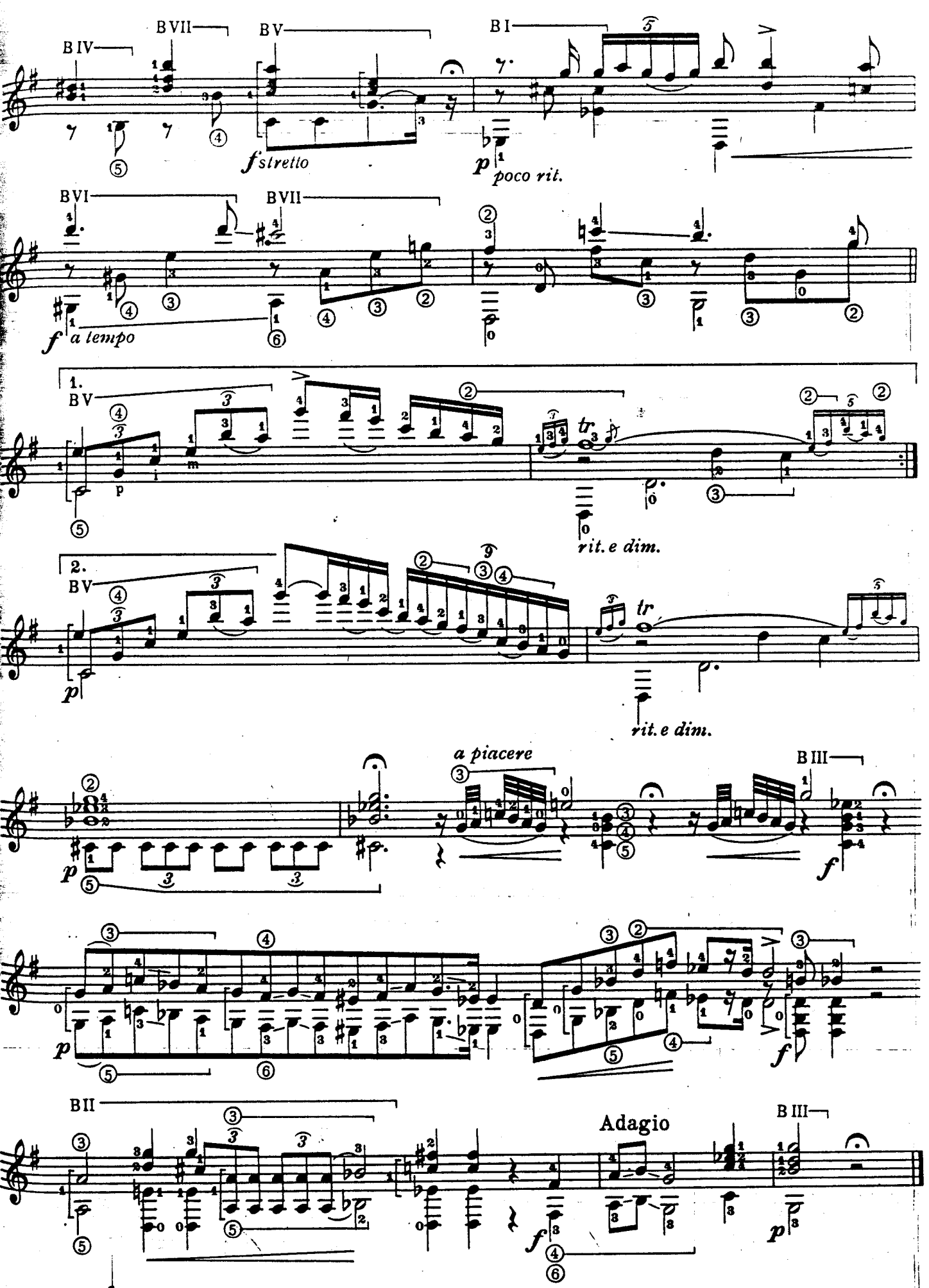


F. Chopin

NOTTURNO op. 32 n. 1




B IX
B VII
B V
B I
½B V
f stretto
poco rit.
a tempo
tranquillo
B II
½B II
arm. 7
B III
B II
B II
B I
B VII
B VII
B IV
½B II
B IV
B VII
B IV
½B II
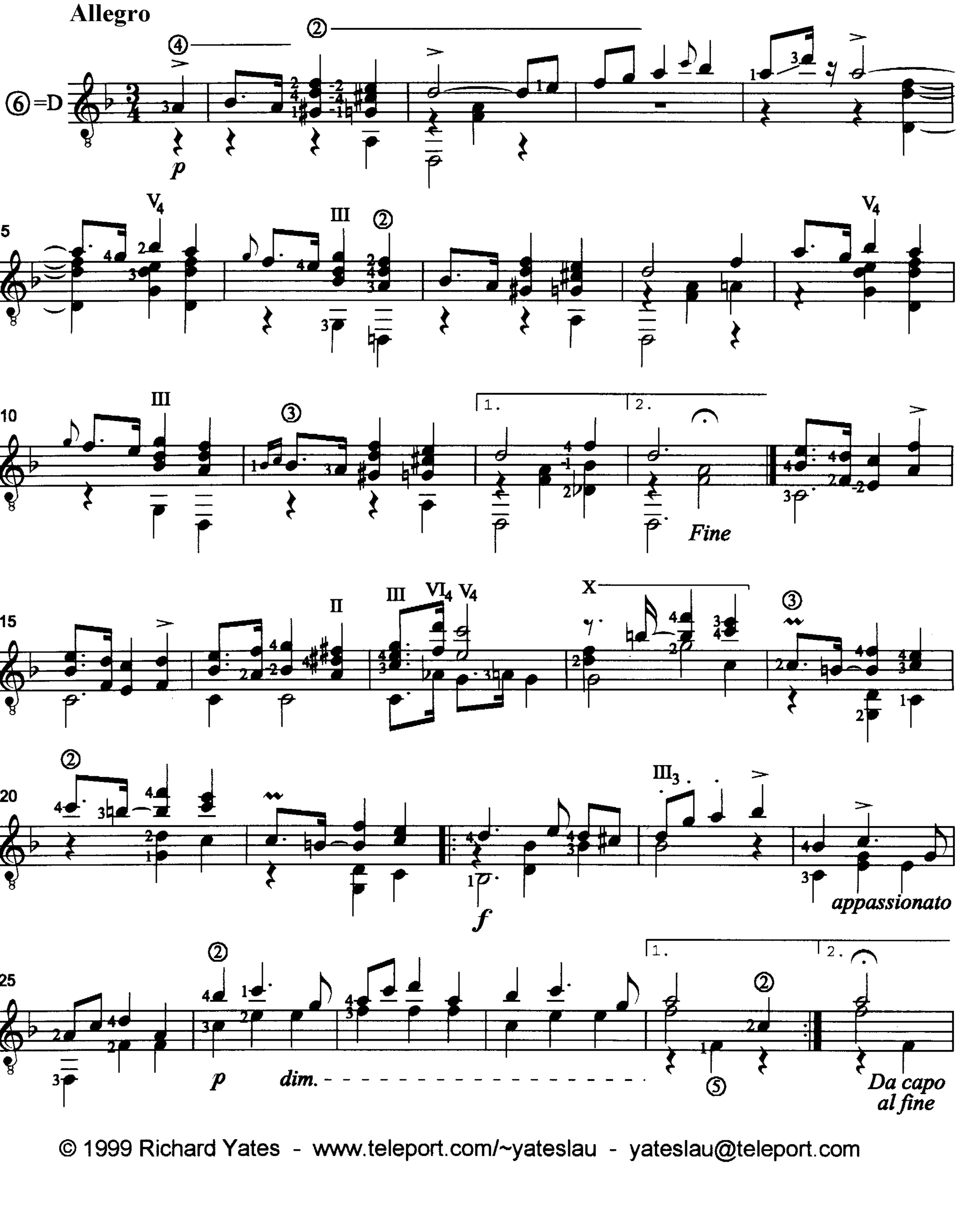

BIV
BVII
BV
BI
f stretto
p poco rit.
BVI
BVII
f a tempo
1.
BV
tr
rit. e dim.
2.
BV
p
tr
rit. e dim.
a piacere
BIII
p
f
p
f
BII
Adagio
BIII
f
p

MAZURKA
Op.33, No.1

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Allegro



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29

33

37

41
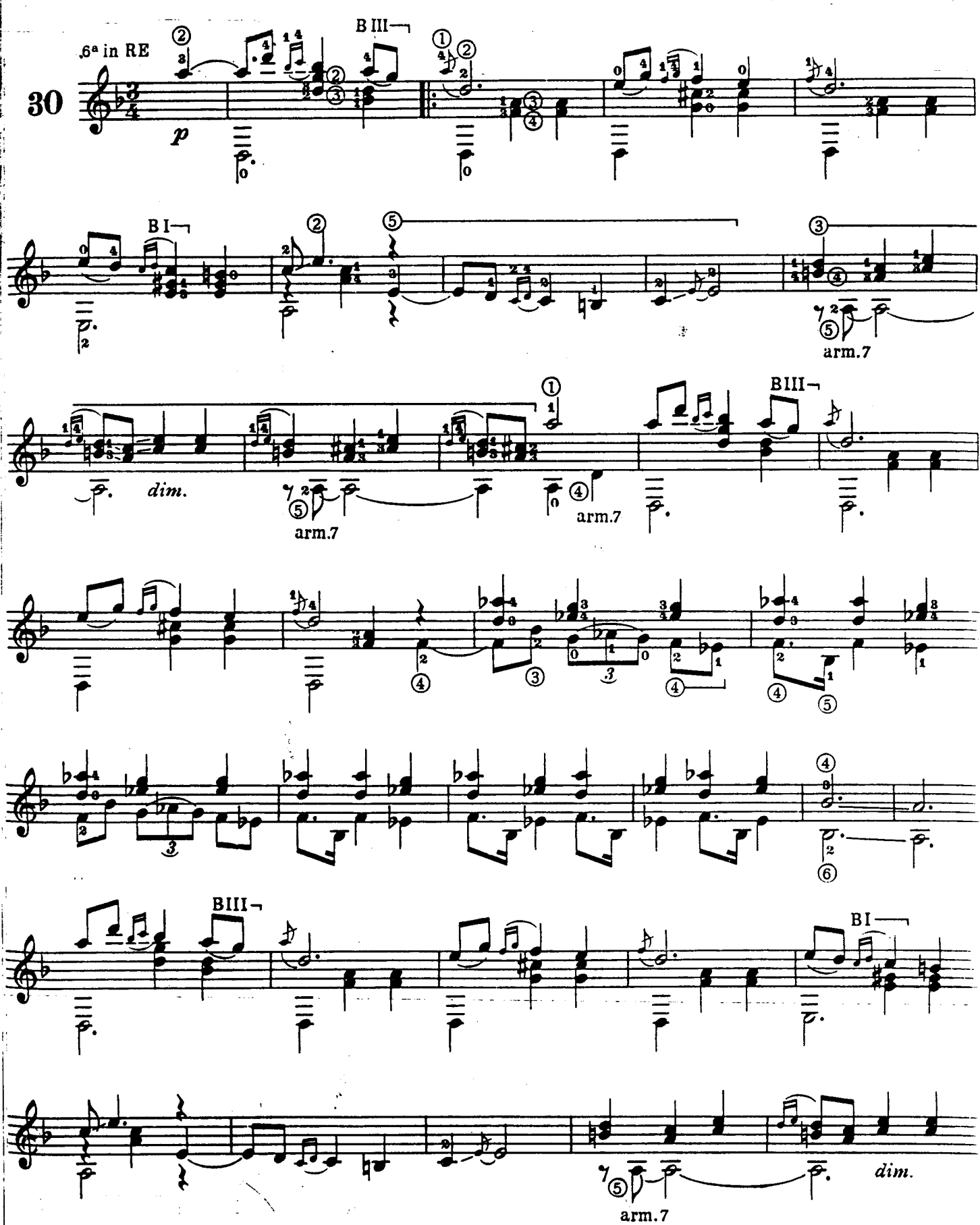
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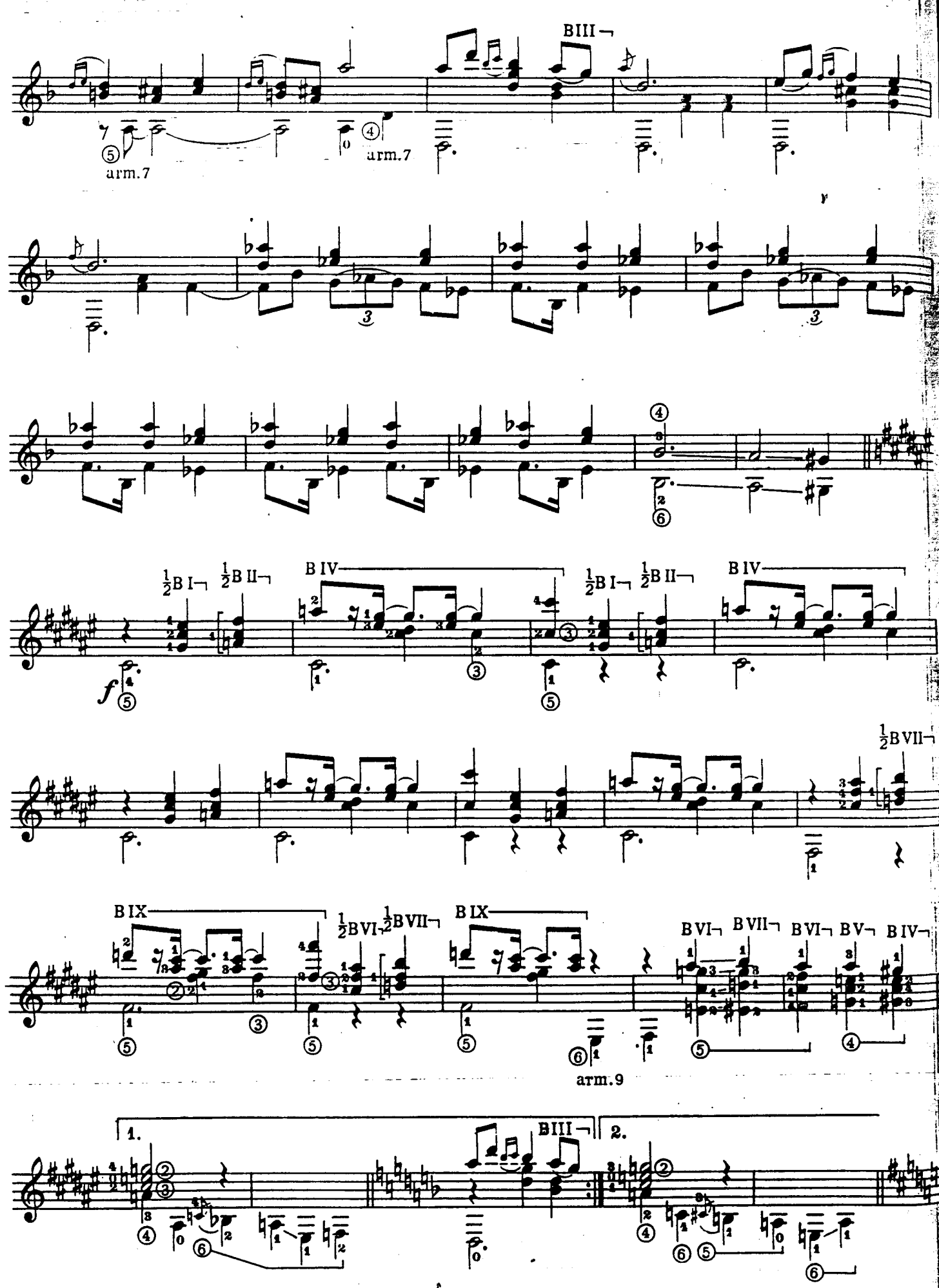
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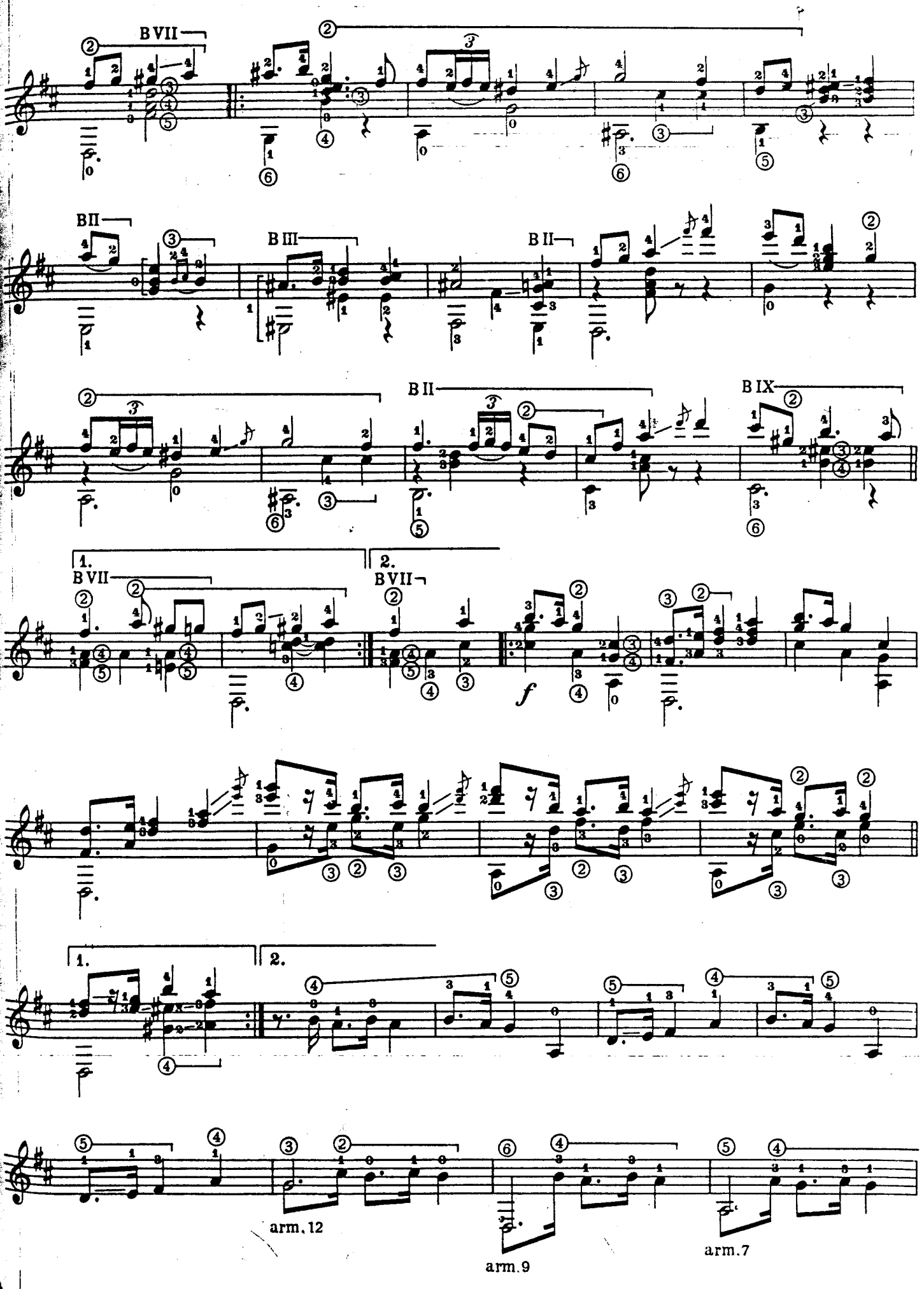
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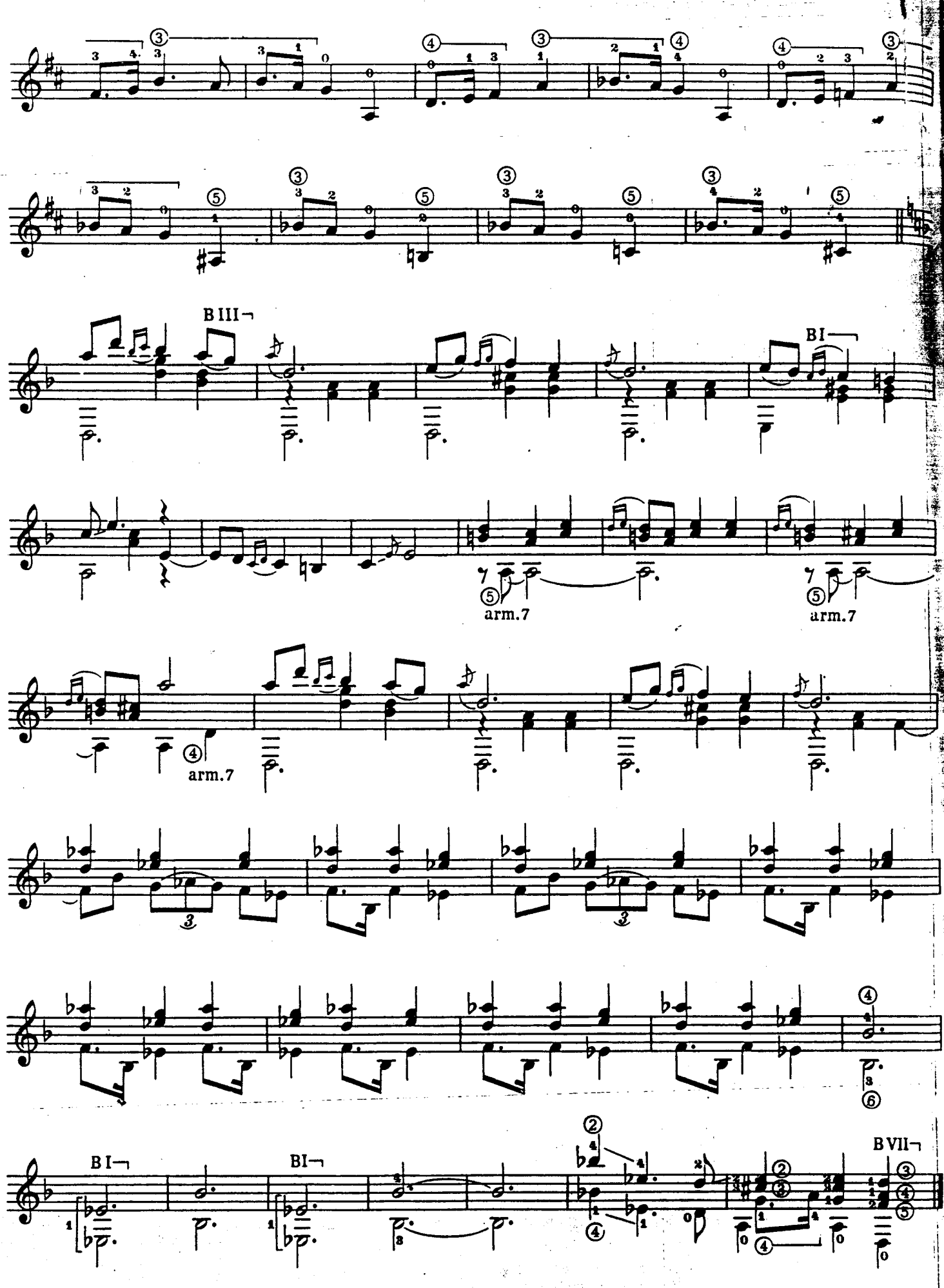
F. Chopin

MAZURKA op. 33 n. 4
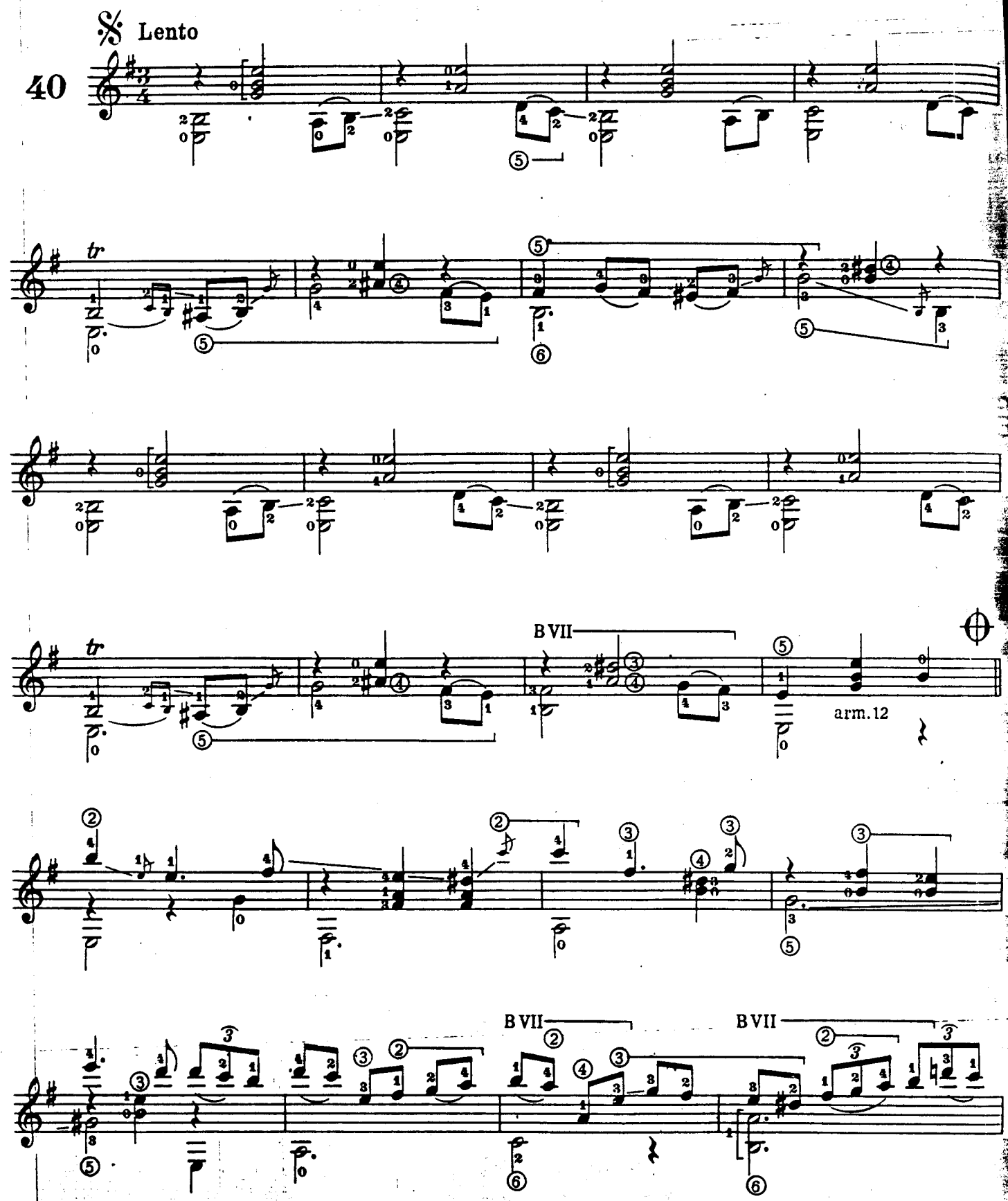



BIII
arm.7
arm.7
arm.9
1.
2.
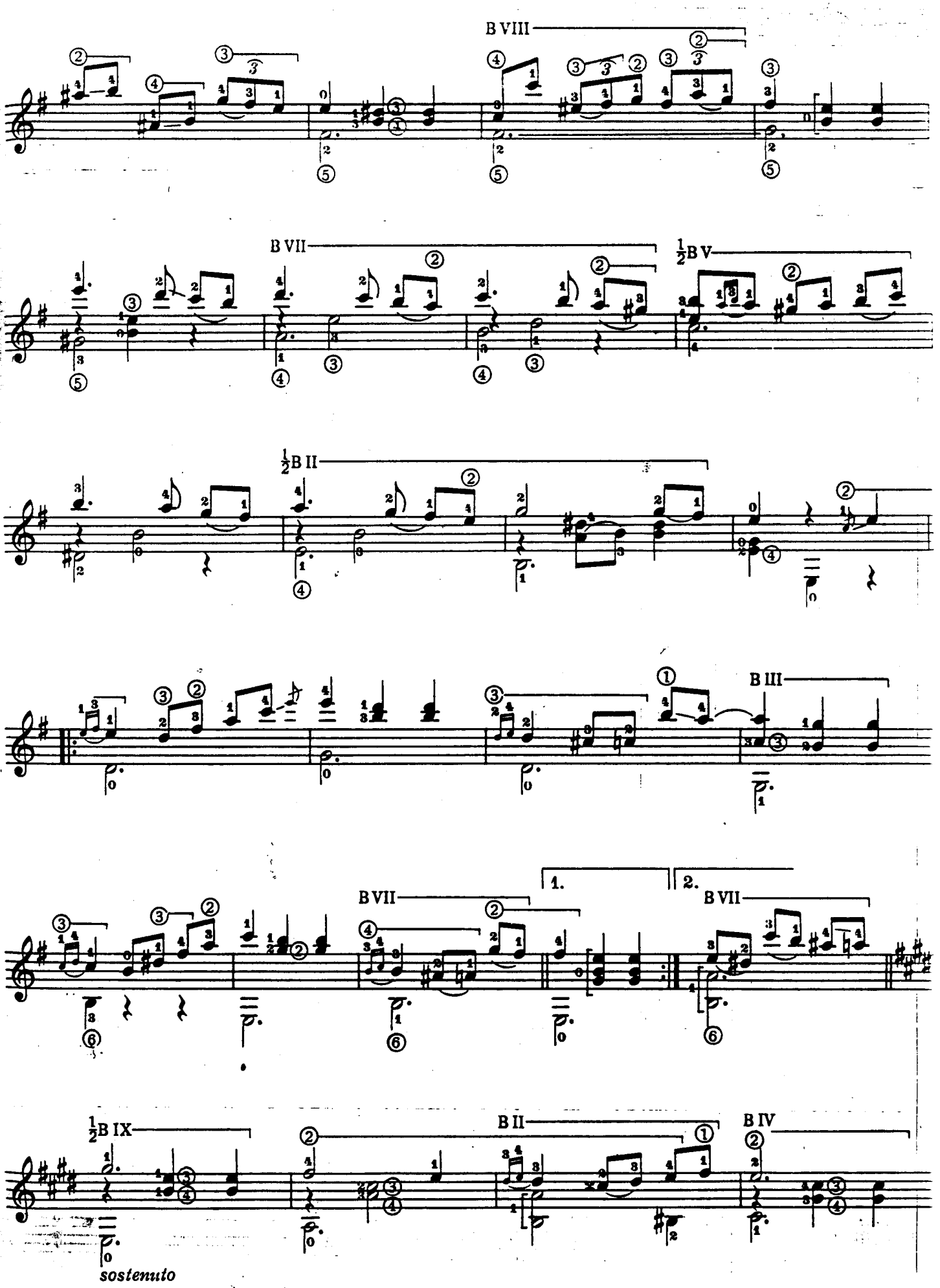

B VII
B II
B III
B II
B II
B IX
1.
2.
B VII
B VII
f
1.
2.
arm. 12
arm. 9
arm. 7
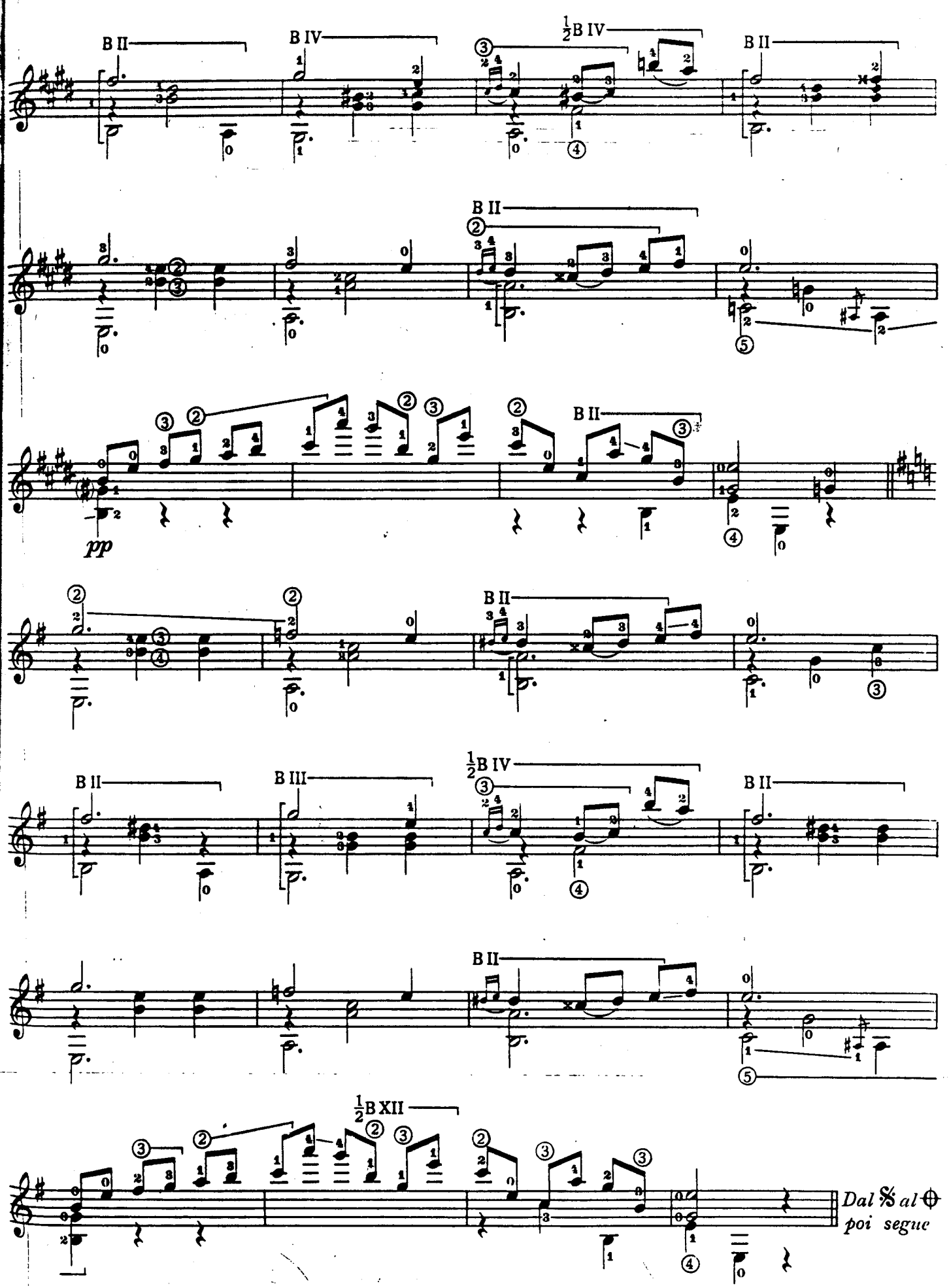

B III
B I
arm.7
arm.7
arm.7
B I
B I
B VII
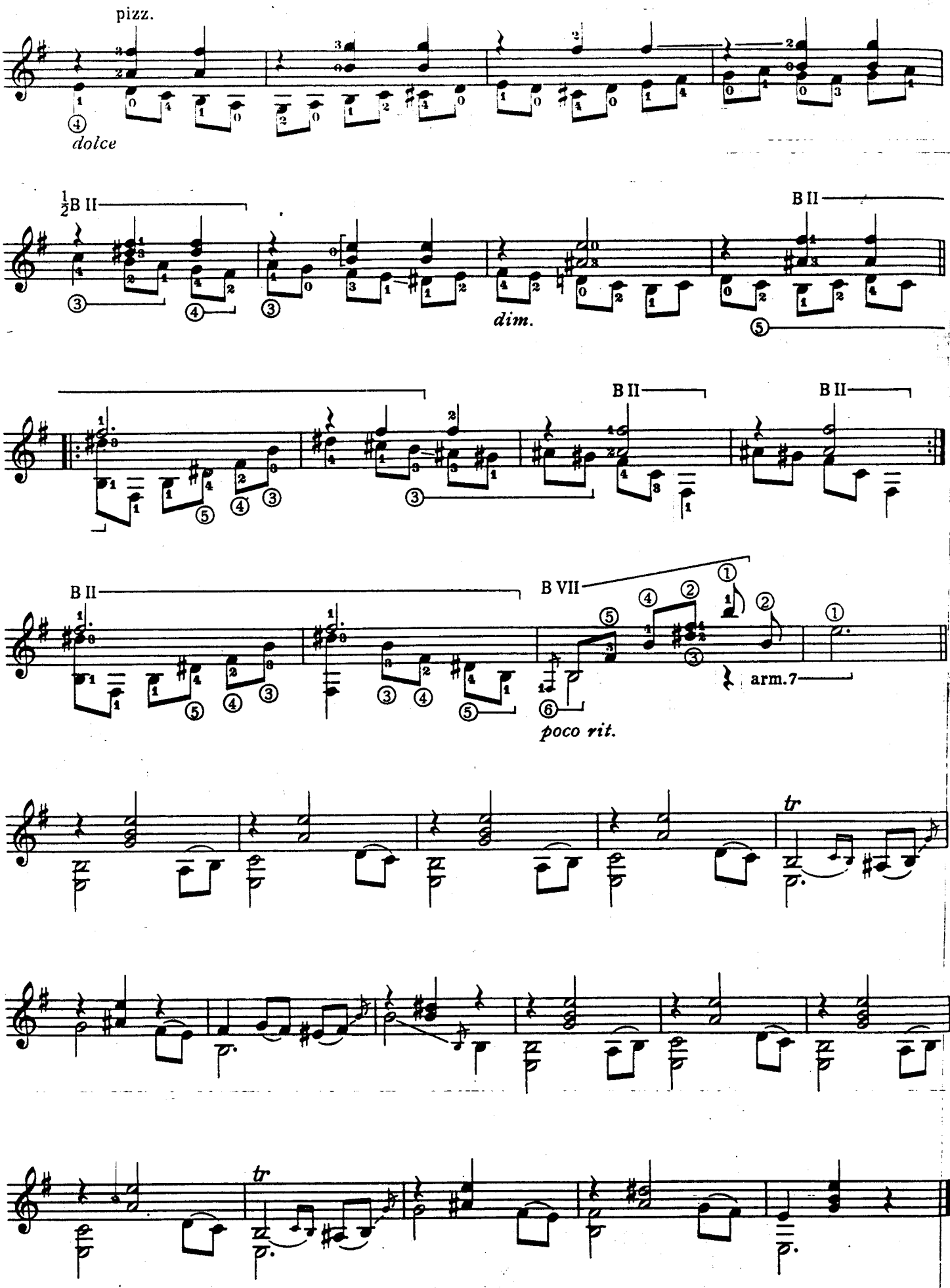
F. Chopin

VALZER op. 34 n. 2




B VIII
B VII
½B V
½B II
B III
1.
2.
B VII
B VII
½B IX
B II
B IV
sostenuto


B II
B IV
½B IV
B II
B II
pp
B II
B II
B III
½B IV
B II
B II
½B XII
Dal 𝄋 al ⊕
poi segue


pizz.
dolce
½B II
B II
dim.
B II
B II
B II
B VII
arm.7
poco rit.
tr
tr
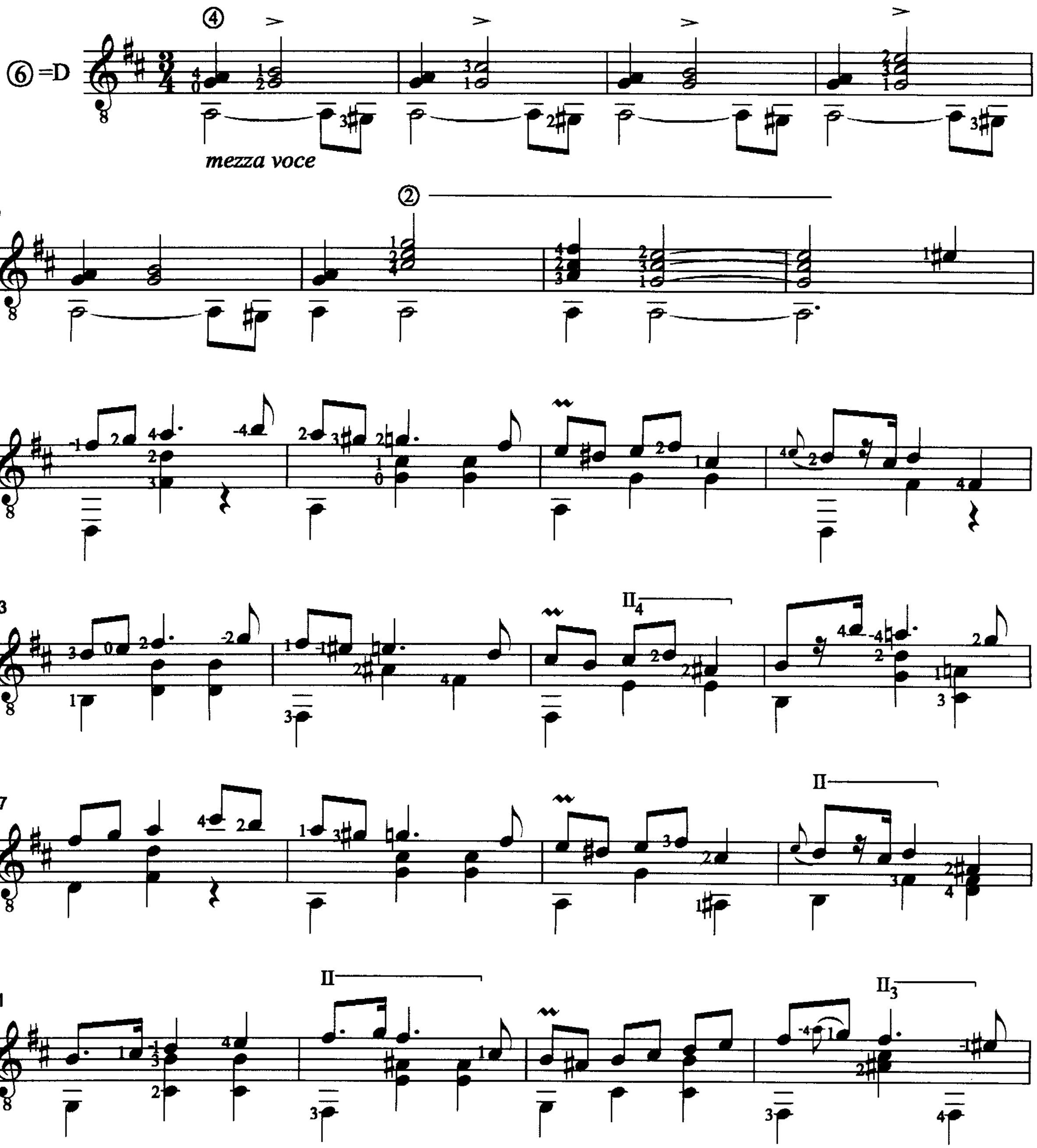
Mazurka

Op. 50, No. 2

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Allegretto



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25

II

VII3

V3

②

⑥

29

II

33

II

IV

II

37

41

45

II4

49

II

53

II

II$_3$

3

II

57

VII$_3$

V$_3$

⑥

p

61

65

cresc.

V

III

p

69

II
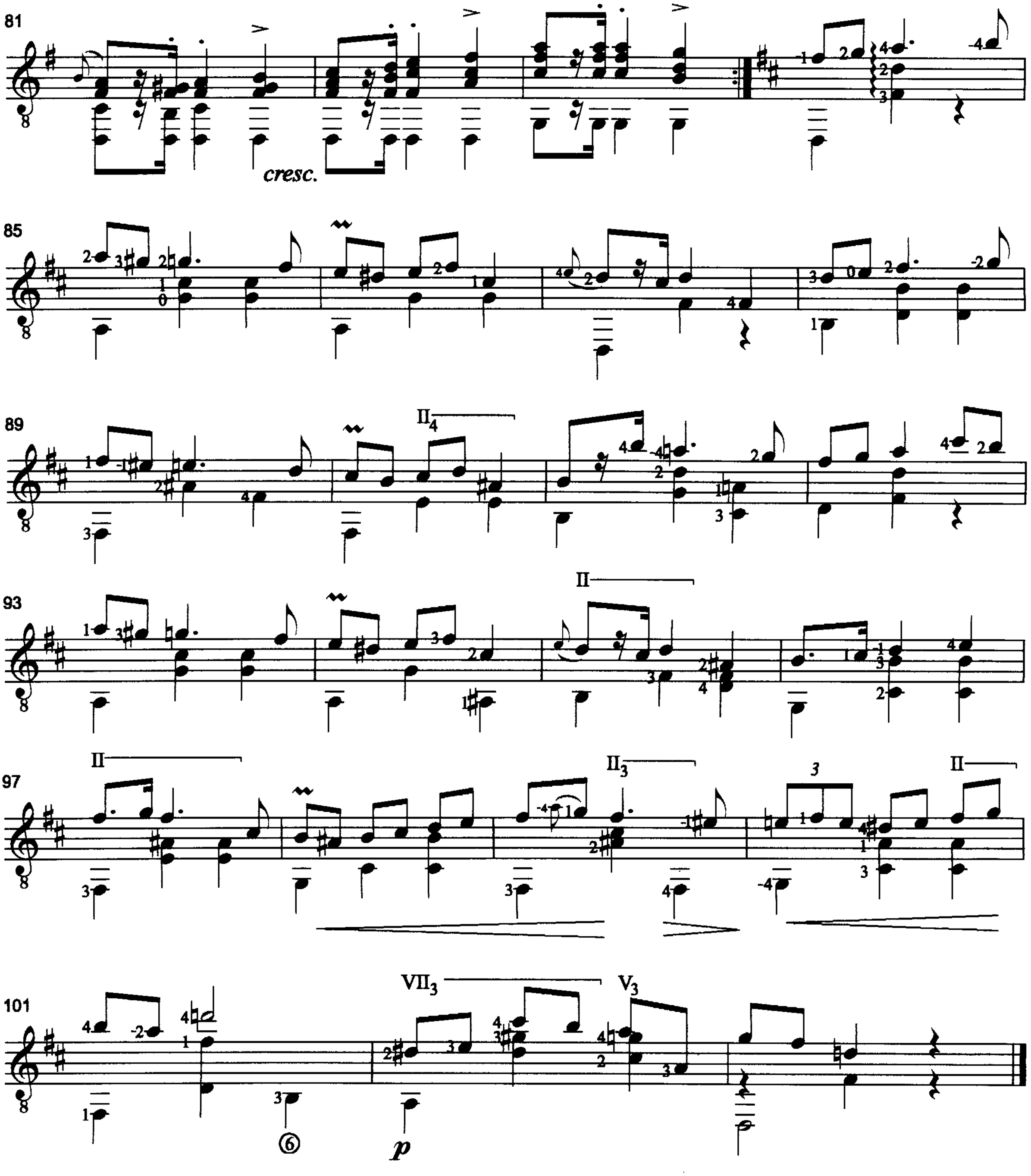
73

a tempo

rit.

fz

77



- Although the tempo marking is Allegretto, the Mazurka sounds good at a quite moderate tempo.
- Mazurkas often have accents on the second beats (as in the opening section) and/or the third beats (as in the middle section).
- In most measures the first bass note should be held for the duration of the measure, although this is not always possible.
- Measure 75 - The notes attached to the sixteenth beam are all one chord - D, F sharp, C natural, and C sharp.
- Pay close attention to the articulations in the middle section.
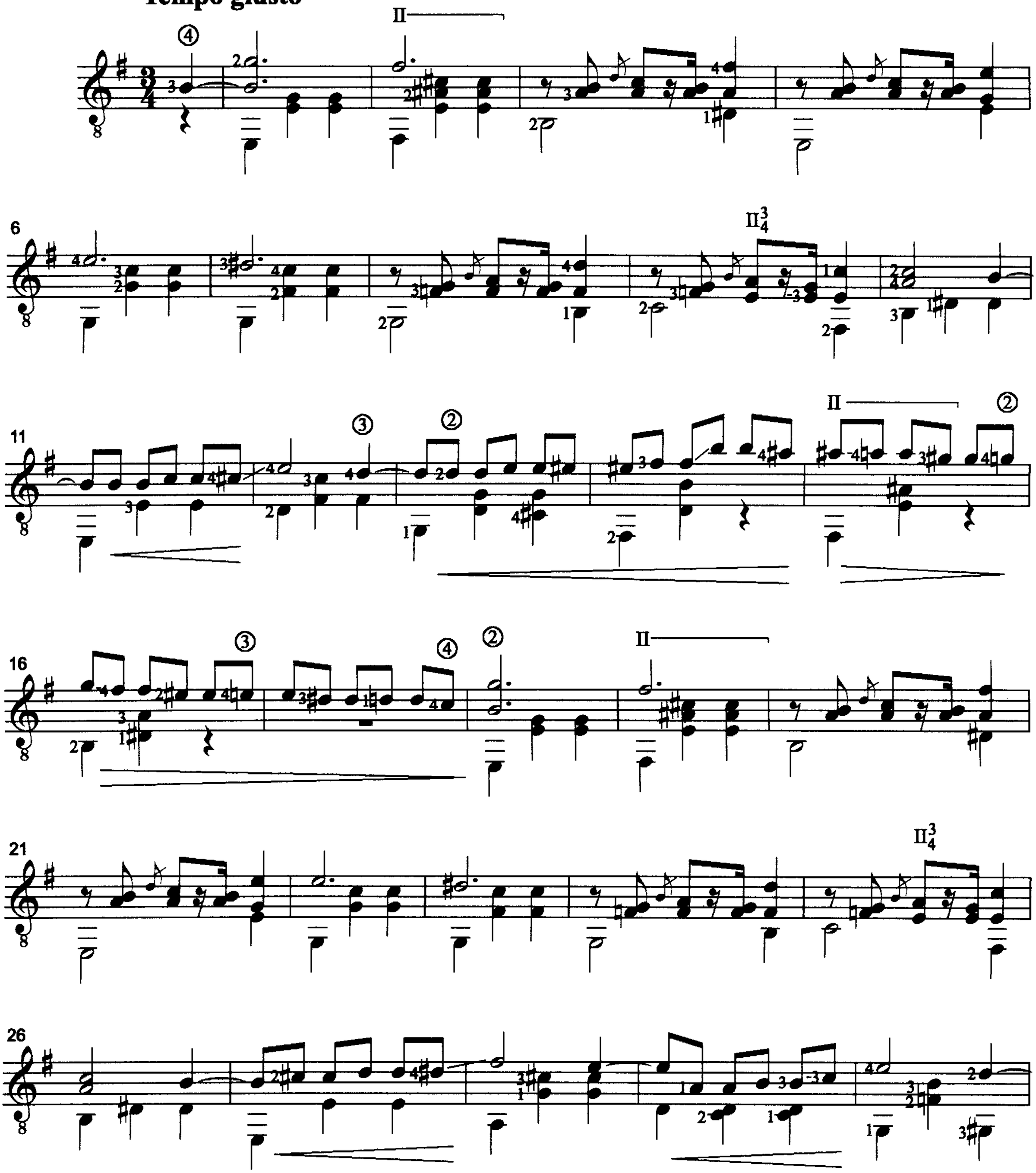
Valse

Op.64, No.2

Transcribed for guitar
by Richard Yates

Frédéric Chopin
(1810 - 1849)

Tempo giusto



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31

più mosso

36

41

46

r.h. harm.

rall. e dim.

51

57

62

rall. e dim.

pp

Fine

più lento

65

I II

70

IV

75

② ③

IV_3

80

III_3 IV_3 I^2_3 I

85

II II IV

90

② ②

poco rit.

95

③ ③

più mosso

100

105

rall. e dim.

110

8va

pp

115

120
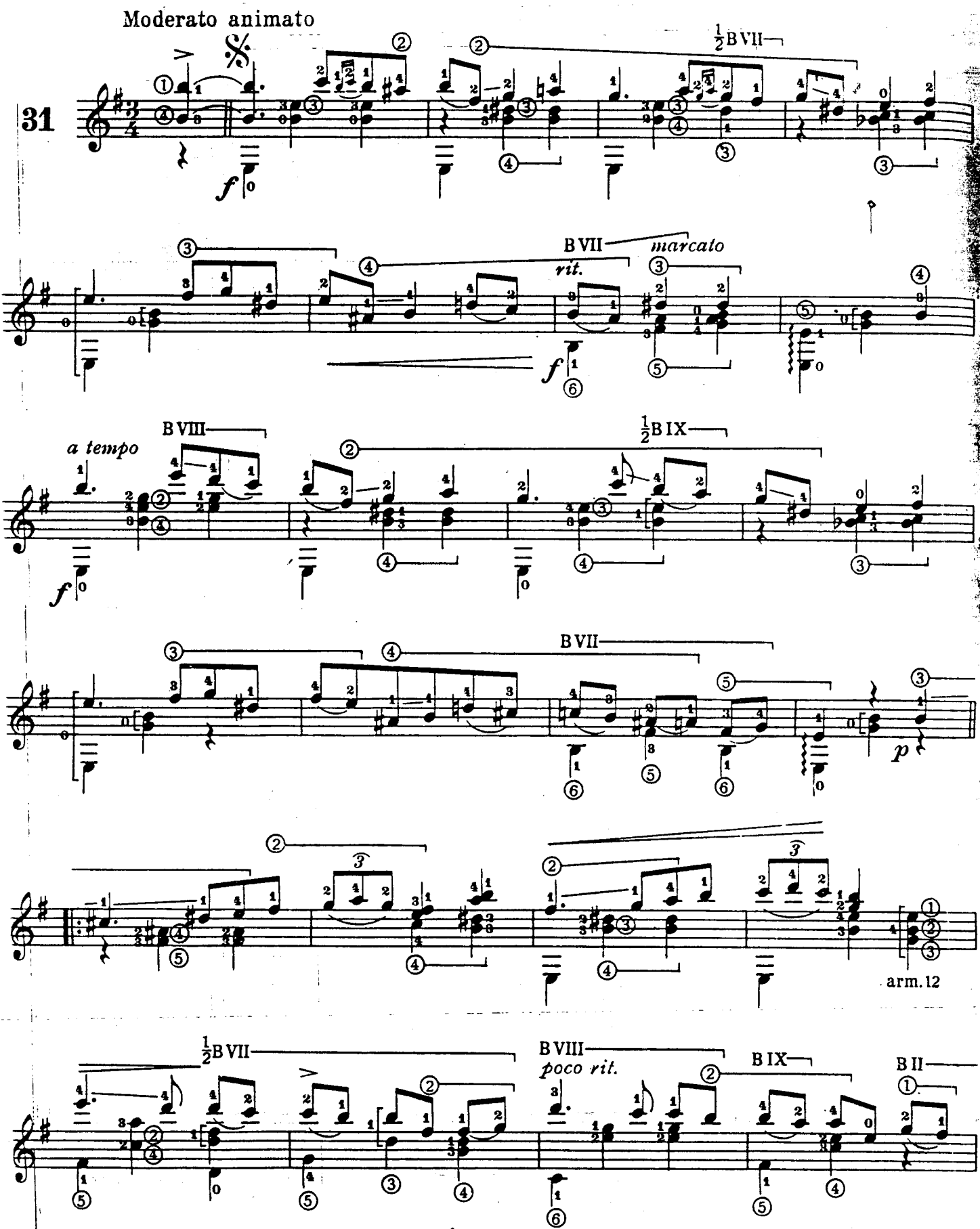
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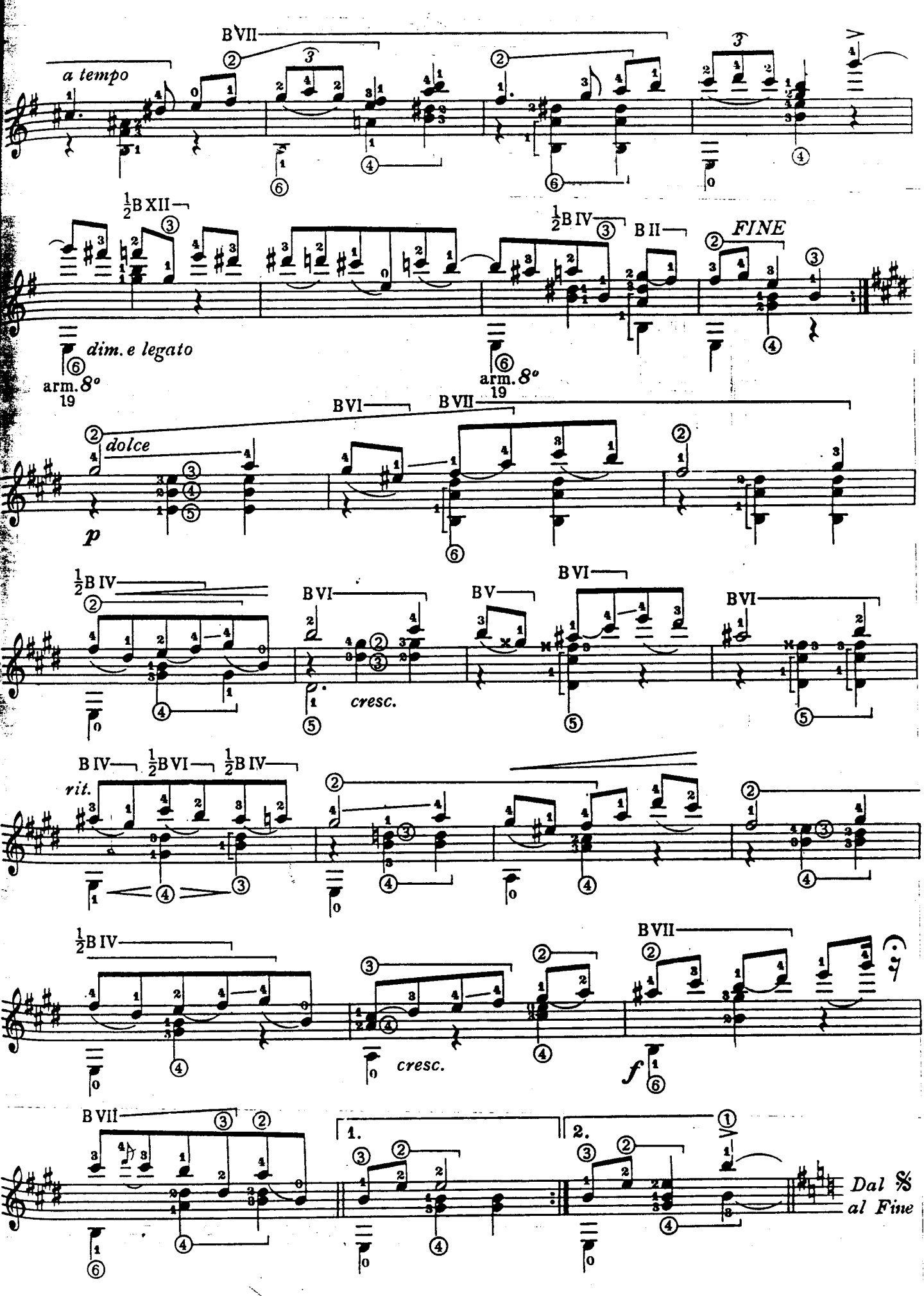
rall. e dim.

Da Capo al Fine

F. Chopin
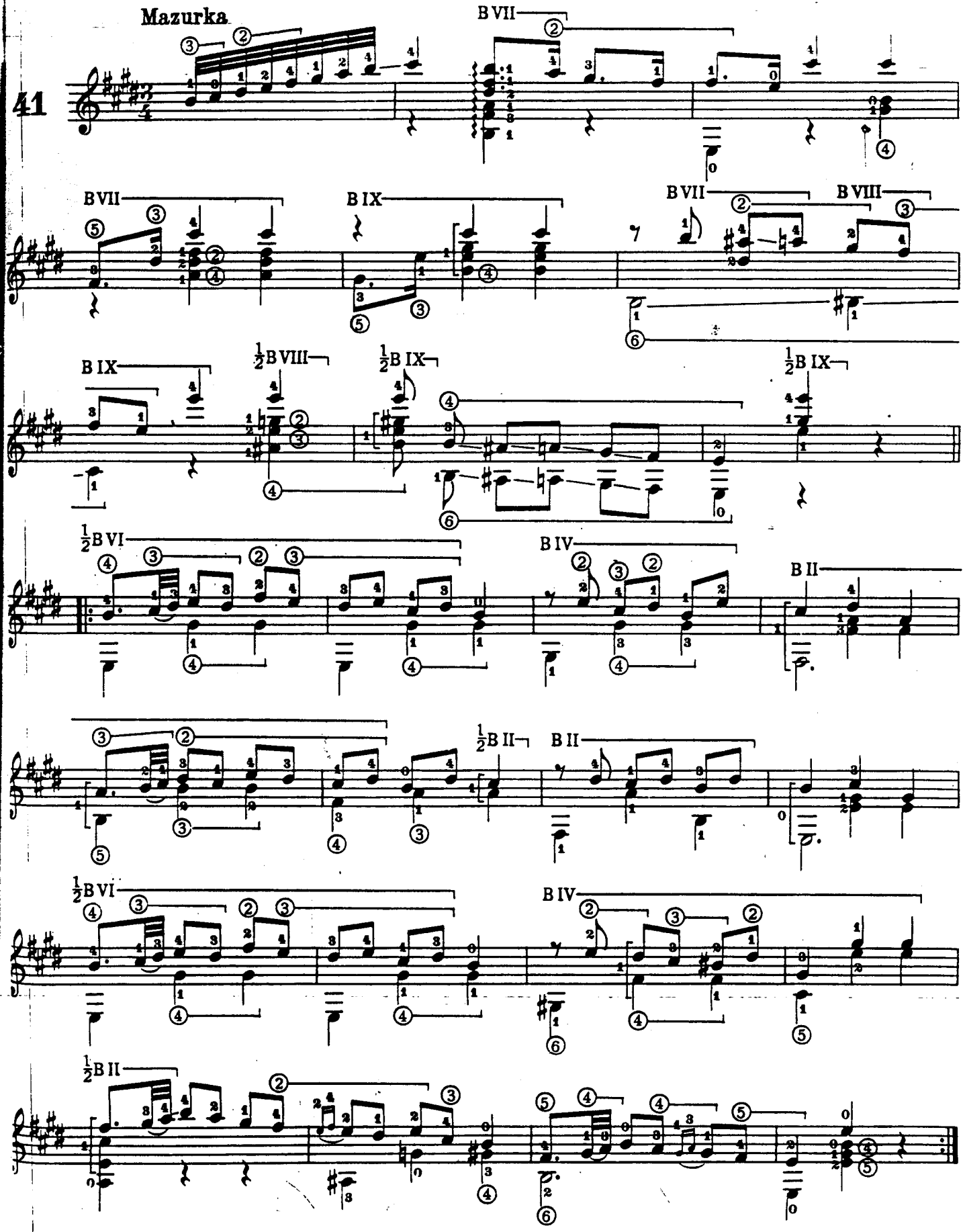
MAZURKA op. 67 n. 4
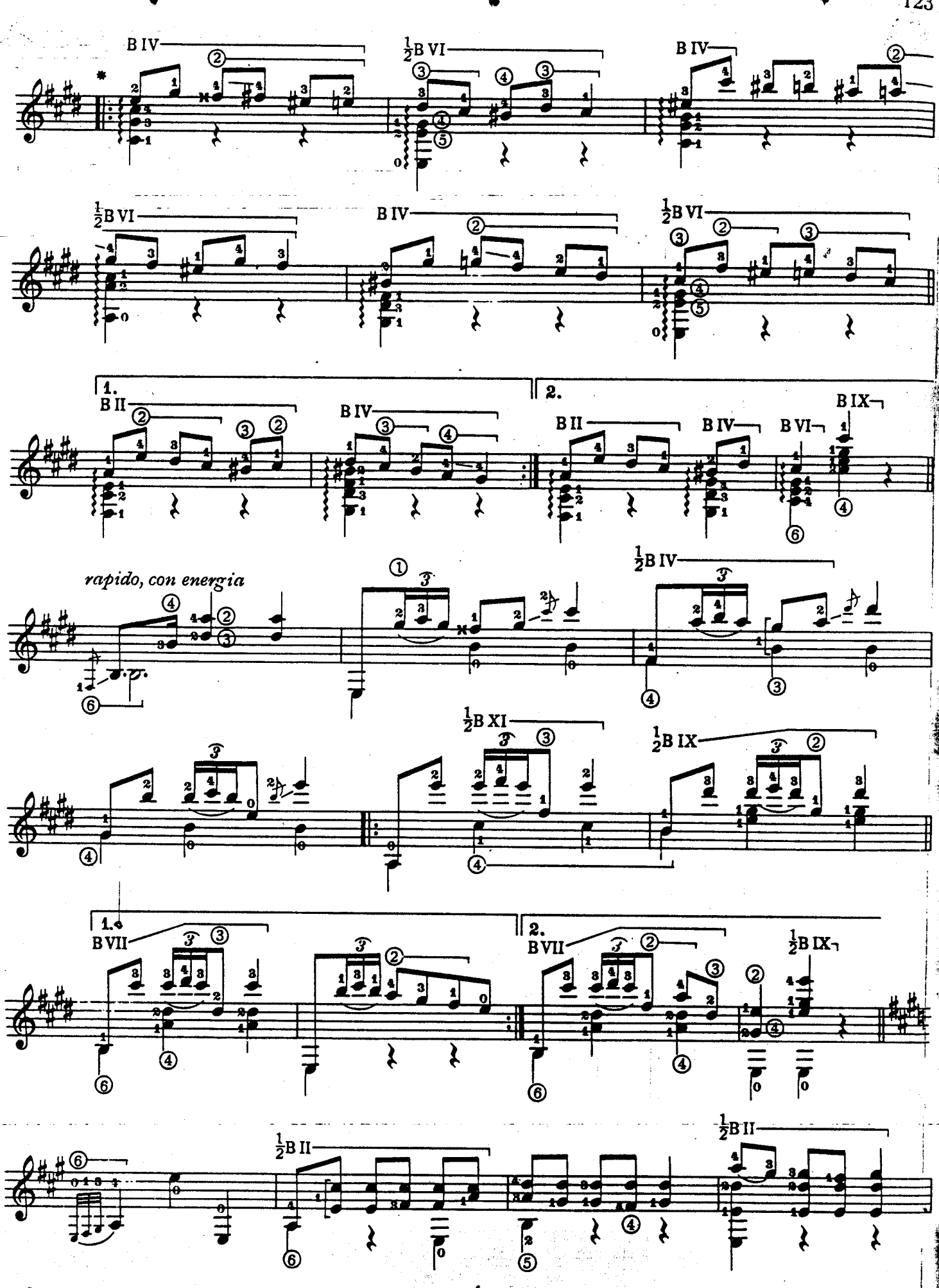



a tempo
BVII
½BXII
½BIV
BII
FINE
dim. e legato
arm. 8°
19
BVI
dolce
p
cresc.
BV
rit.
½BVI
f
1.
2.
Dal 𝄋
al Fine
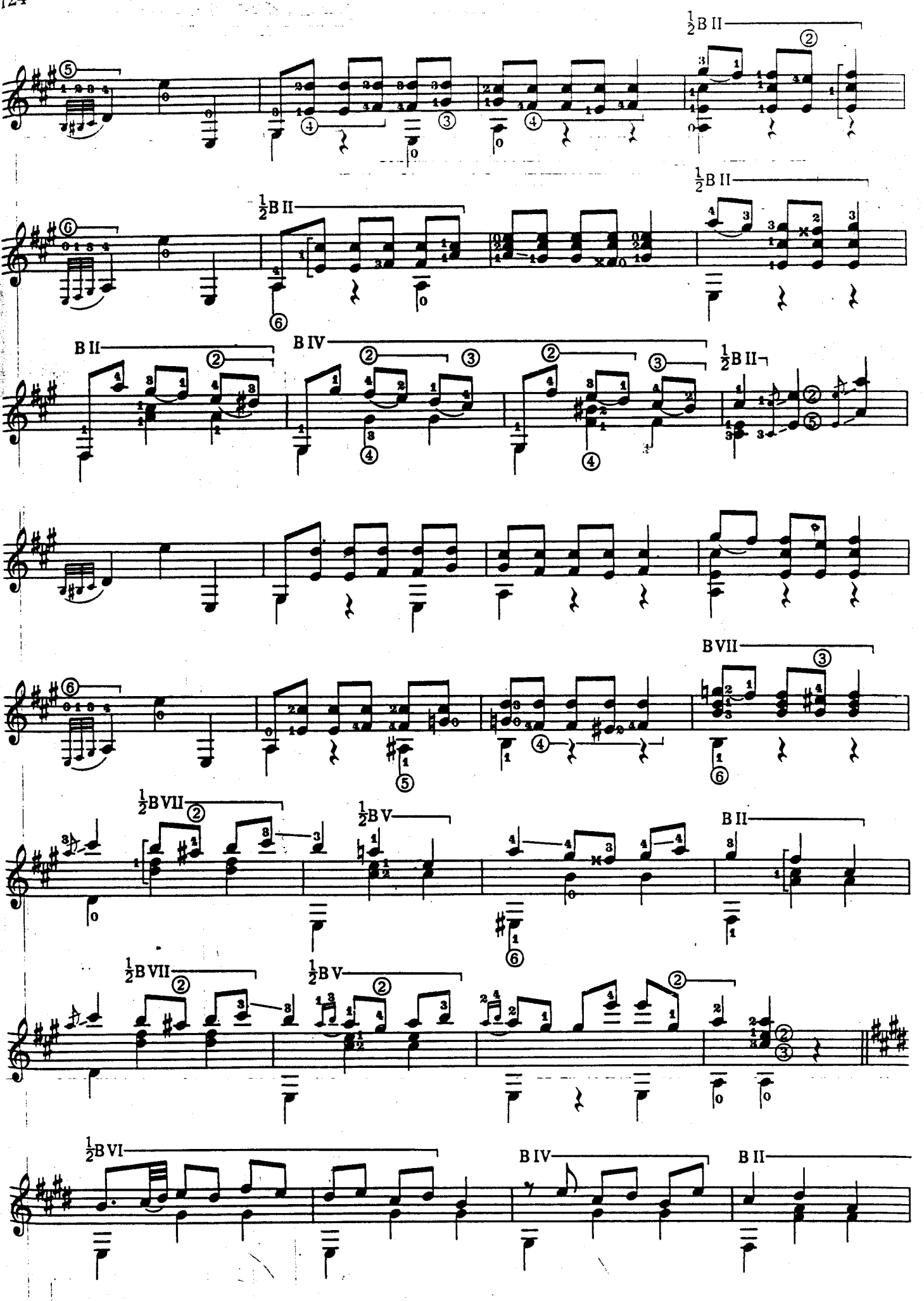
F. Chueca
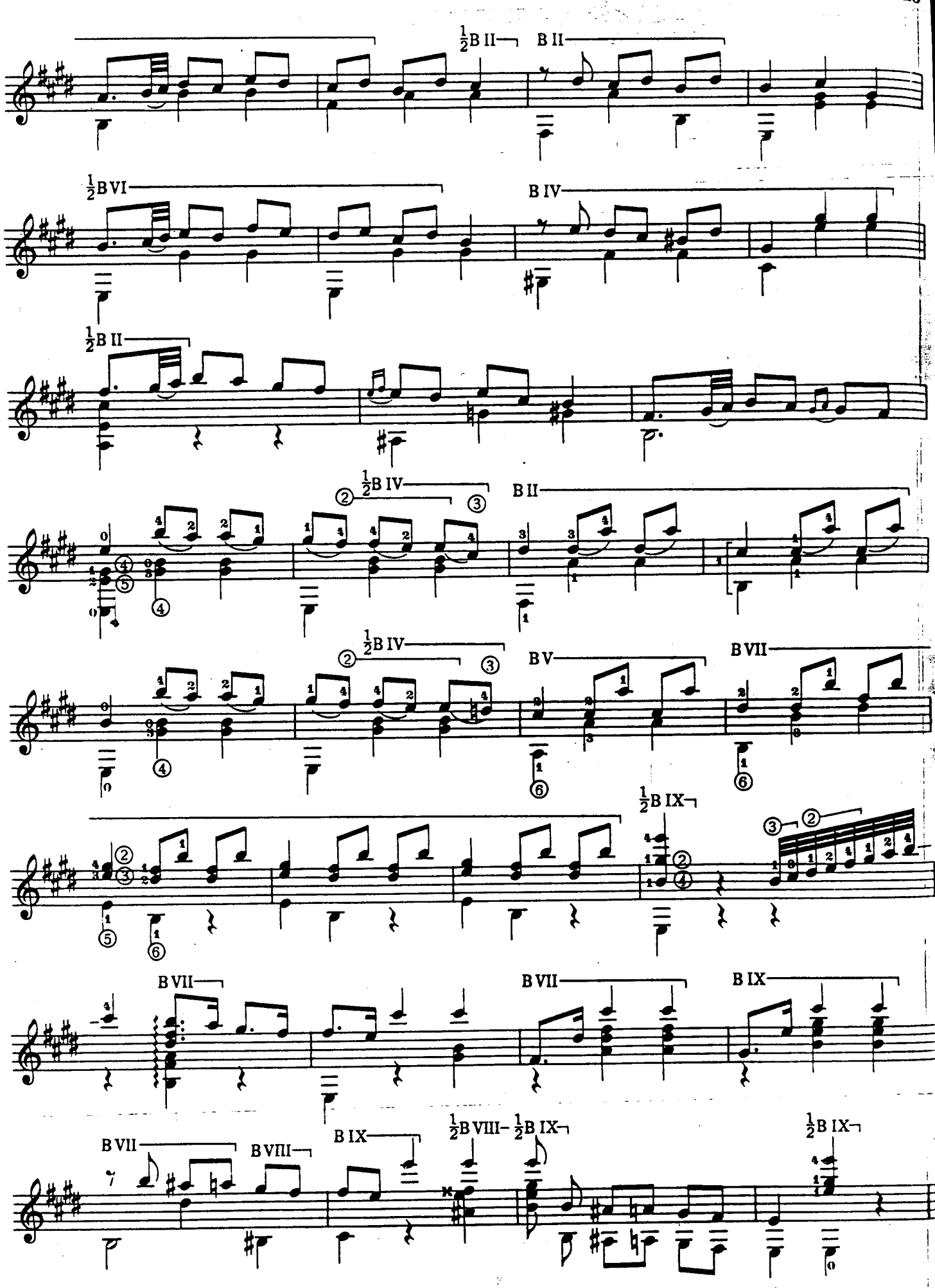
LOS PARAGUAS
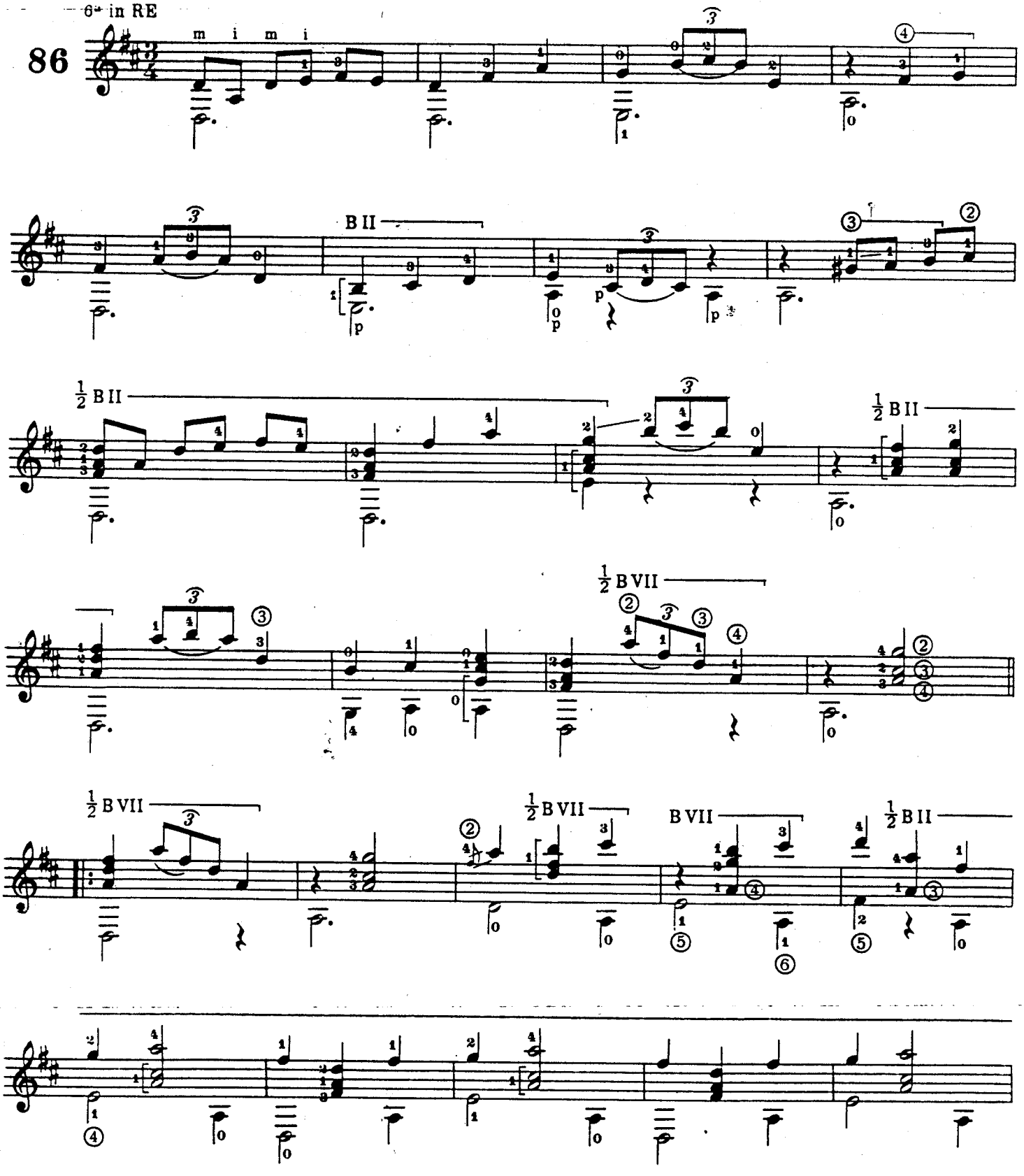




* Questo passaggio deve essere eseguito col solo pollice pizzicato.
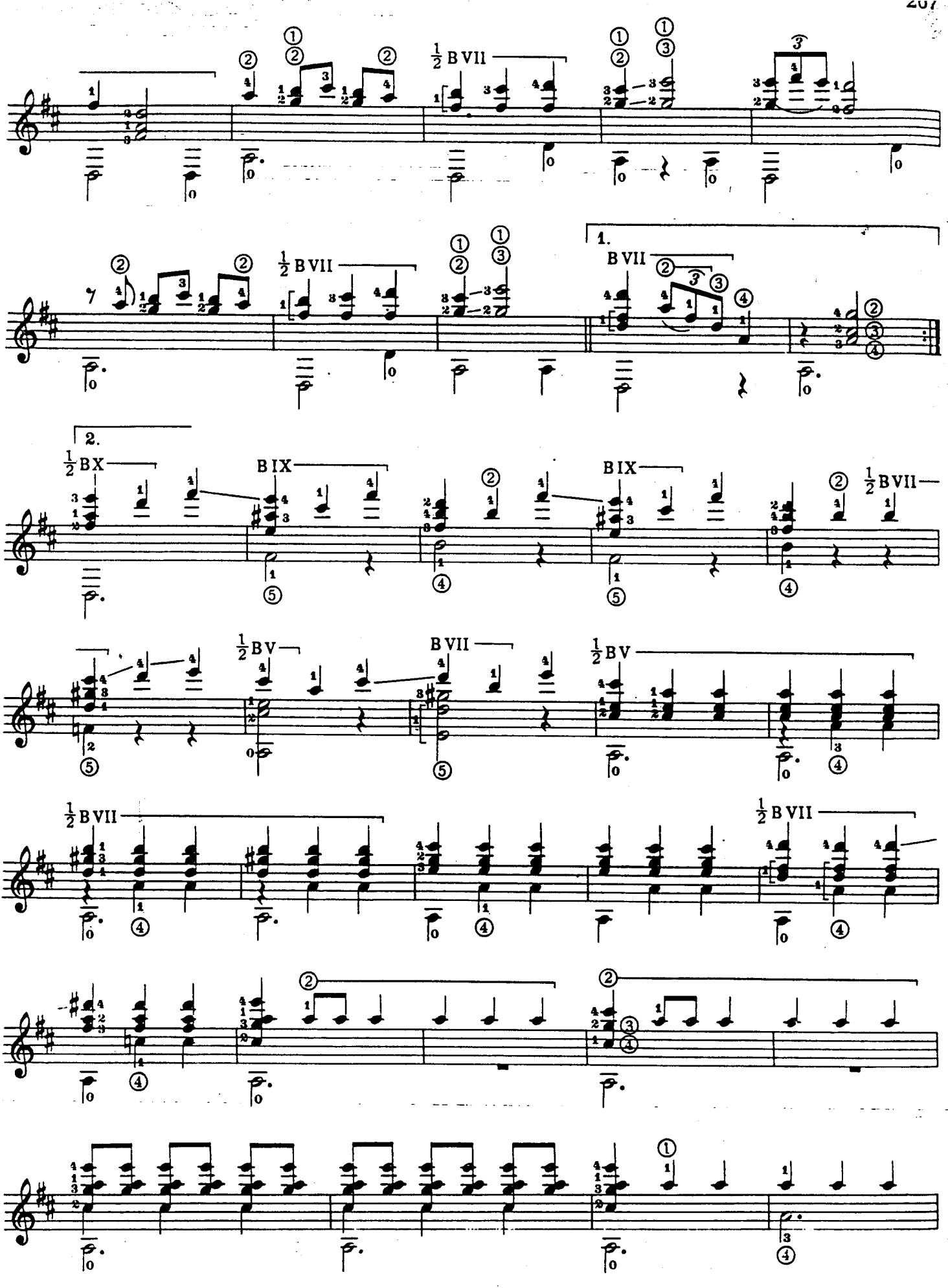

½B II
½B II
½B II
½B II
B II
B IV
½B II
BVII
½BVII
½BV
B II
½BVII
½BV
½BVI
B IV
B II
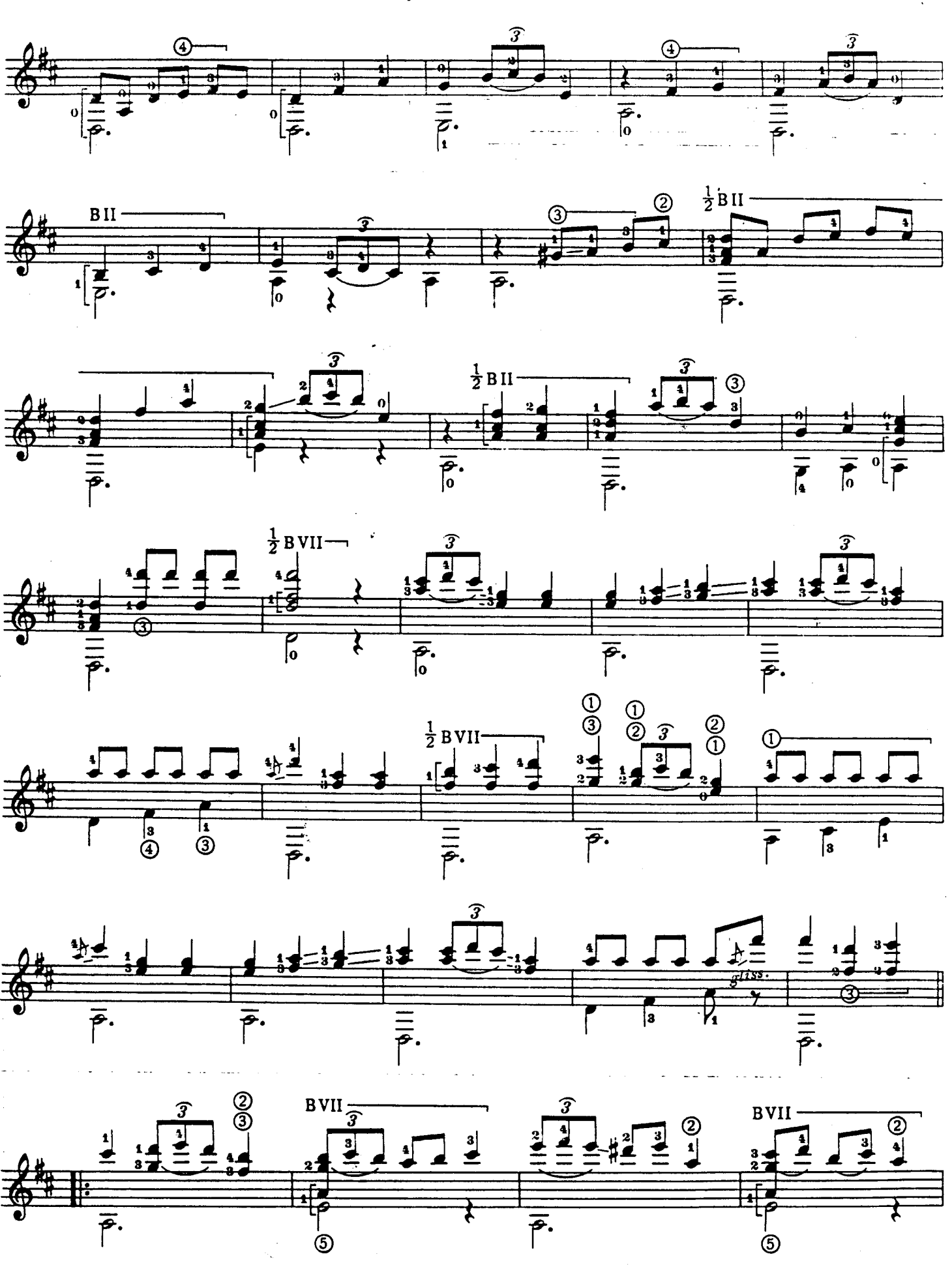

½B II
B II
½B VI
B IV
½B II
½B IV
B II
½B IV
B V
B VII
½B IX
B VII
B VII
B IX
B VII
B VIII
B IX
½B VIII
½B IX
½B IX
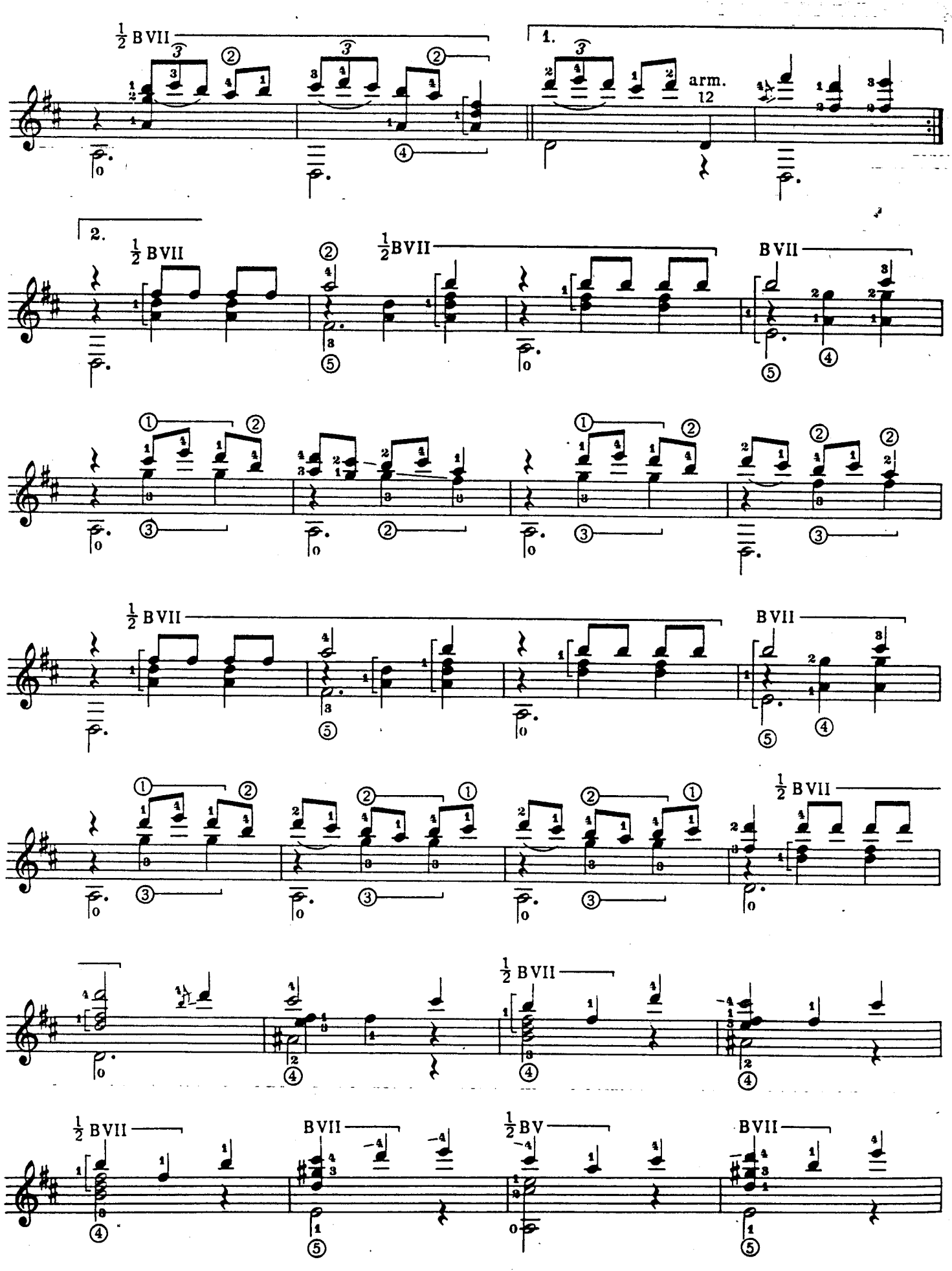
F. Chueca
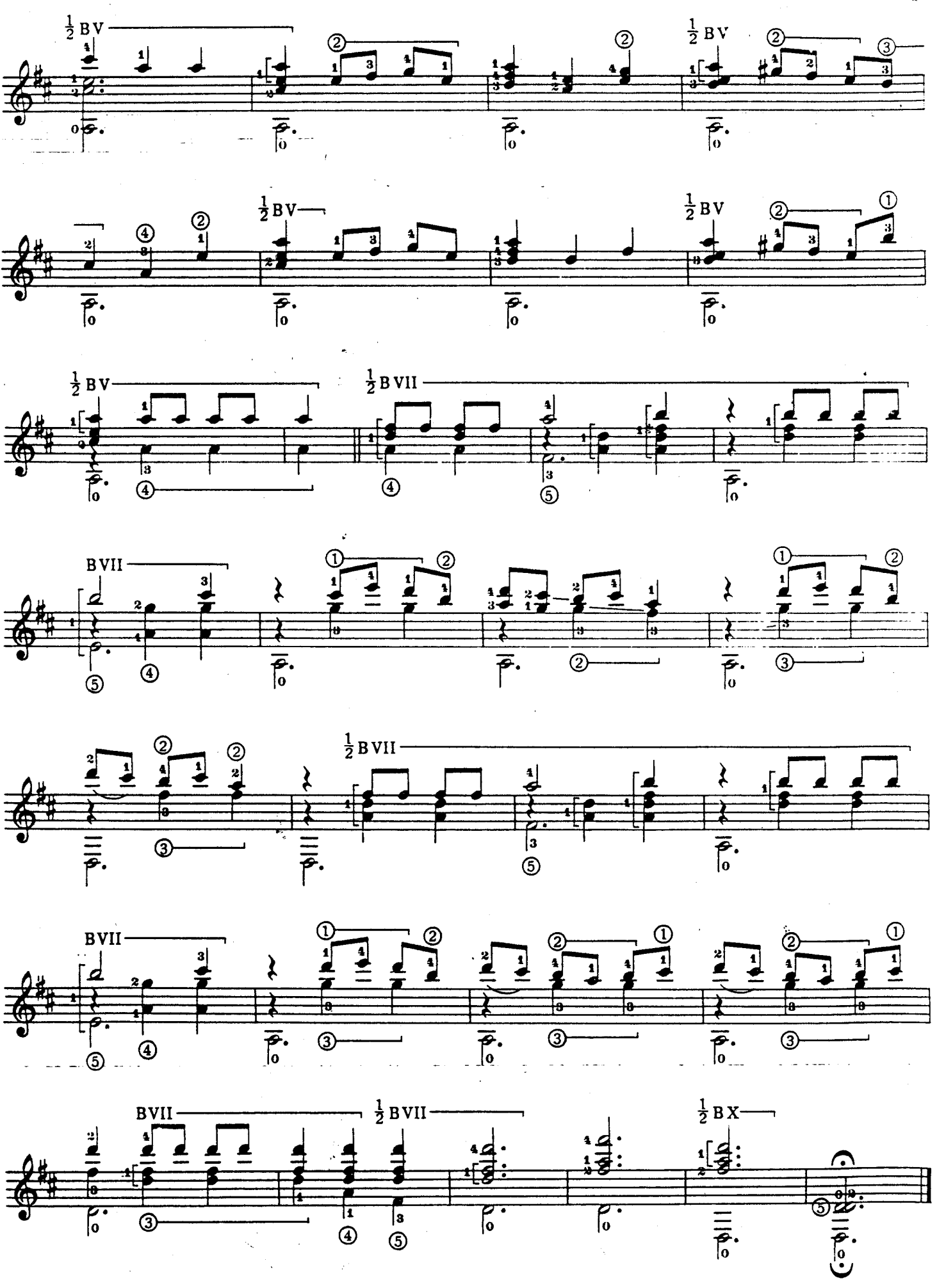
JOTA DE LAS RATAS




½ B VII
1.
B VII
2.
½ B X
B IX
B IX
½ B VII
½ B V
B VII
½ B V
½ B VII
½ B VII
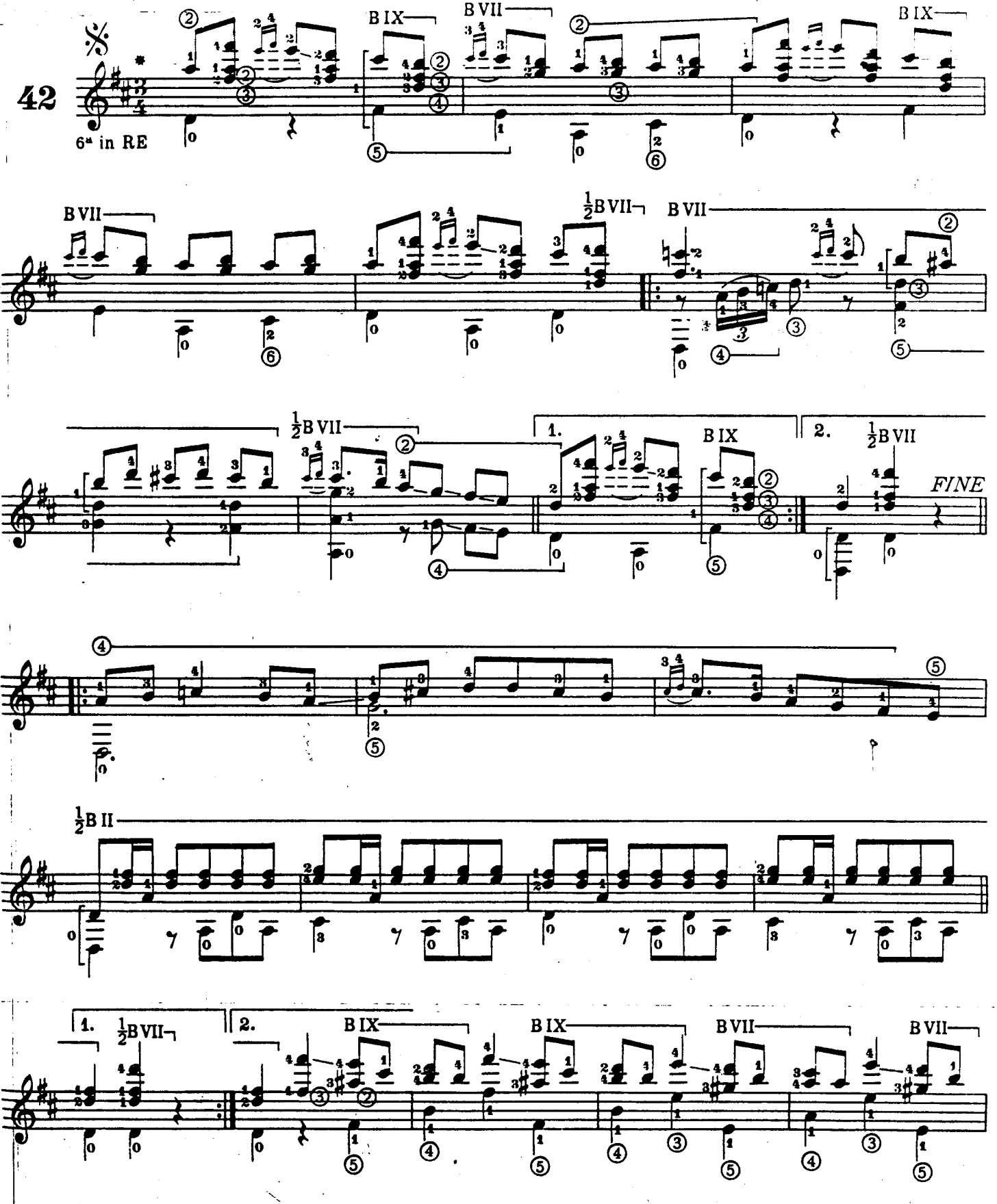

BII
½ BII
½ BII
½ BVII
½ BVII
gliss.
BVII
BVII


1/2 BVII
1.
arm. 12
2.
1/2 BVII
BVII
1/2 BV

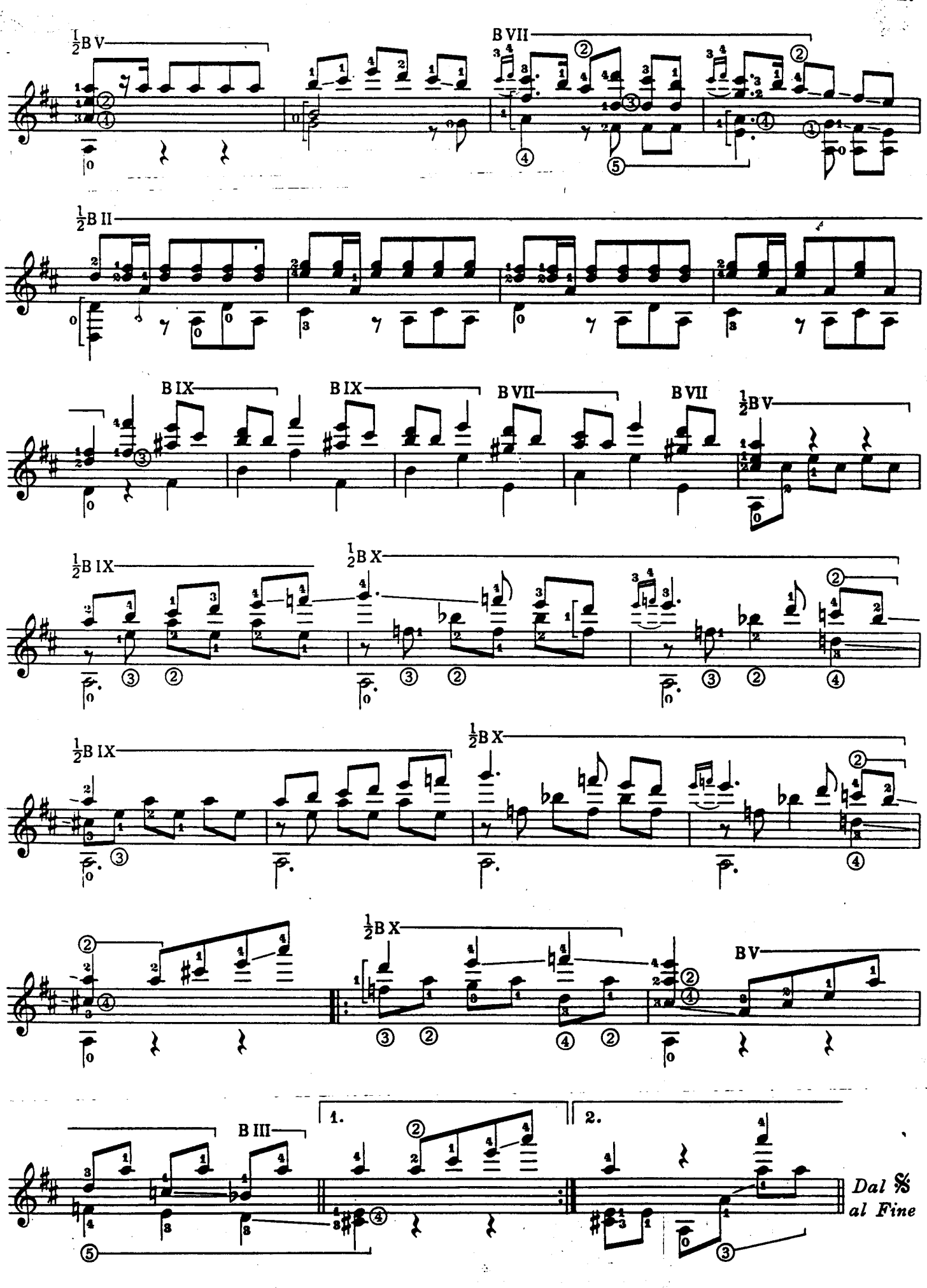

½ BV
½ BV
½ BV
½ BV
½ BV
½ BVII
BVII
½ BVII
BVII
BVII
½ BVII
½ BX

F. Chueca

SEGUIDILLAS
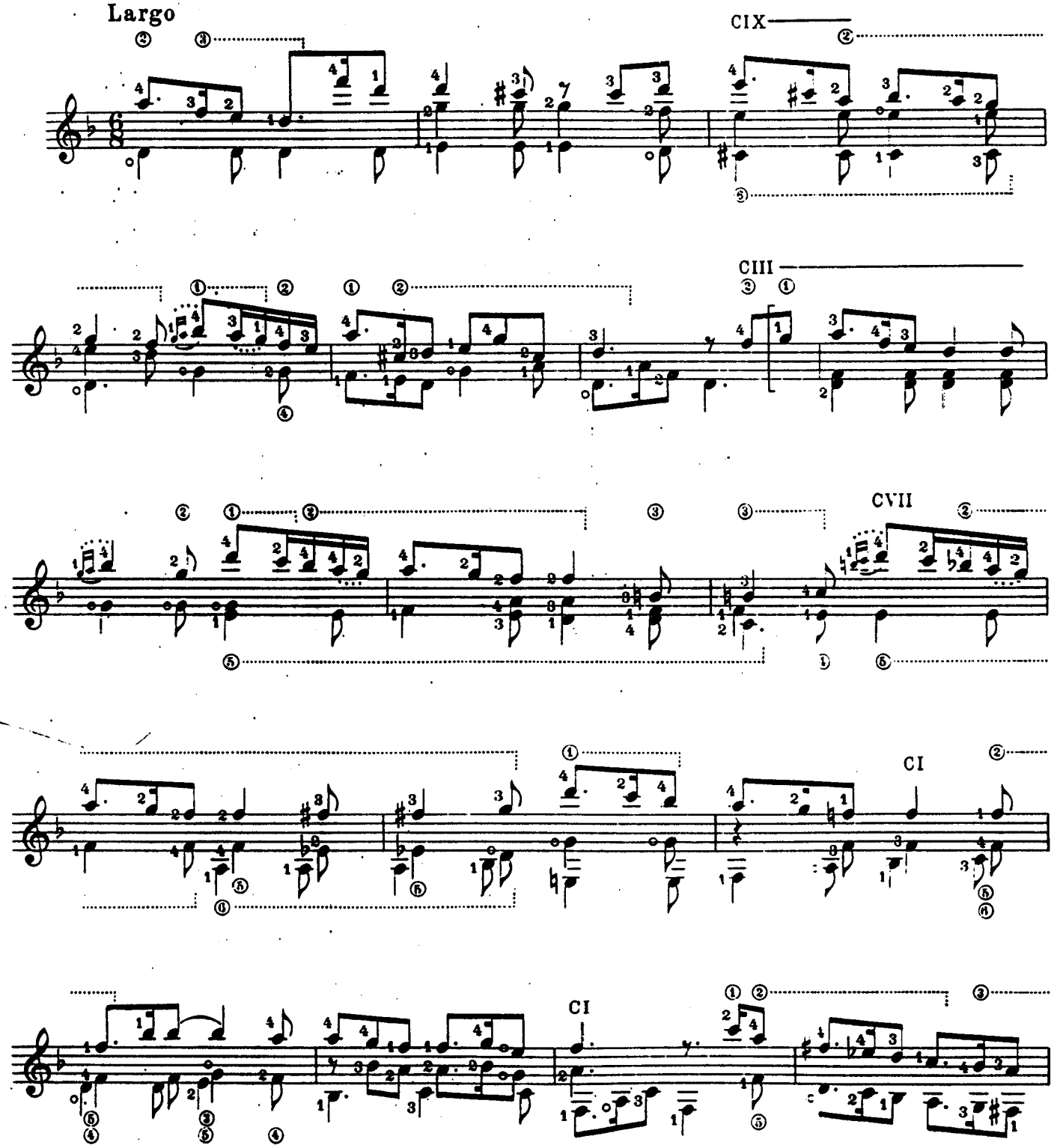


* Tutto in pizzicato.


½B V
B VII
½B II
B IX
B IX
B VII
B VII
½B V
½B IX
½B X
½B IX
½B X
½B X
B V
B III
1.
2.
Dal 𝄋
al Fine

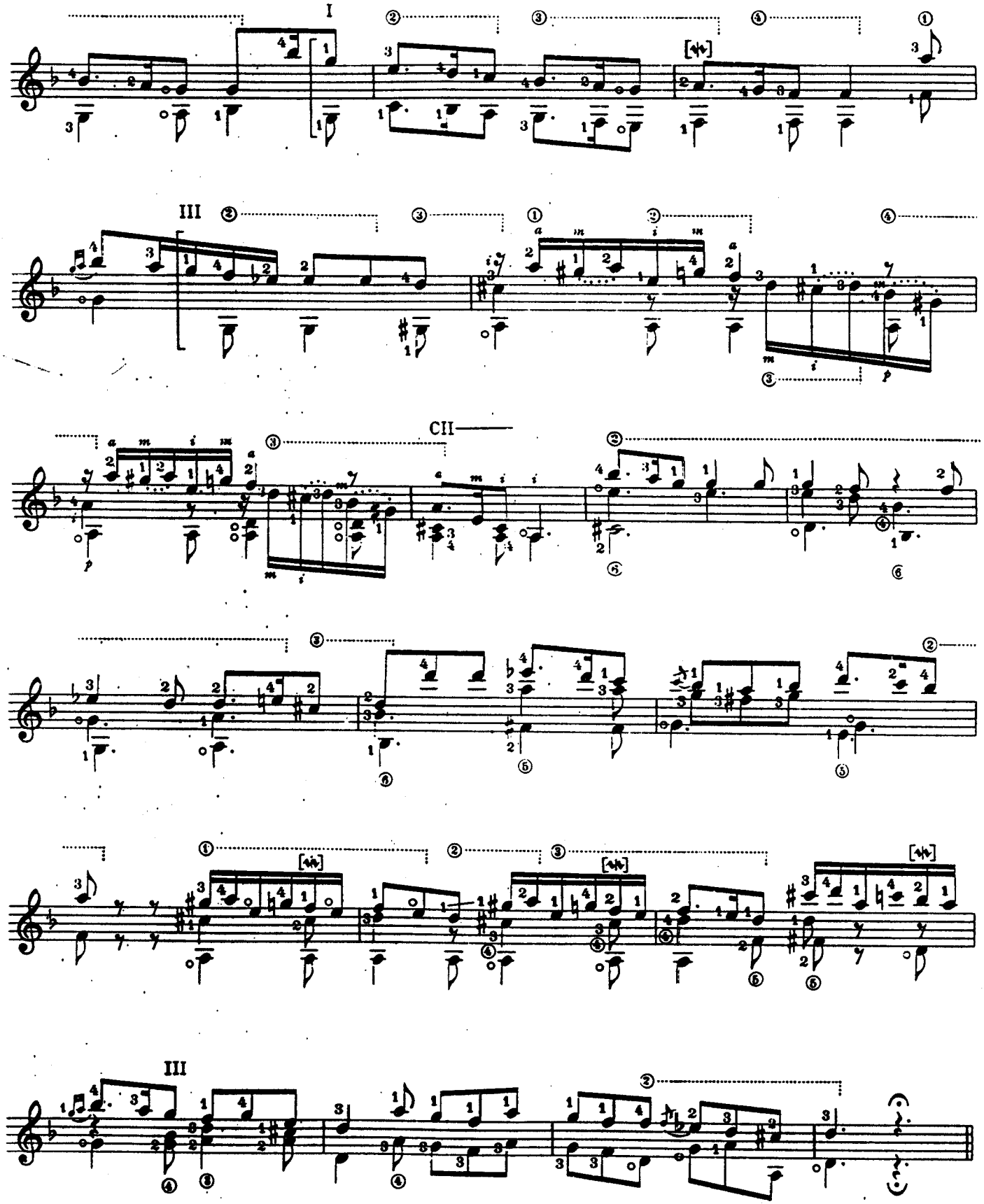
SONATAS

DOMENICO CIMAROSA
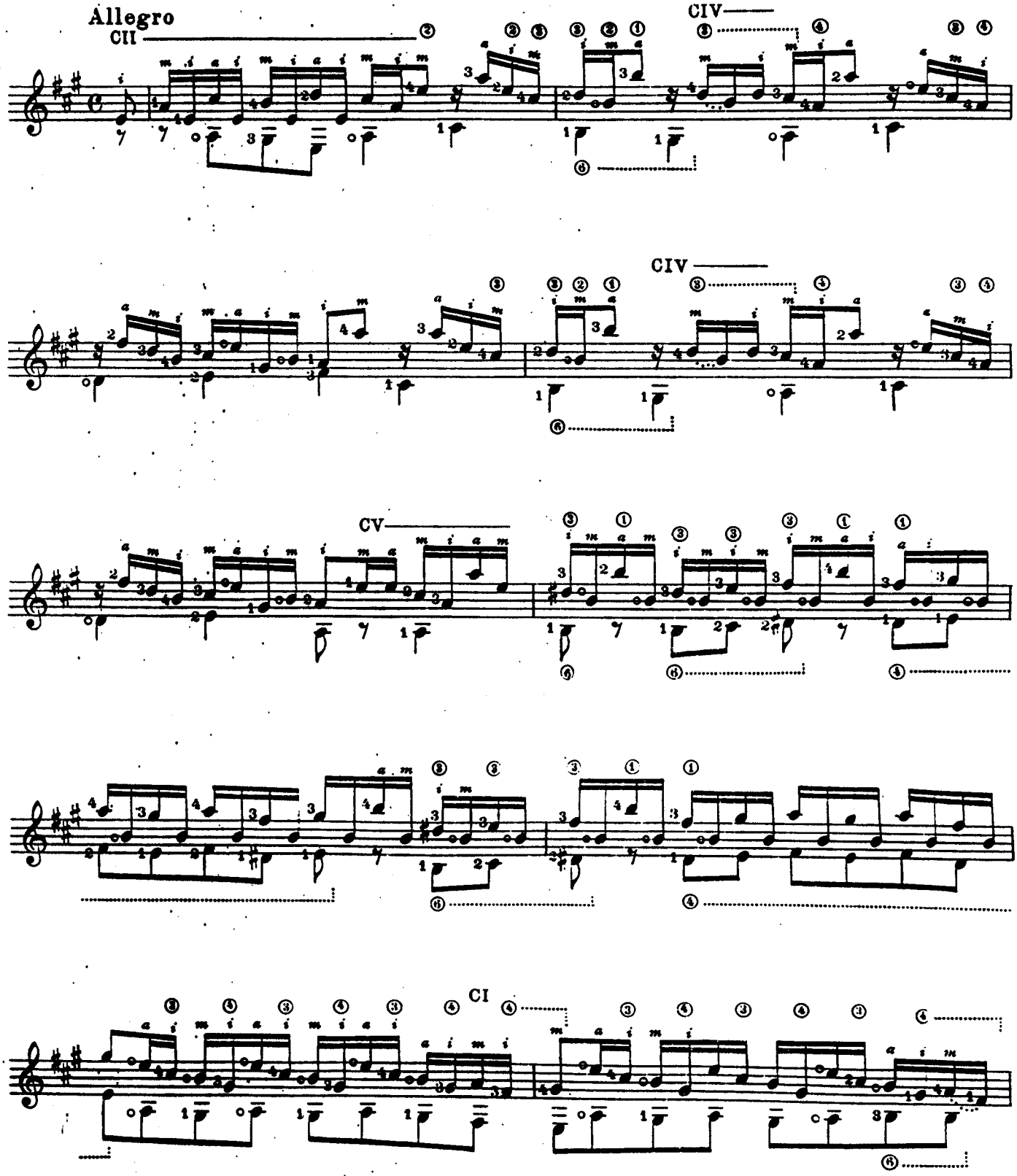
I
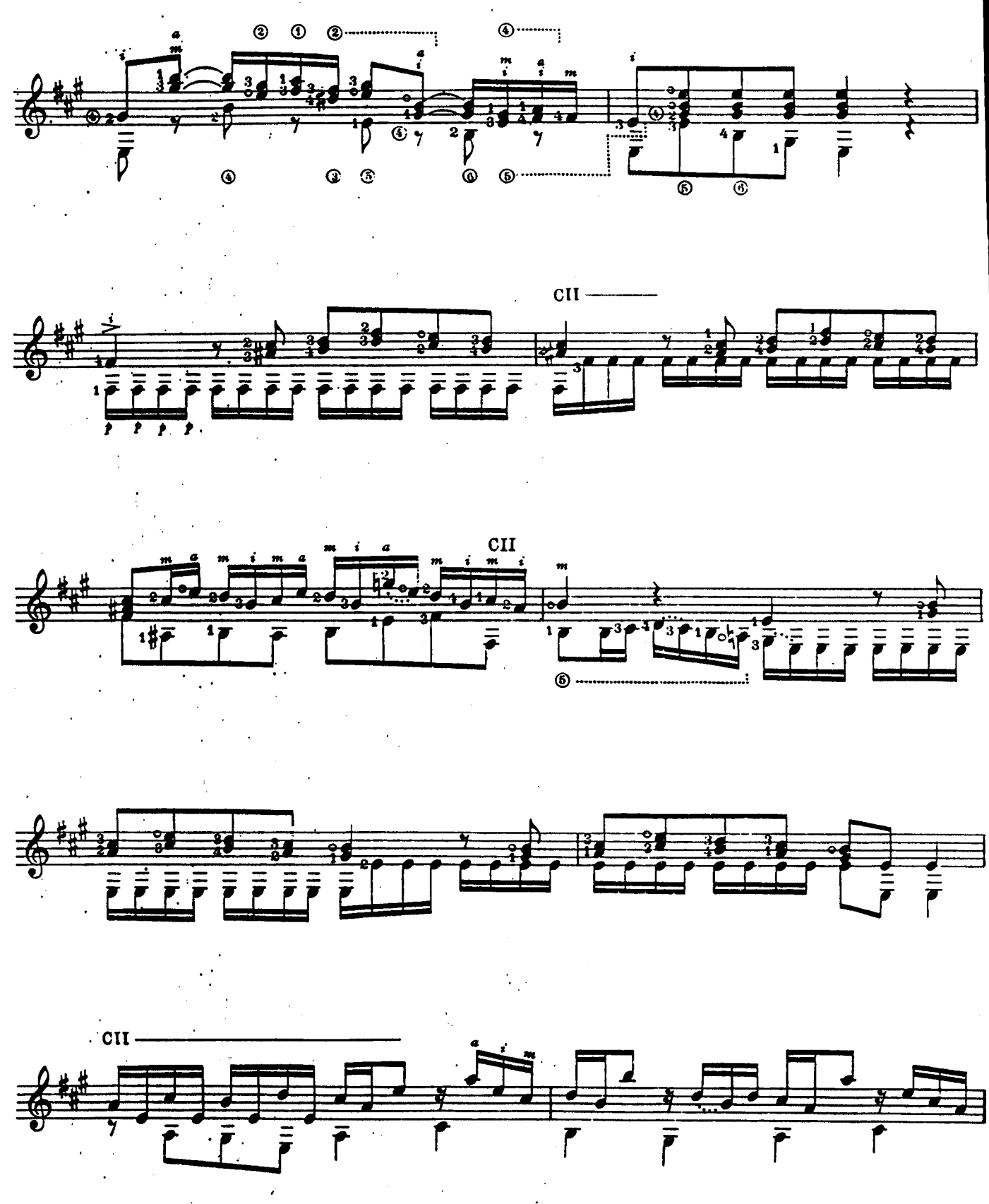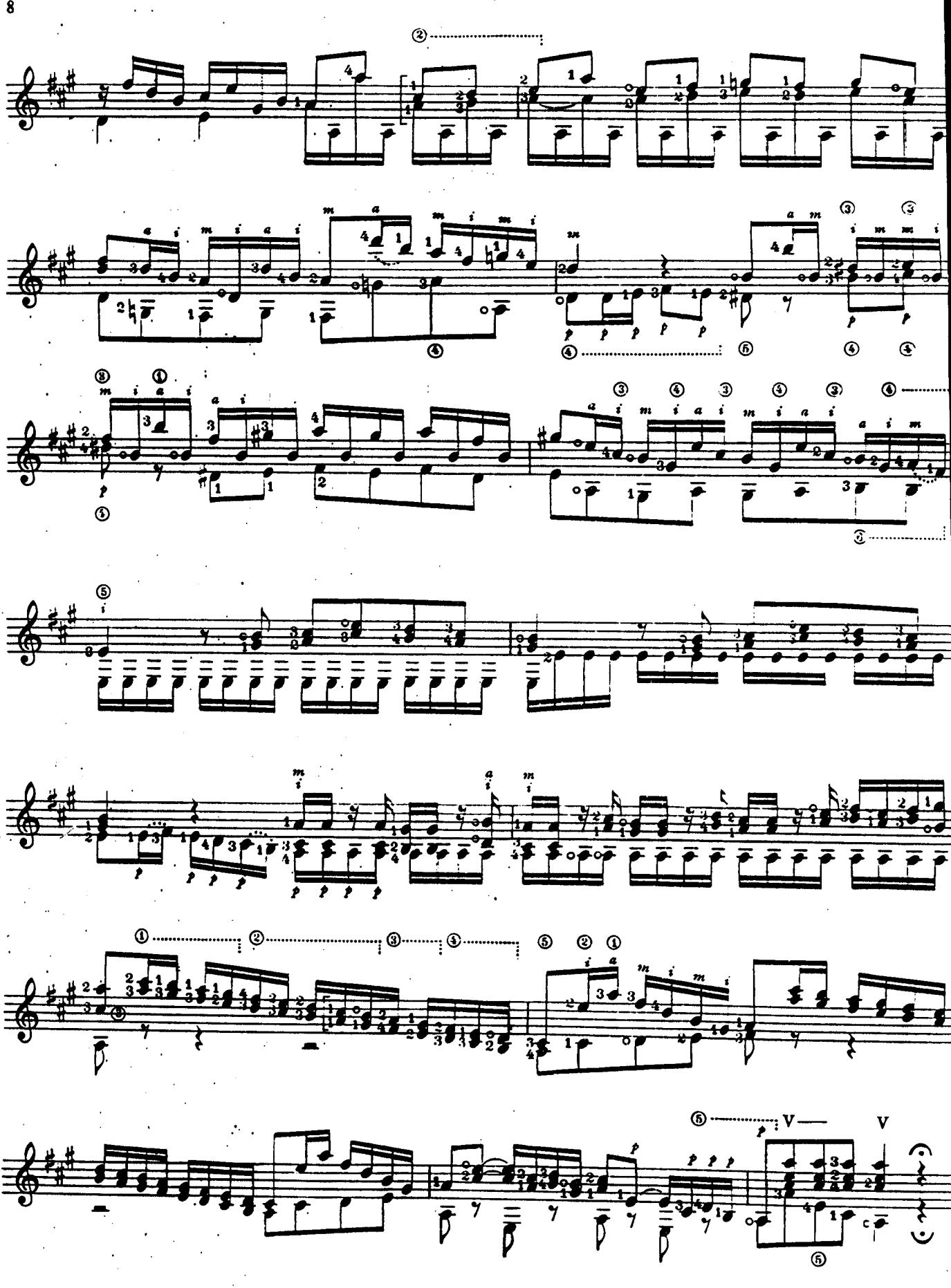


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I
III
CII
III

II
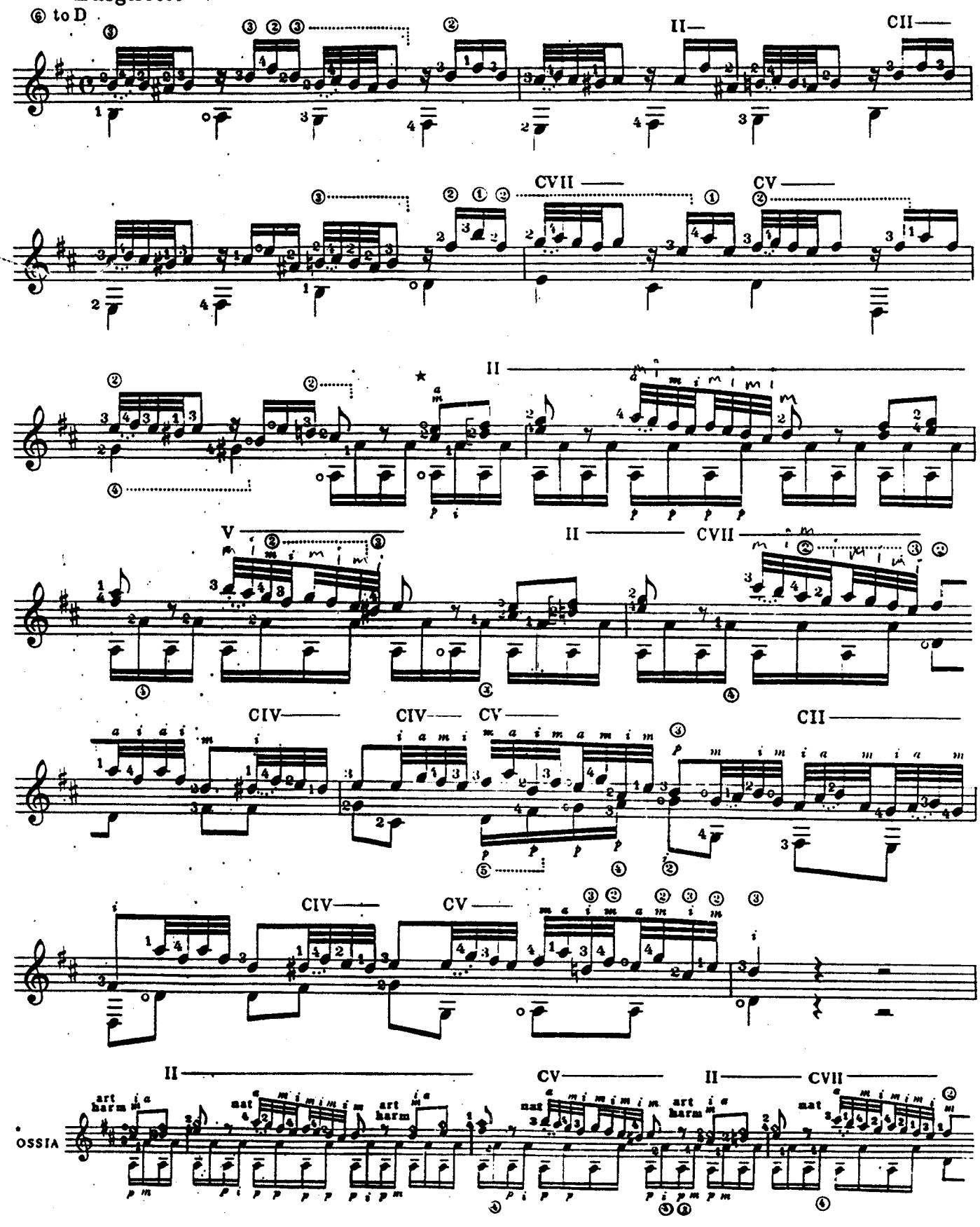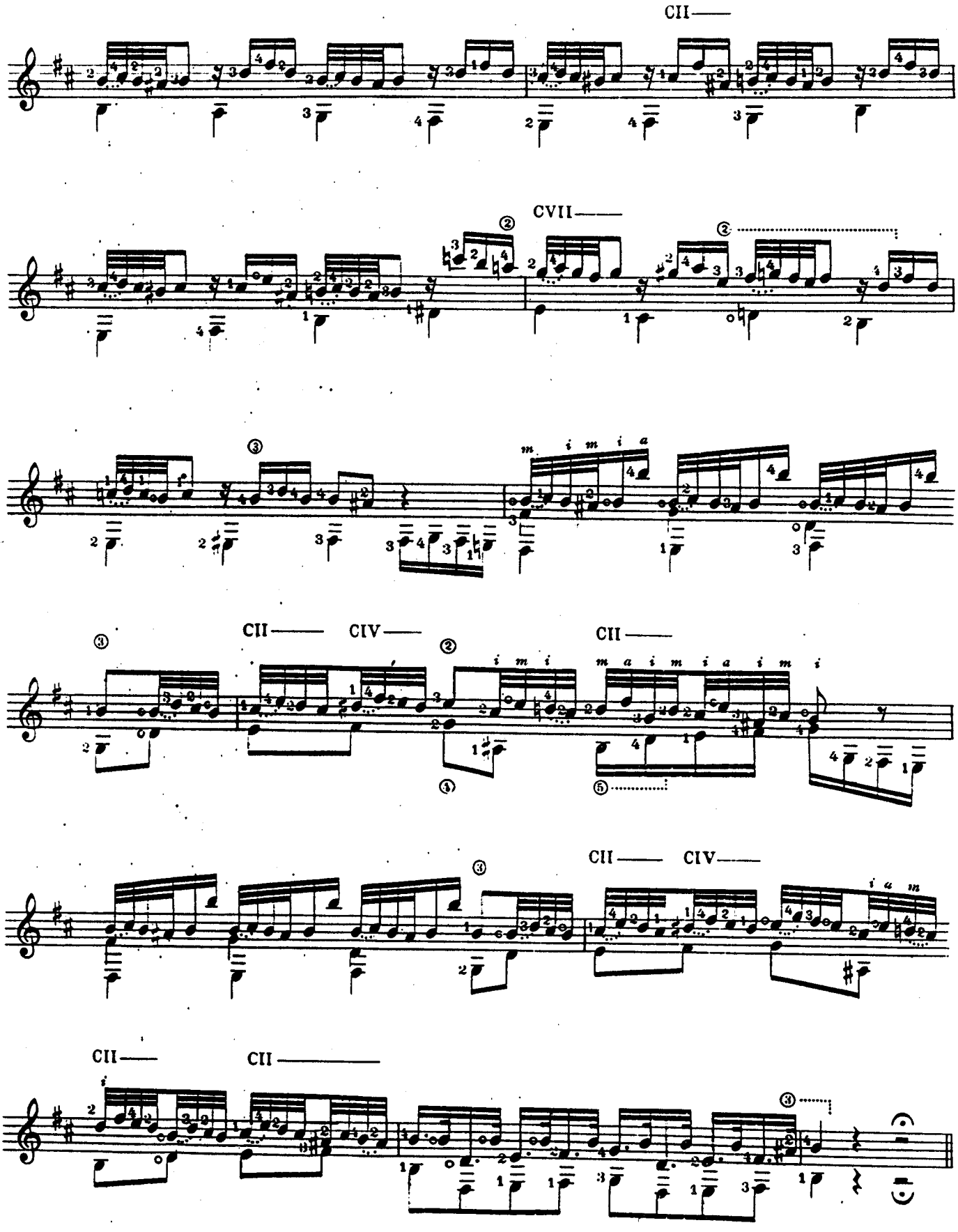



CII
CII
CII



III

Larghetto
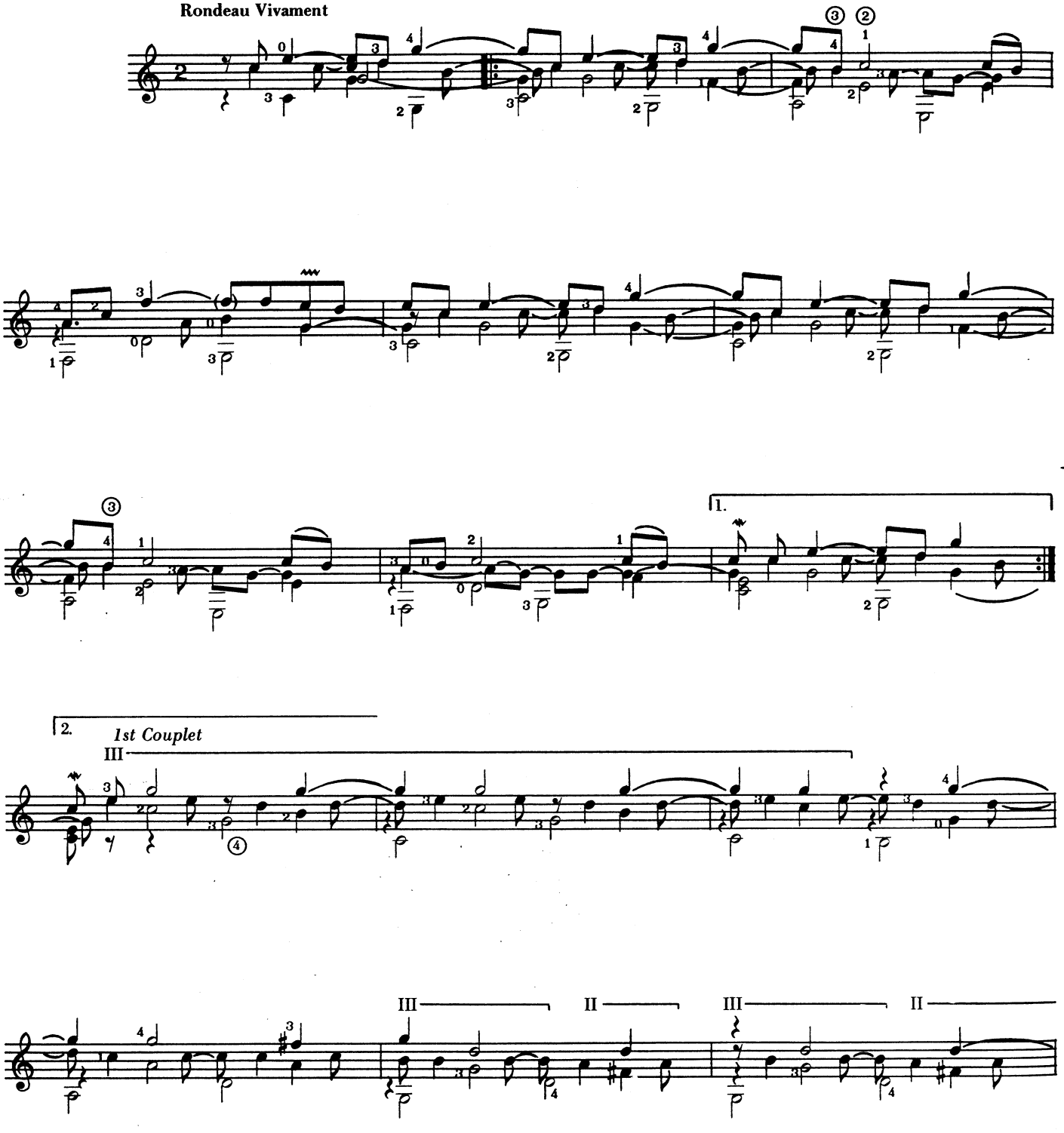



CII
CVII
CII CIV
CII
CII CIV
CII
CII
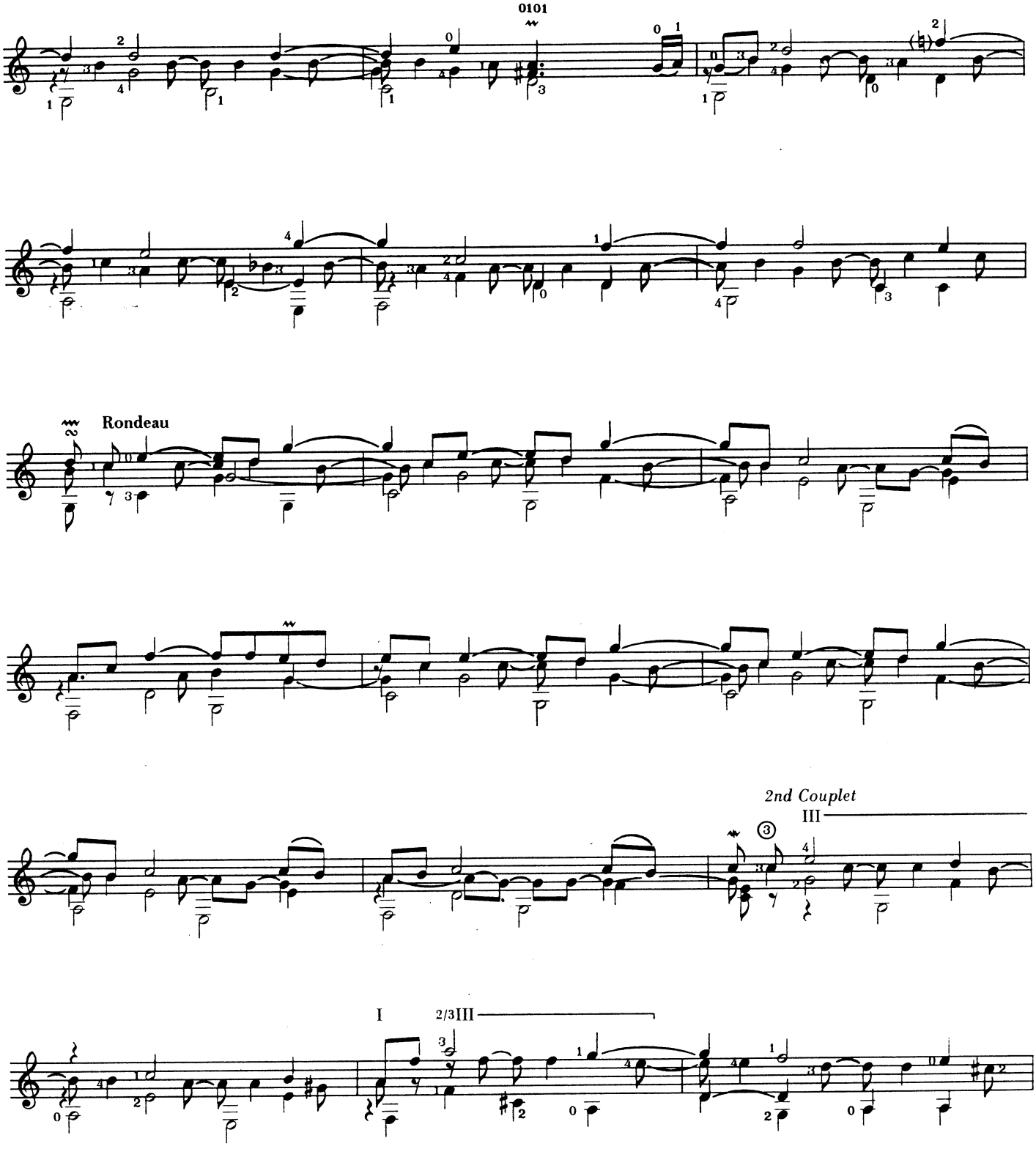
THE MYSTERIOUS BARRICADES
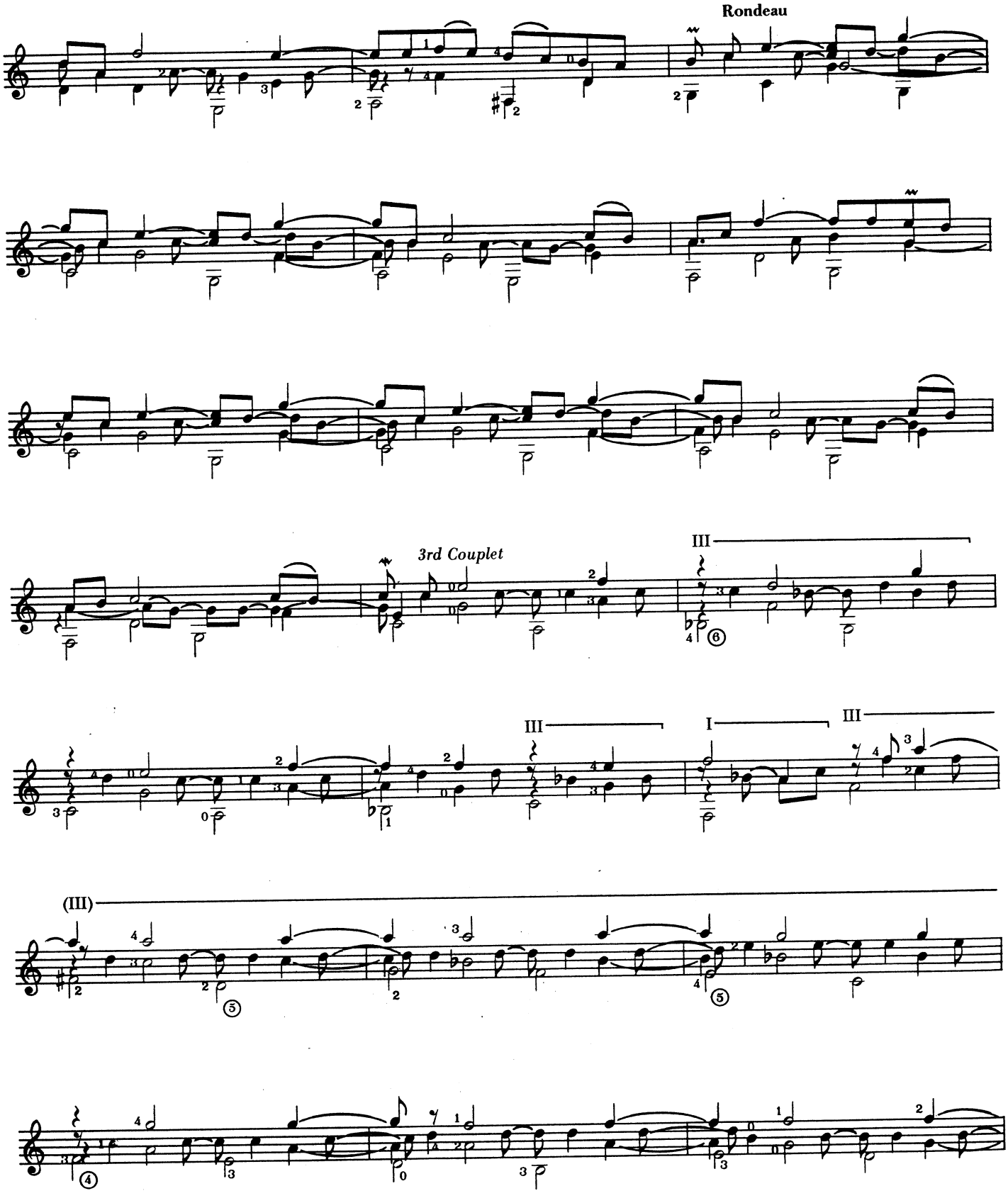
Arranged by
CHRISTOPHER PARKENING

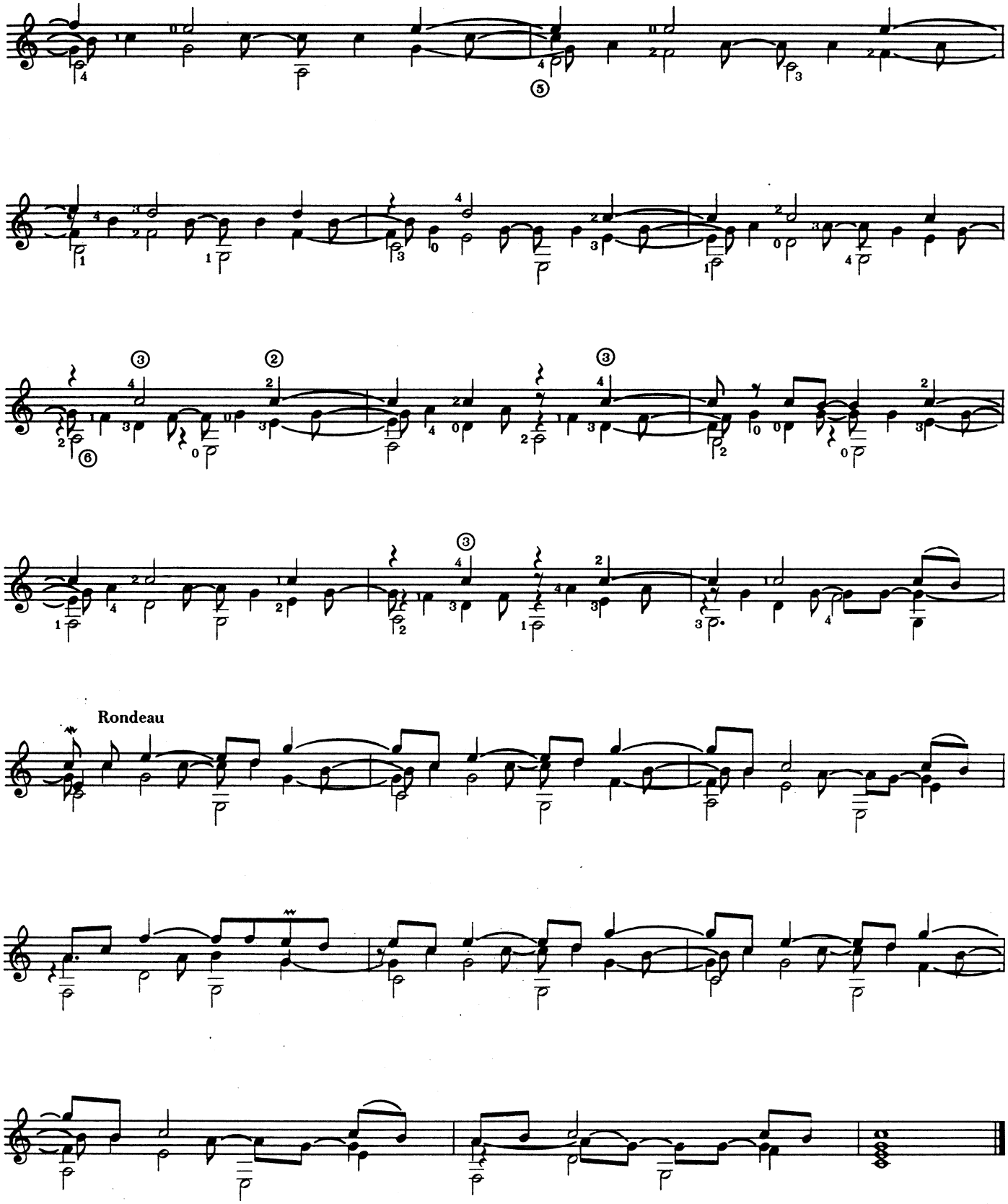
FRANCOIS COUPERIN

Rondeau Vivament




0101
Rondeau
2nd Couplet
III
I
2/3III


Rondeau
3rd Couplet
III
III
I
III
(III)
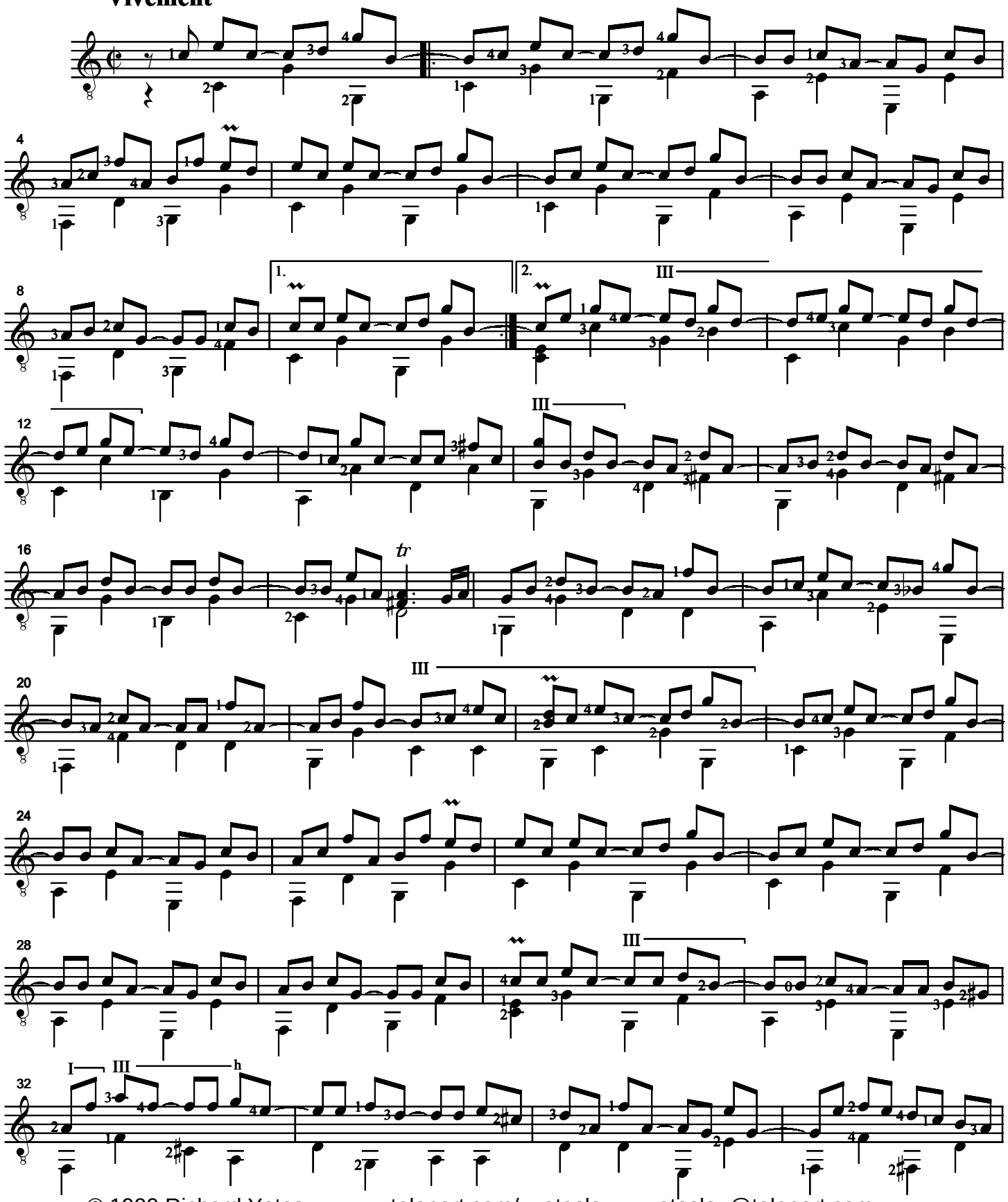

Rondeau

The Mysterious Barricades
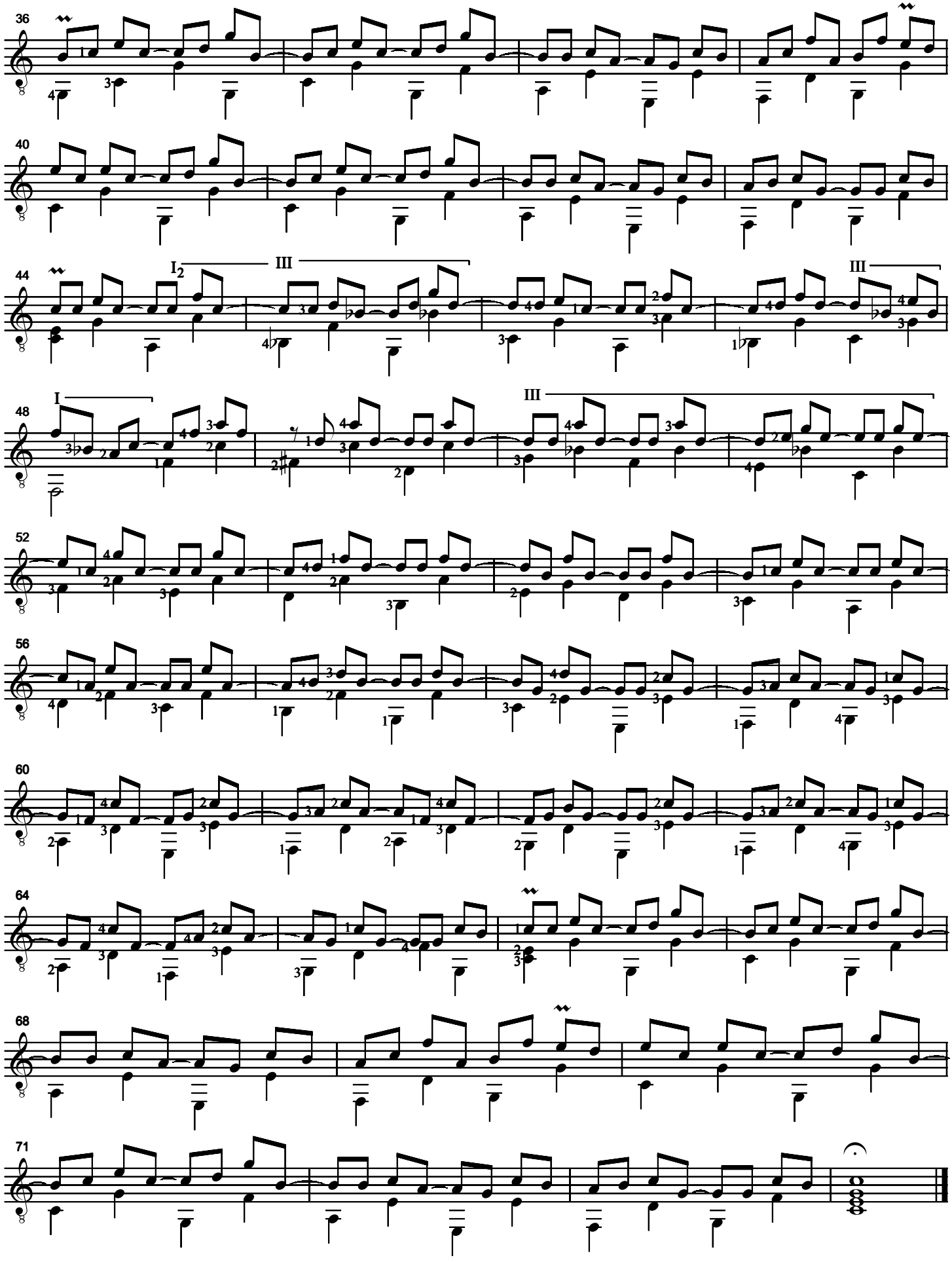
Transcribed for guitar
by Richard Yates

Francois Couperin
(1668-1733)

Vivement
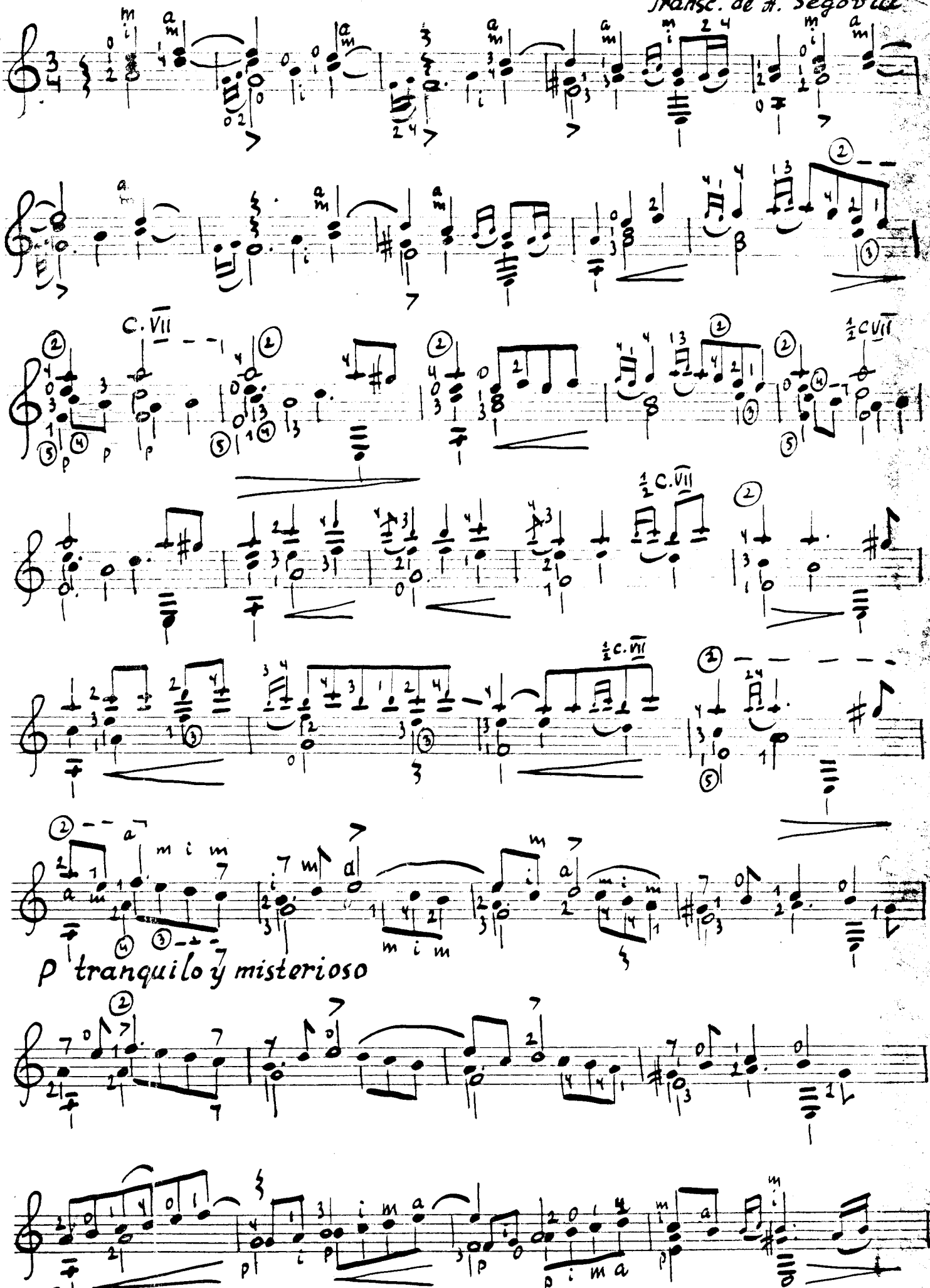


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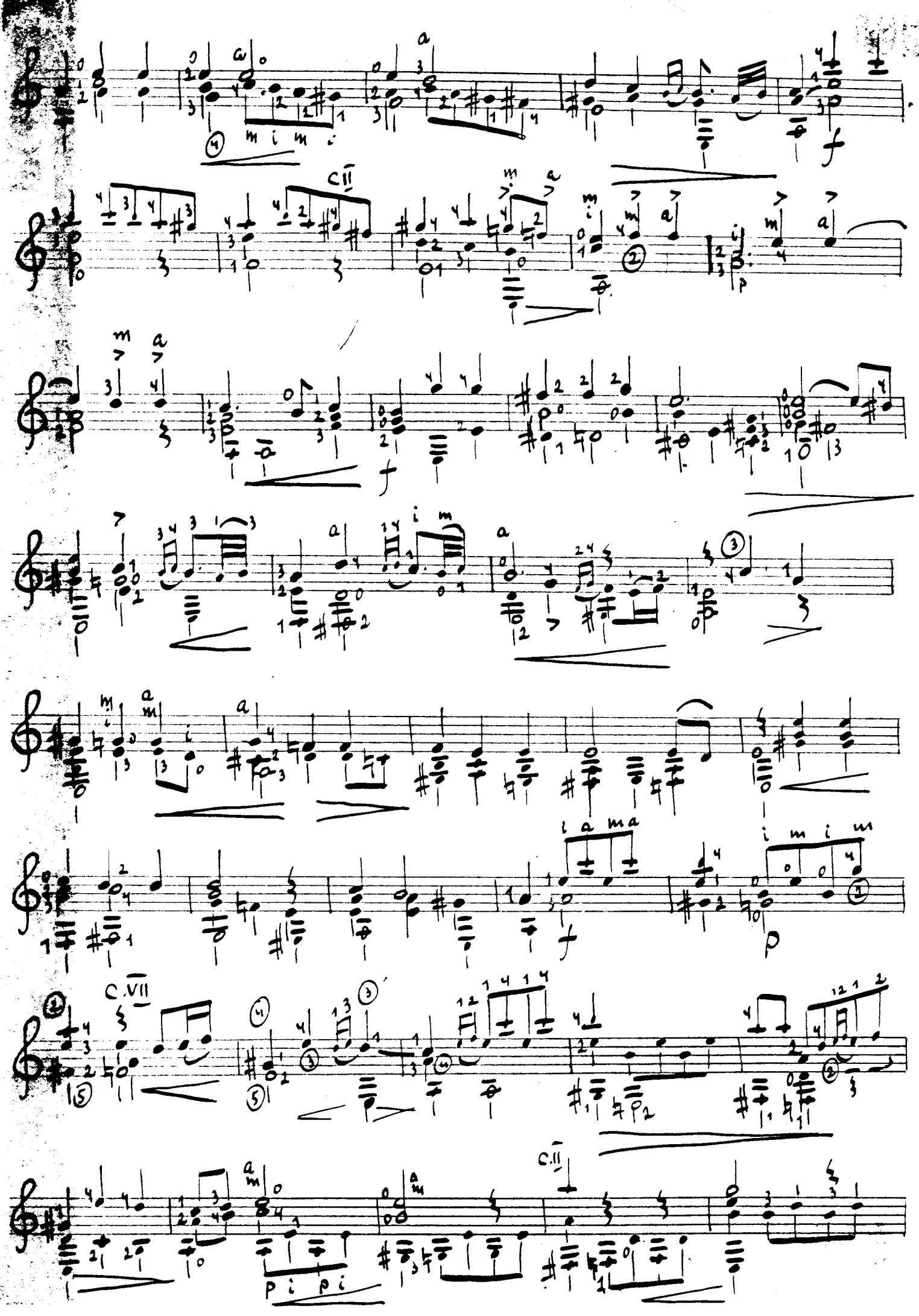

36
40
44
I
2
III
III
48
I
III
52
56
60
64
68
71
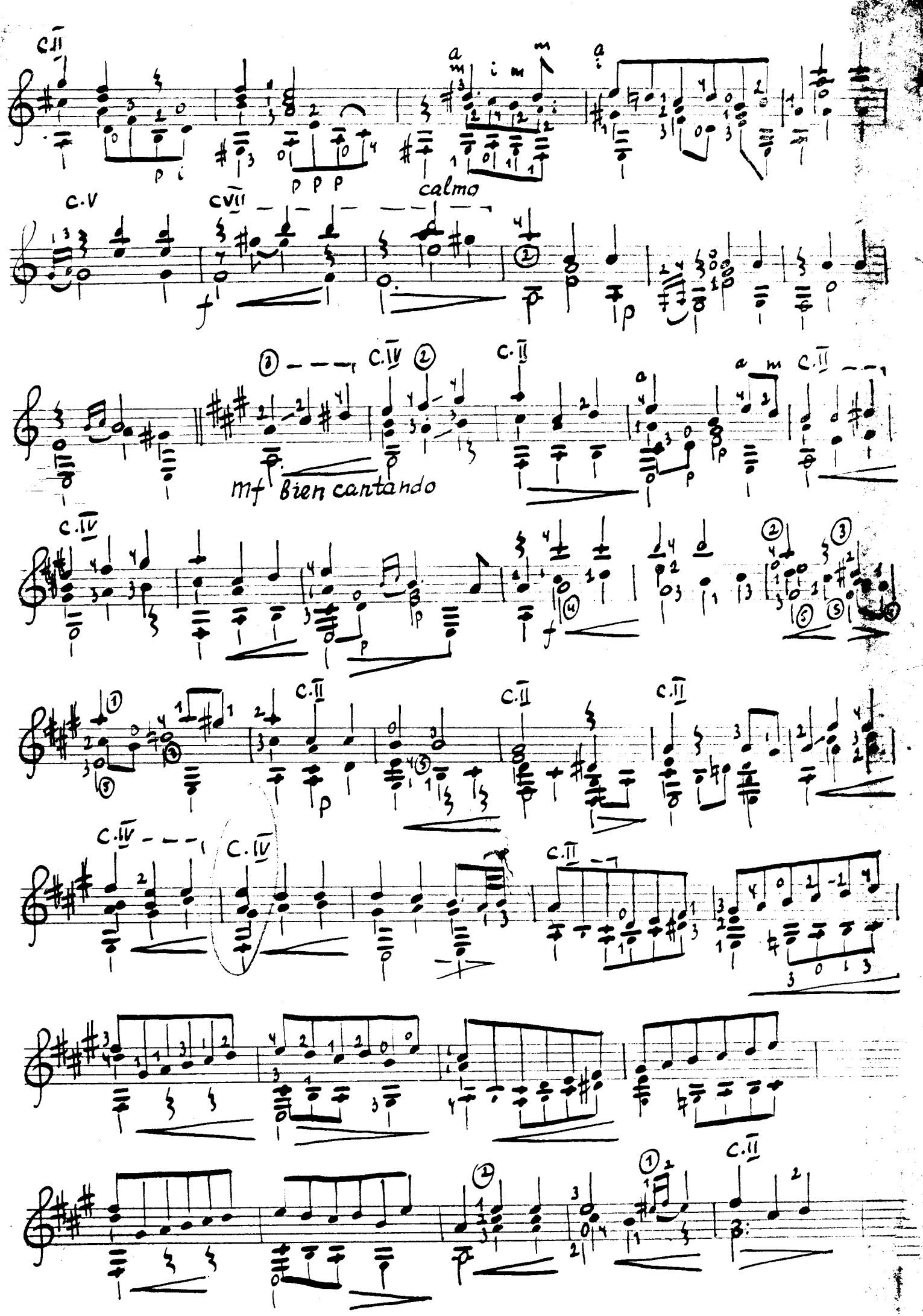
Sostenuto
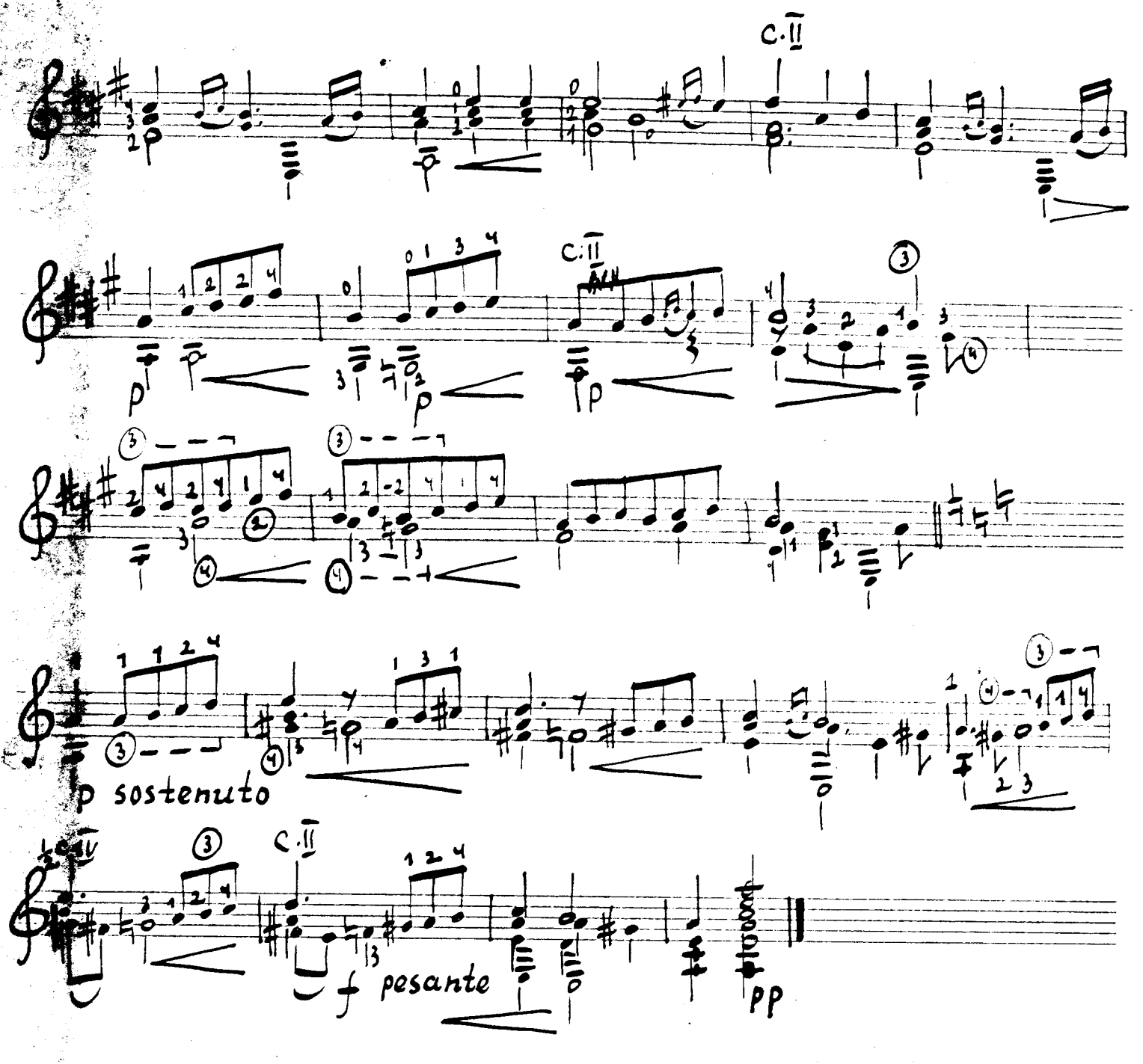
Passacaglia

Louis Couperin (1630-1665)
Transc. de A. Segovia
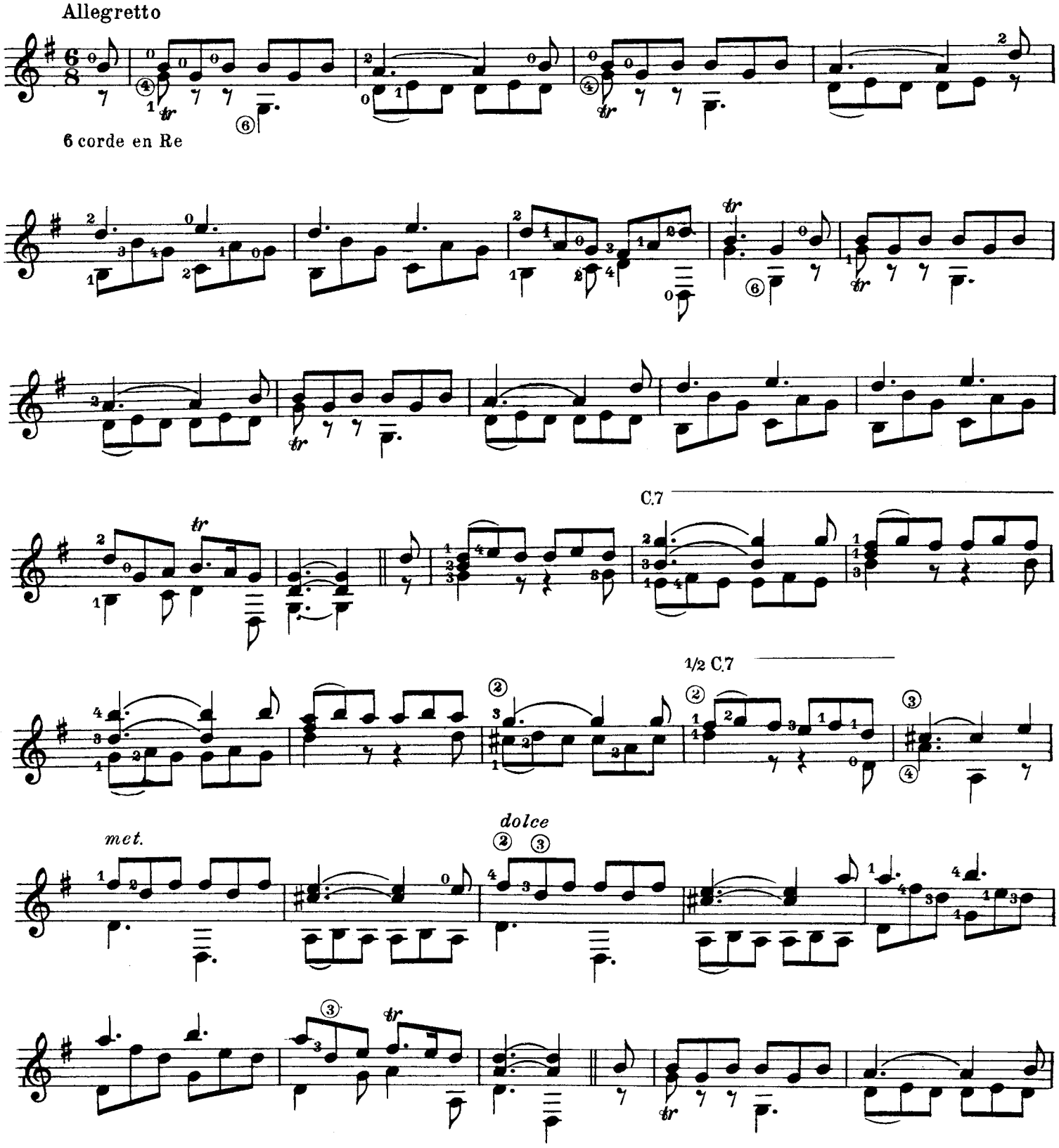





C.II
C.V
C.VII
calmo
C.IV
C.II
mf Bien cantando
C.IV
C.II
C.II
C.II
C.IV
C.IV
C.II
C.II


C. II
C. II
C. II
p
p
p
p sostenuto
f pesante
pp

La Guitarra
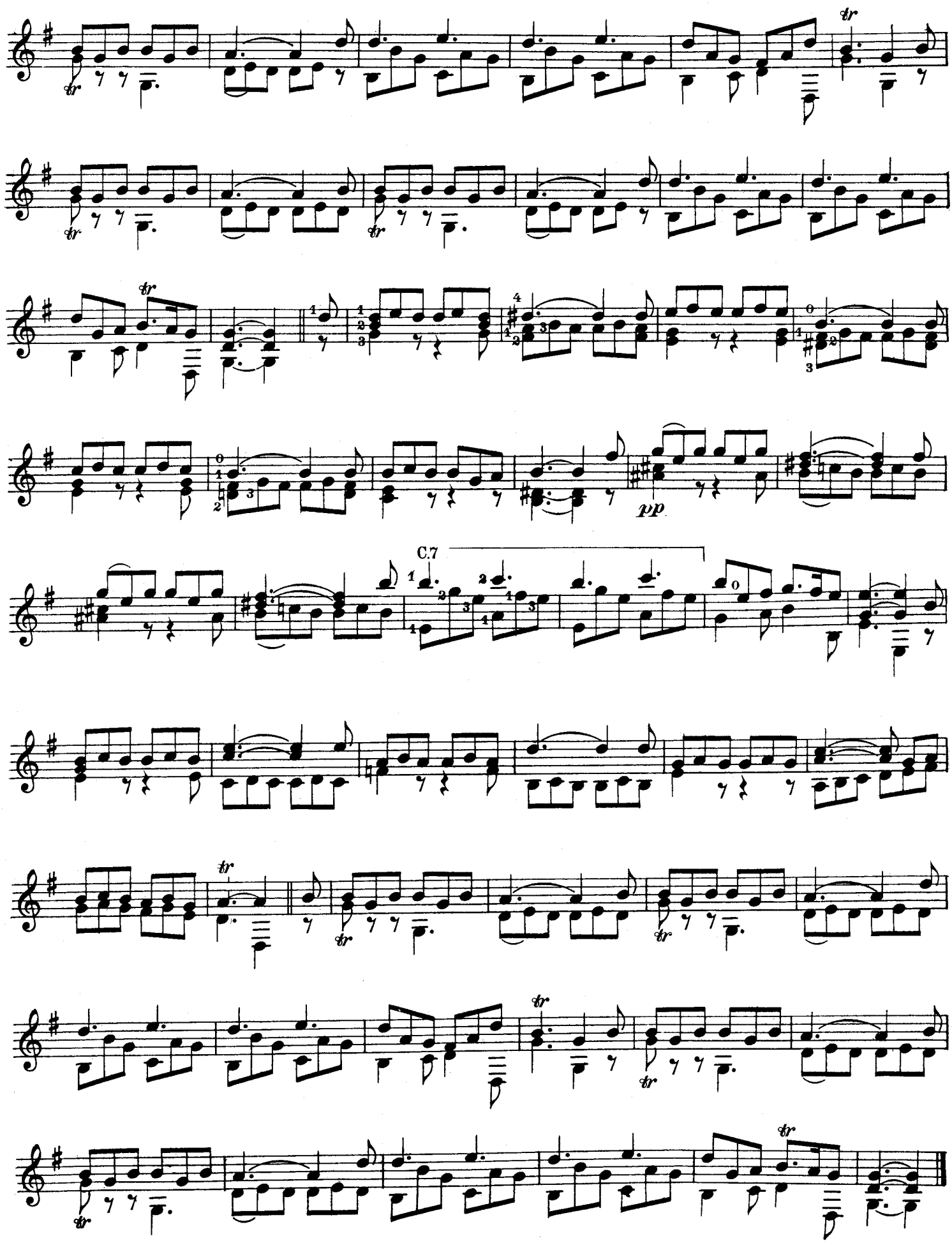
Edited by Siegfried Behrend

Louis-Claude Daquin
(1694-1772)



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AMP-7223
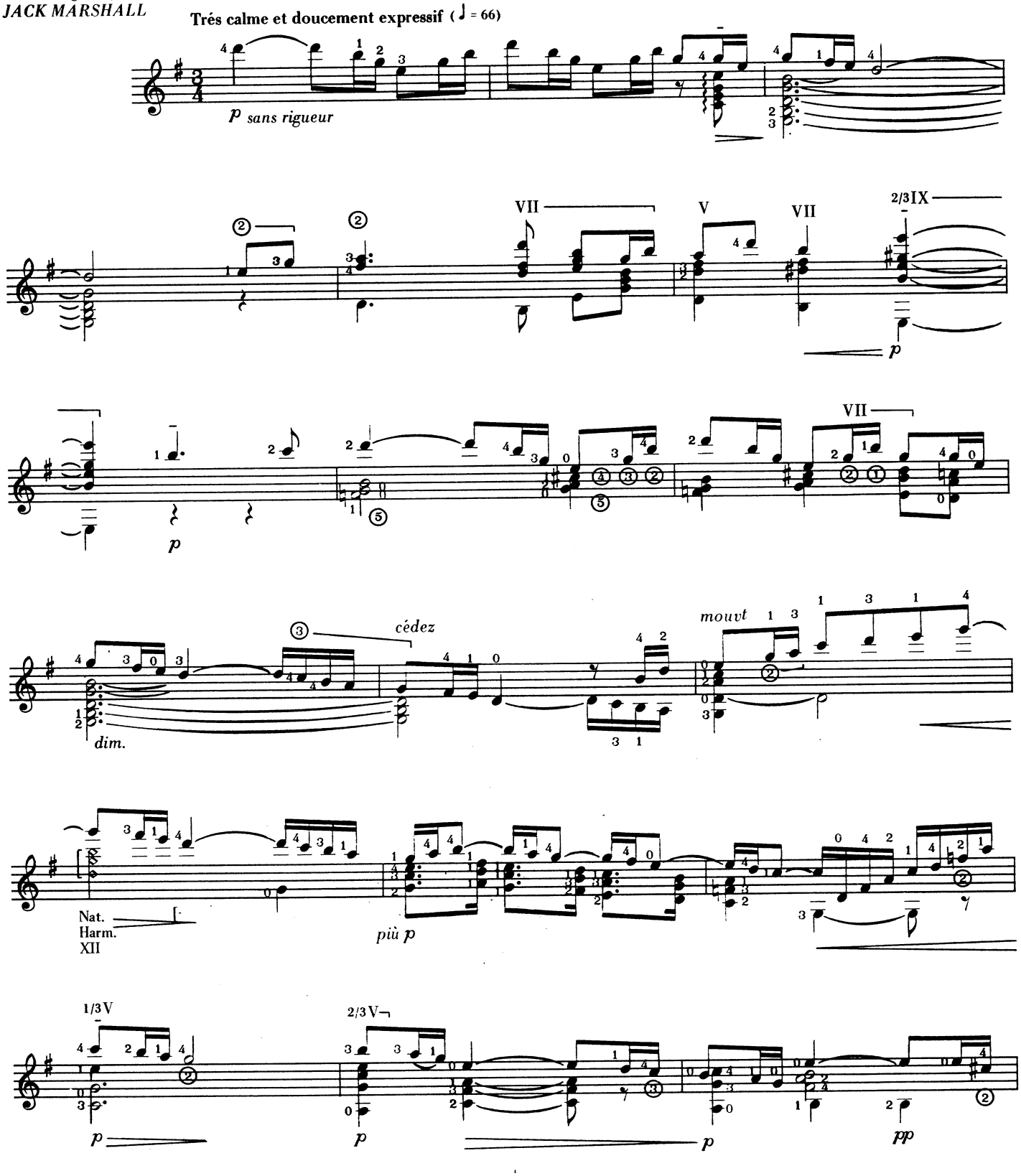

C.7
pp
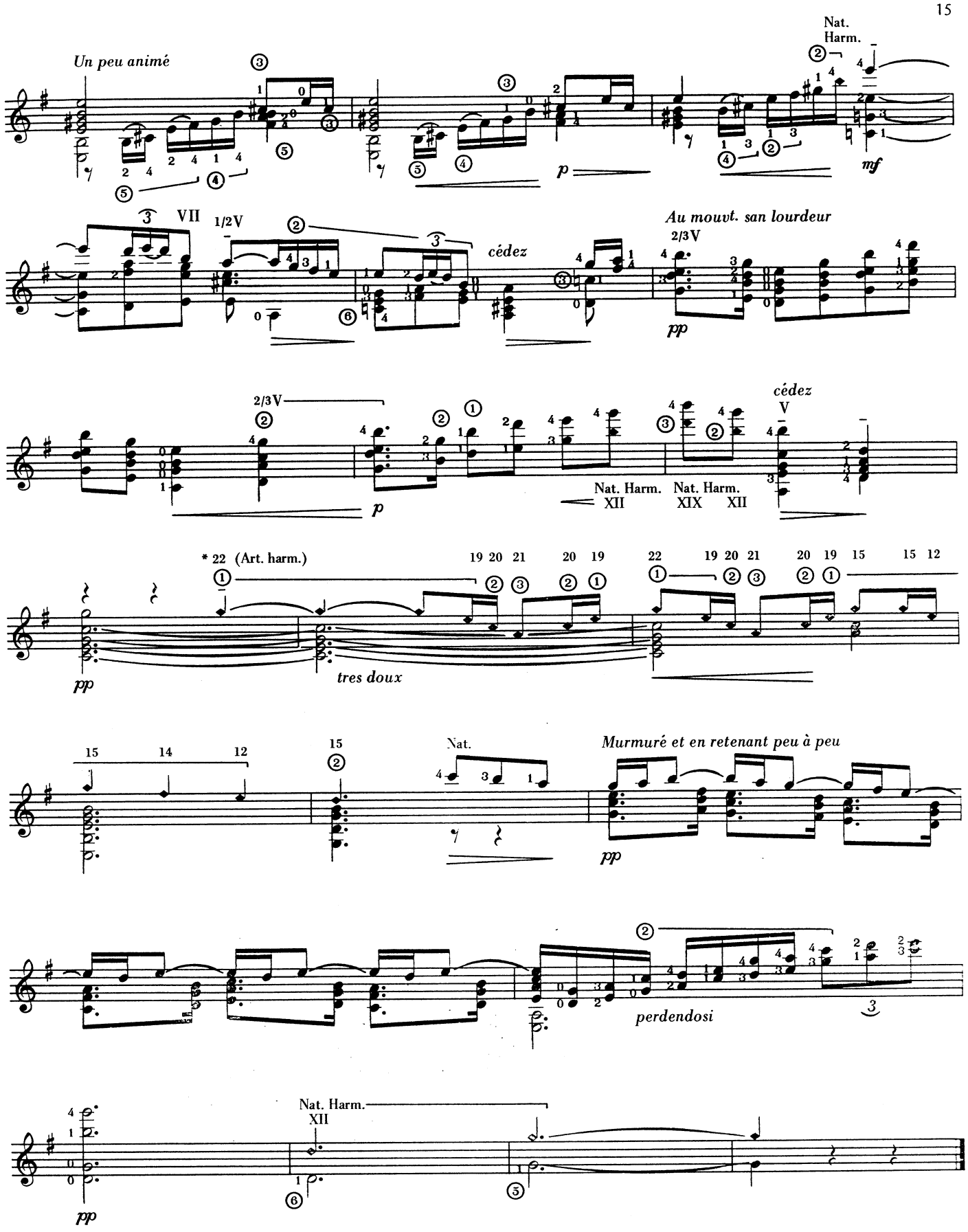
THE GIRL WITH THE FLAXEN HAIR

Arranged by
JACK MARSHALL

CLAUDE DEBUSSY

Très calme et doucement expressif (♩ = 66)
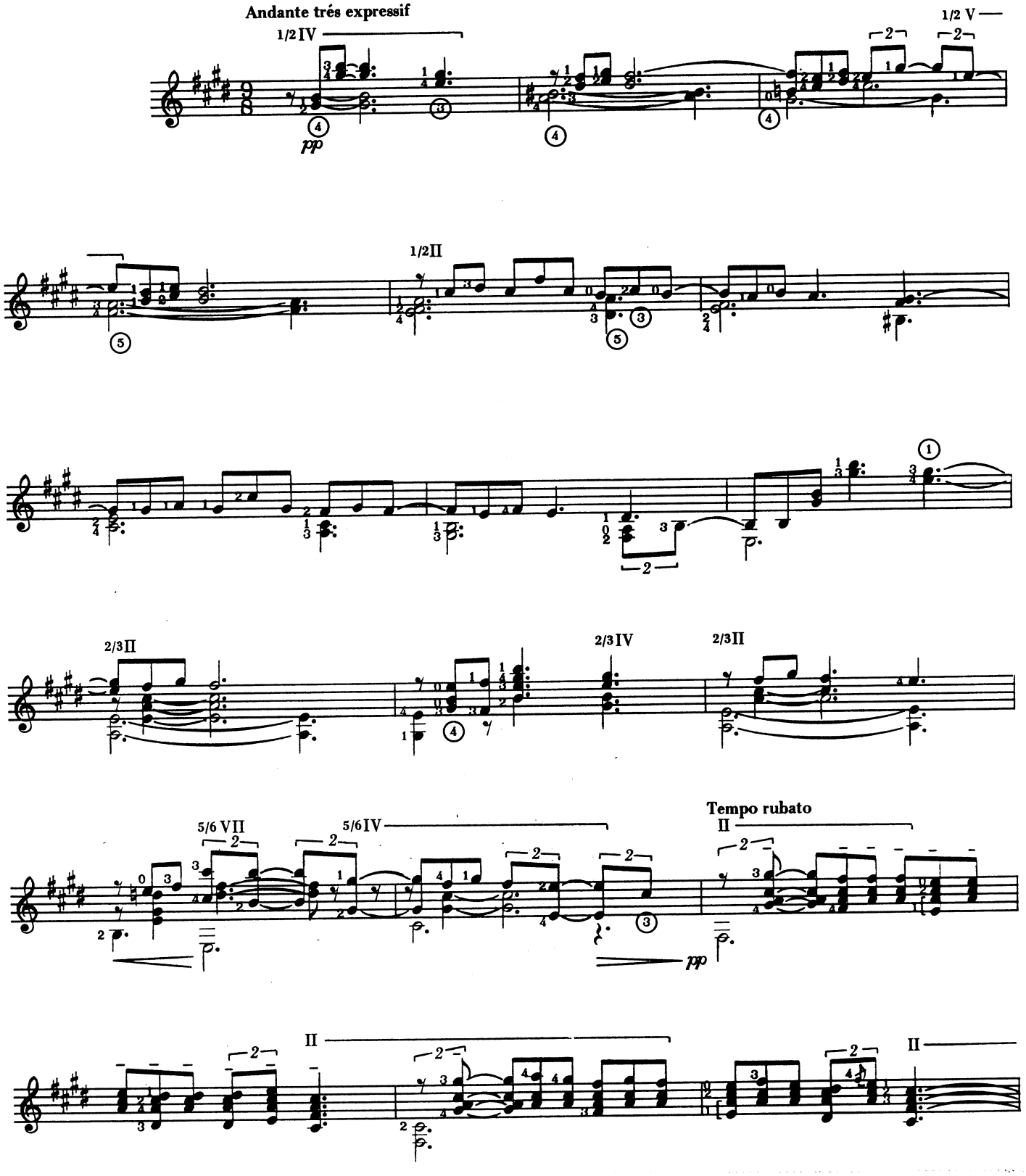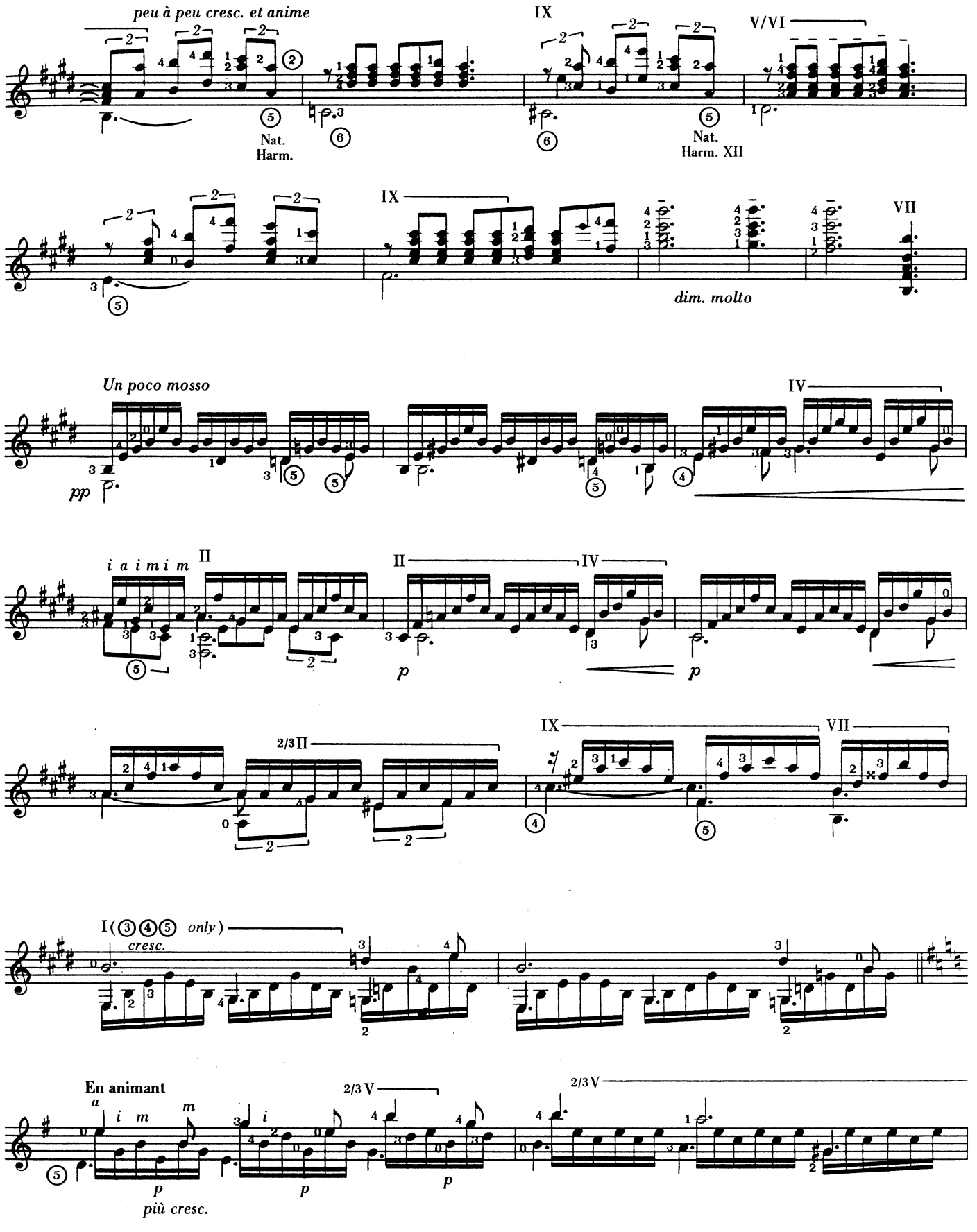




Diamond-shaped note indicates where to stop note with the left hand, while forefinger of right hand touches string at fret indicated.
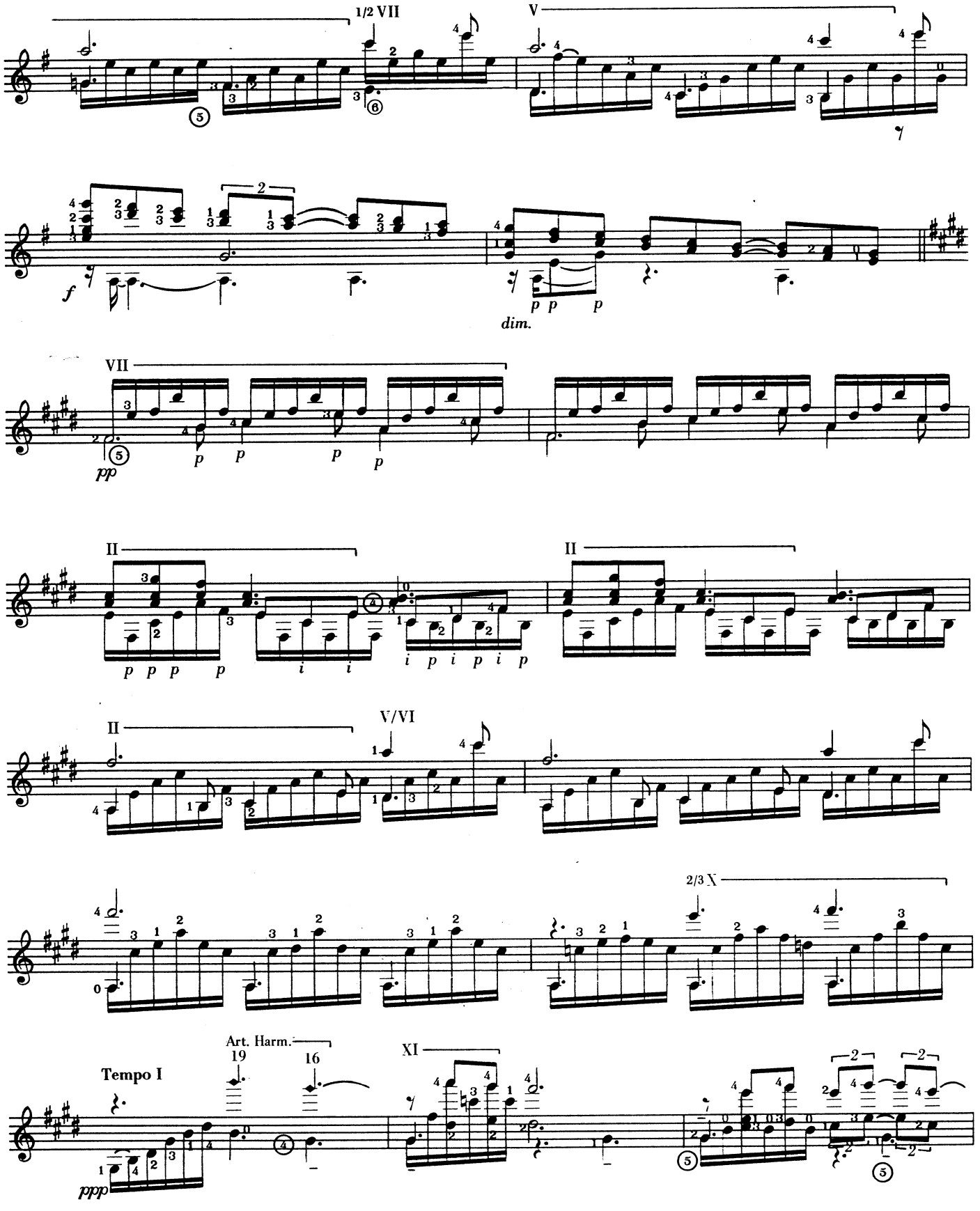
CLAIR DE LUNE
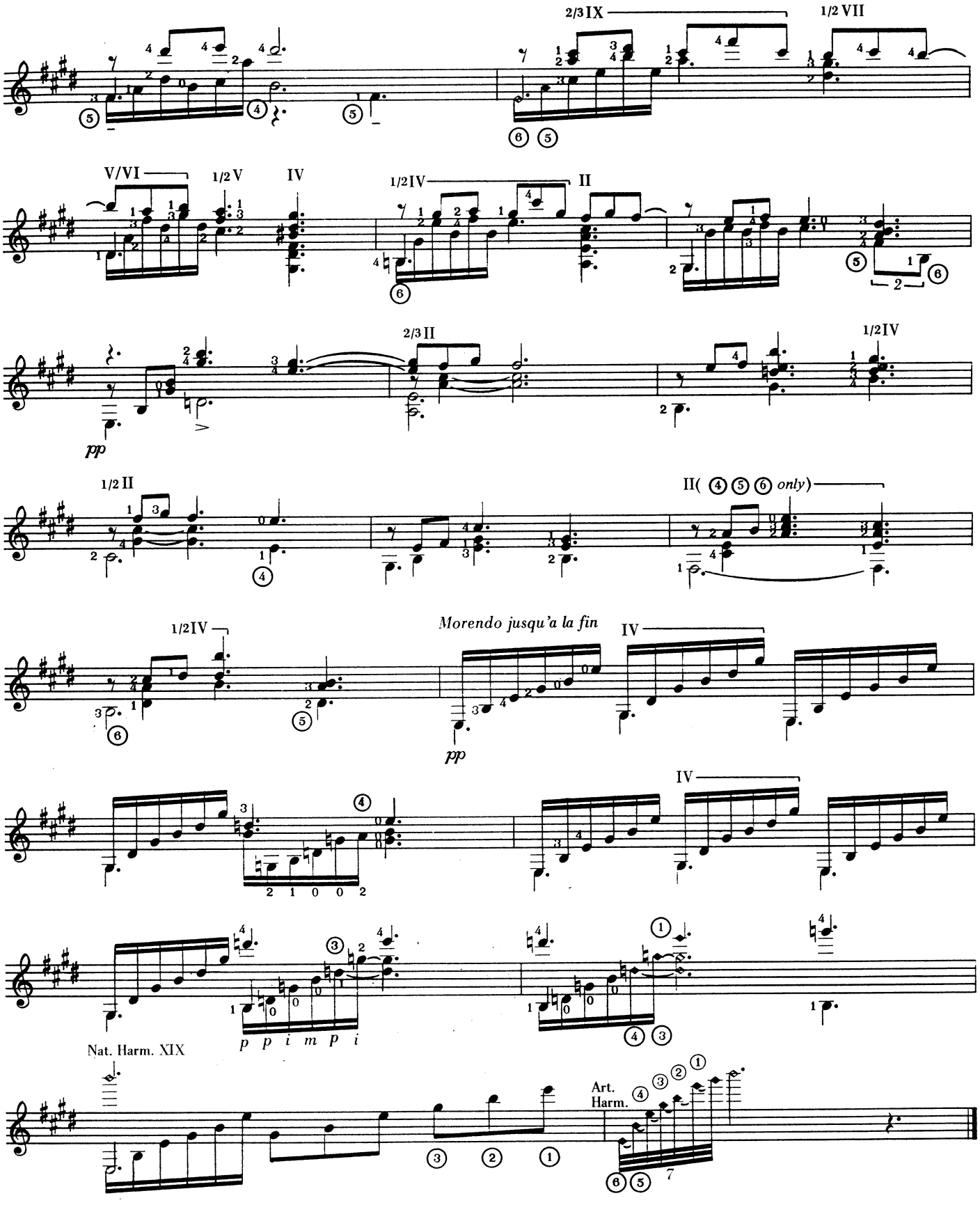
Arranged by
JACK MARSHALL

CLAUDE DEBUSSY




peu à peu cresc. et anime
IX
V/VI
Nat. Harm.
Nat. Harm. XII
IX
VII
dim. molto
Un poco mosso
IV
pp
i a i m i m
II
II
IV
p
p
2/3 II
IX
VII
I (③④⑤ only)
cresc.
En animant
2/3 V
2/3 V
a i m m
p
più cresc.
p
p

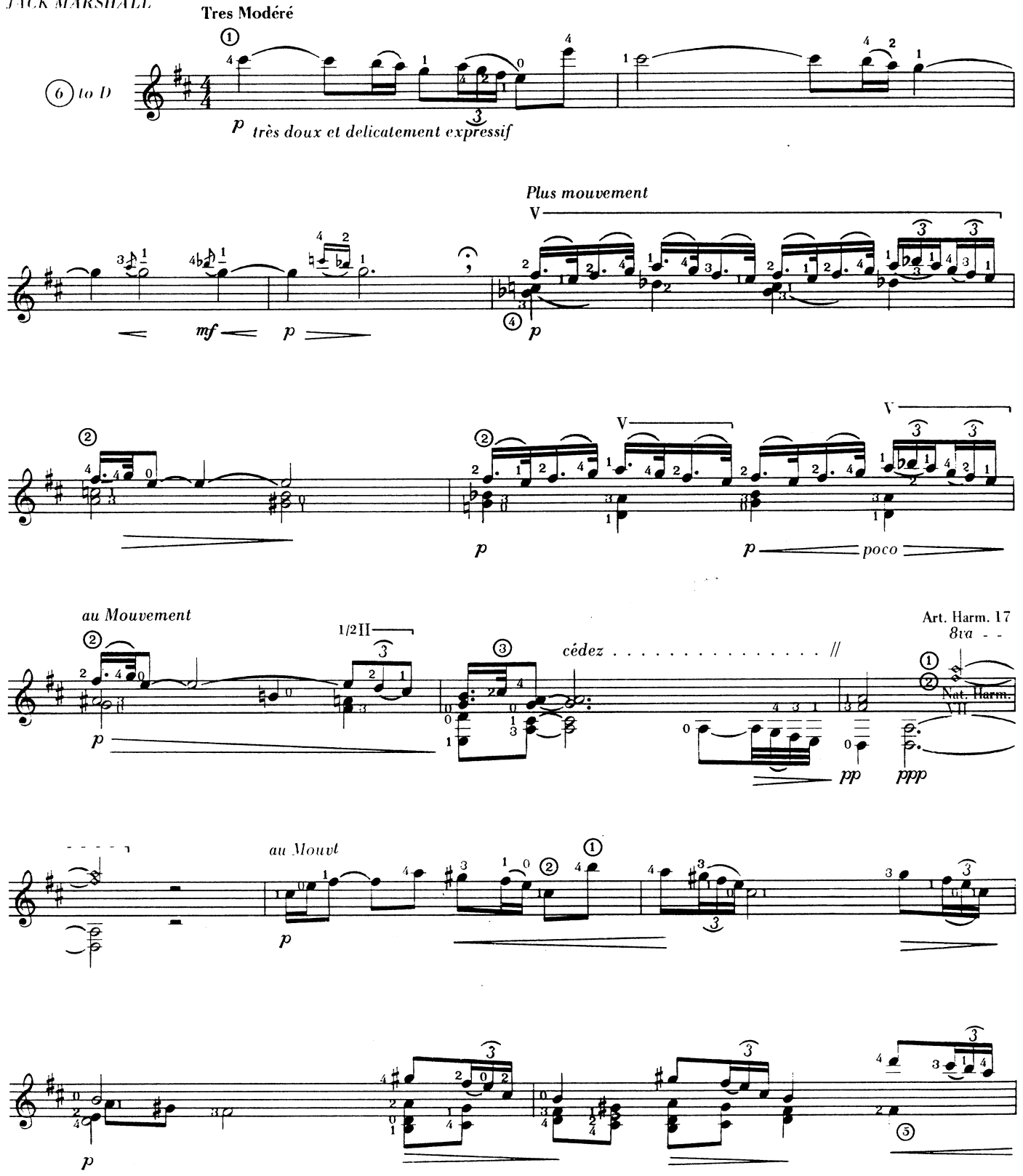

1/2 VII
V
f
p p p
dim.
VII
pp
p p p p
II
p p p p
i i
i p i p i p
II
II
V/VI
2/3 X
Art. Harm.
19
16
Tempo I
ppp
XI
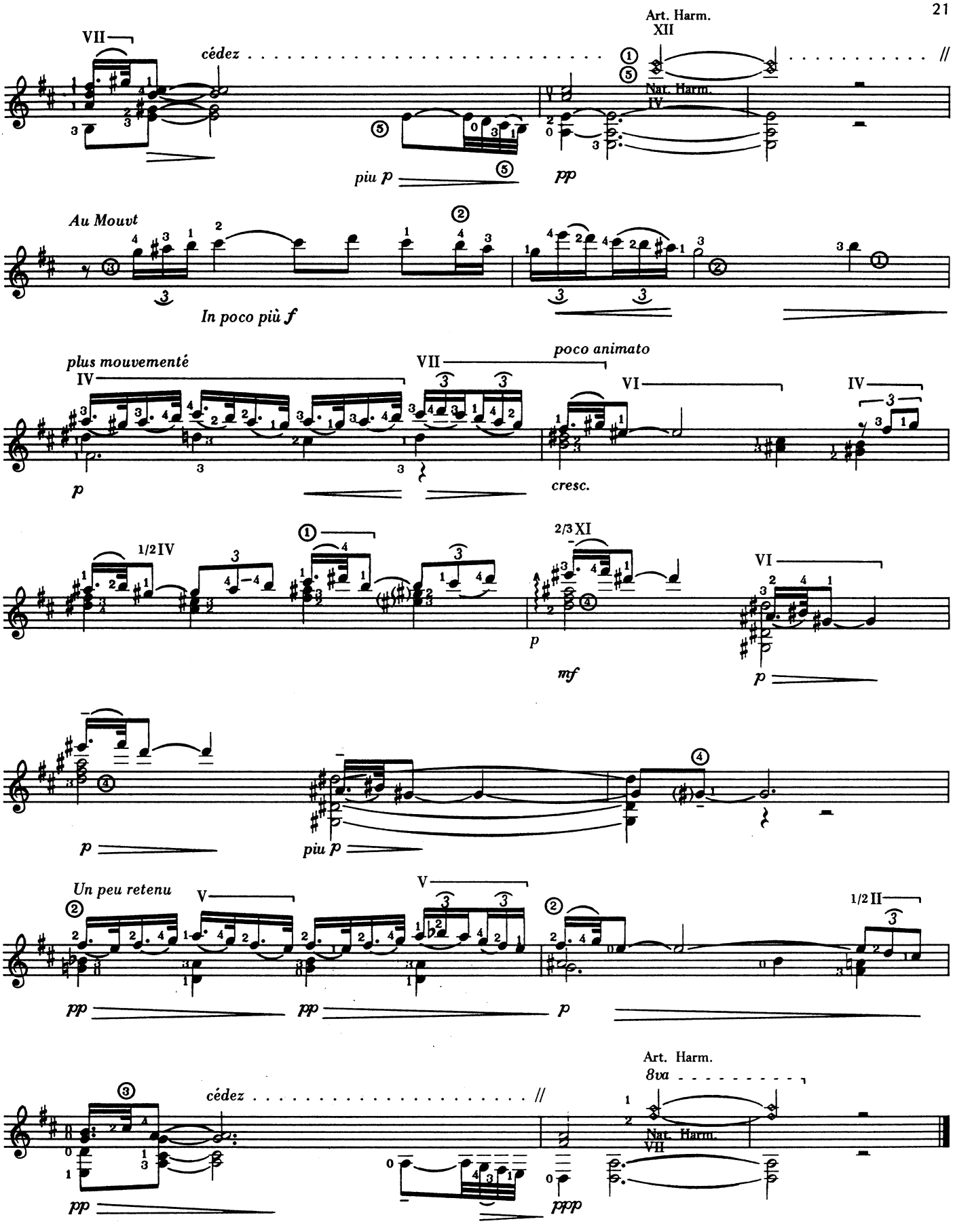

2/3 IX
1/2 VII
V/VI
1/2 V
IV
1/2 IV
II
2/3 II
1/2 IV
pp
1/2 II
II(4 5 6 only)
1/2 IV
Morendo jusqu'a la fin
IV
pp
IV
2 1 0 0 2
p p i m p i
Nat. Harm. XIX
Art. Harm.

THE LITTLE SHEPHERD

Transcribed by
JACK MARSHALL

CLAUDE DEBUSSY
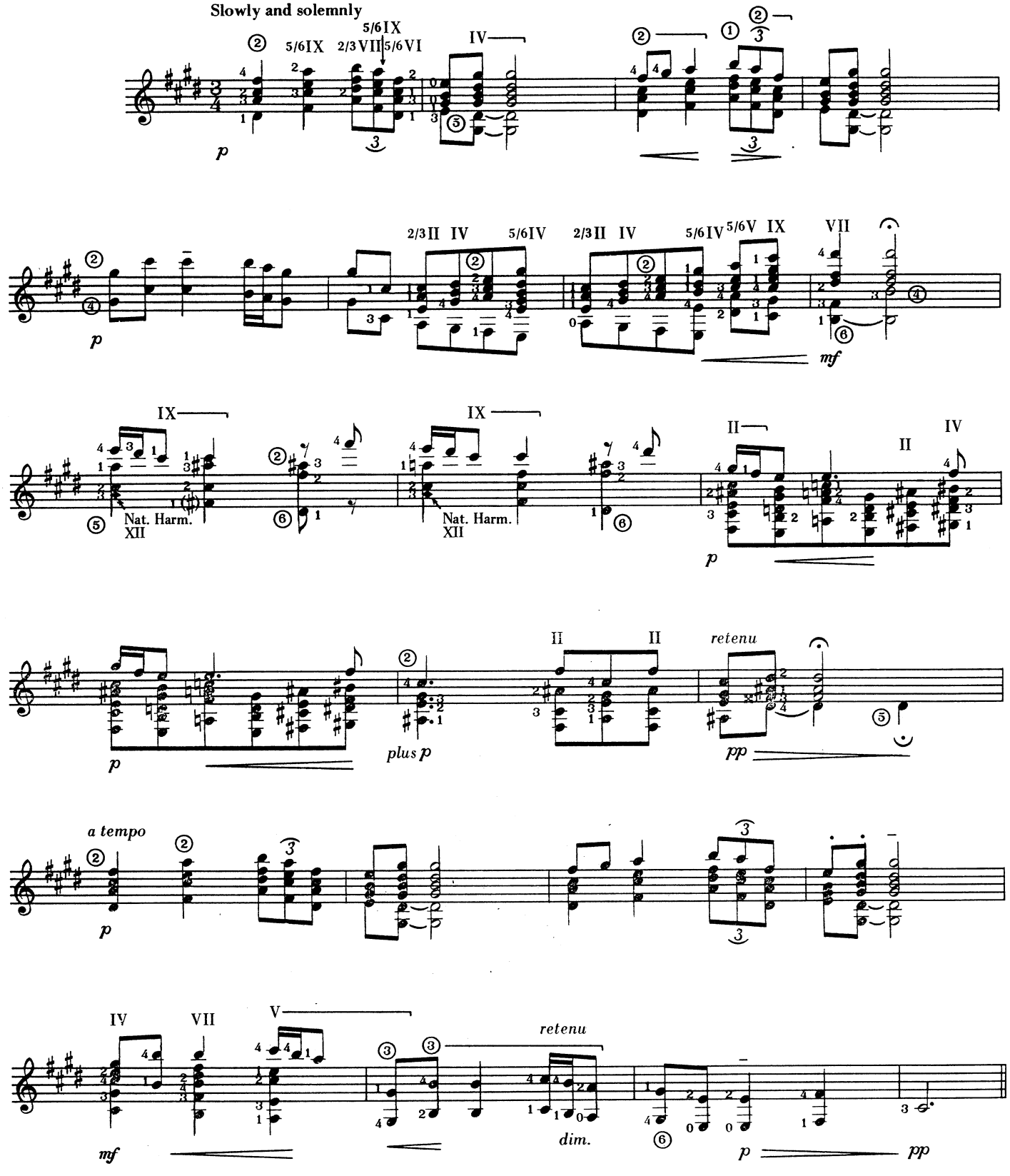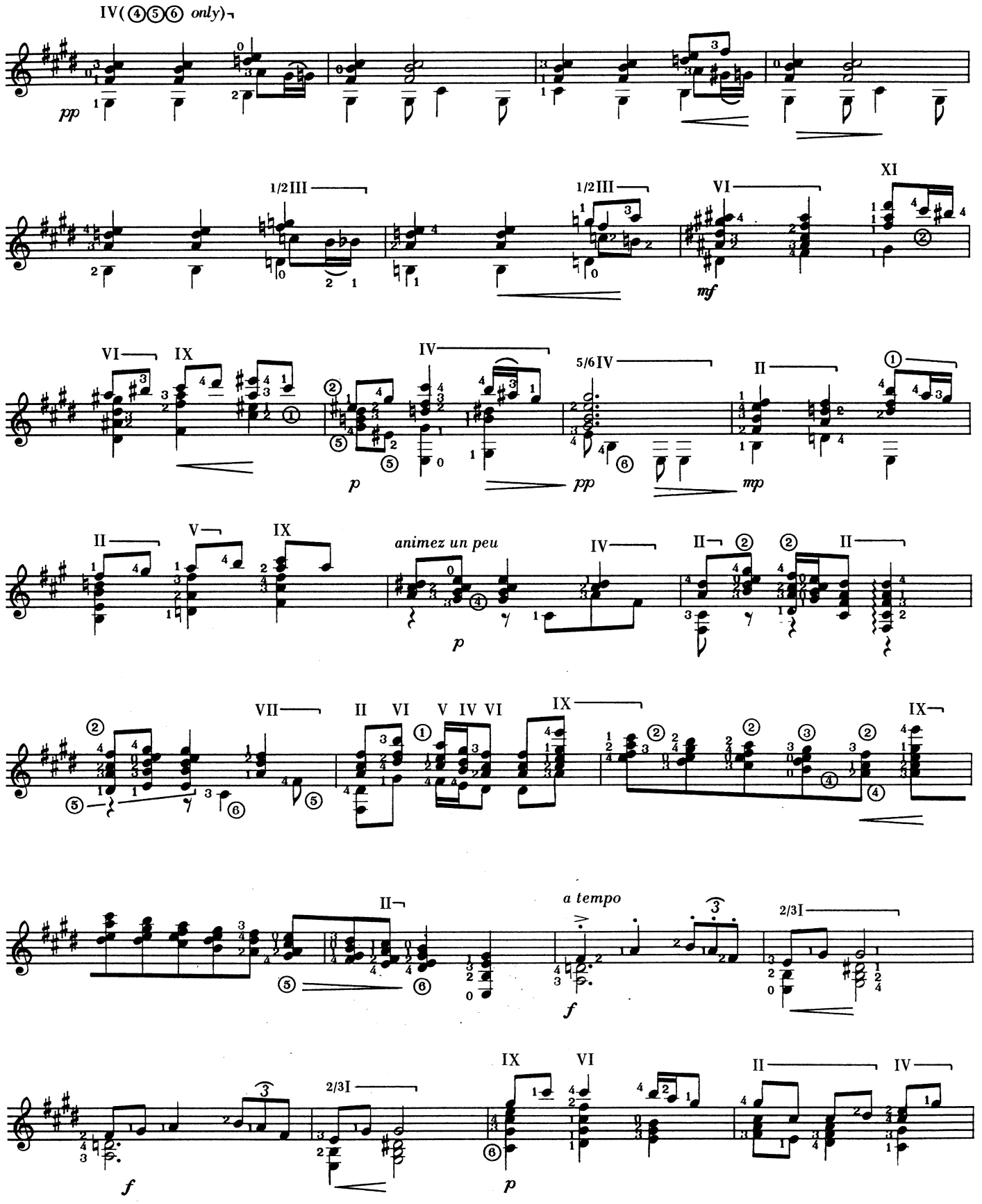



VII
cédez
Art. Harm.
XII
Nat. Harm.
IV
piu p
pp
Au Mouvt
In poco più f
plus mouvementé
IV
VII
poco animato
VI
IV
p
cresc.
1/2 IV
2/3 XI
VI
p
mf
p
p
piu p
Un peu retenu
V
V
1/2 II
pp
pp
p
Art. Harm.
8va
cédez
Nat. Harm.
VII
pp
ppp
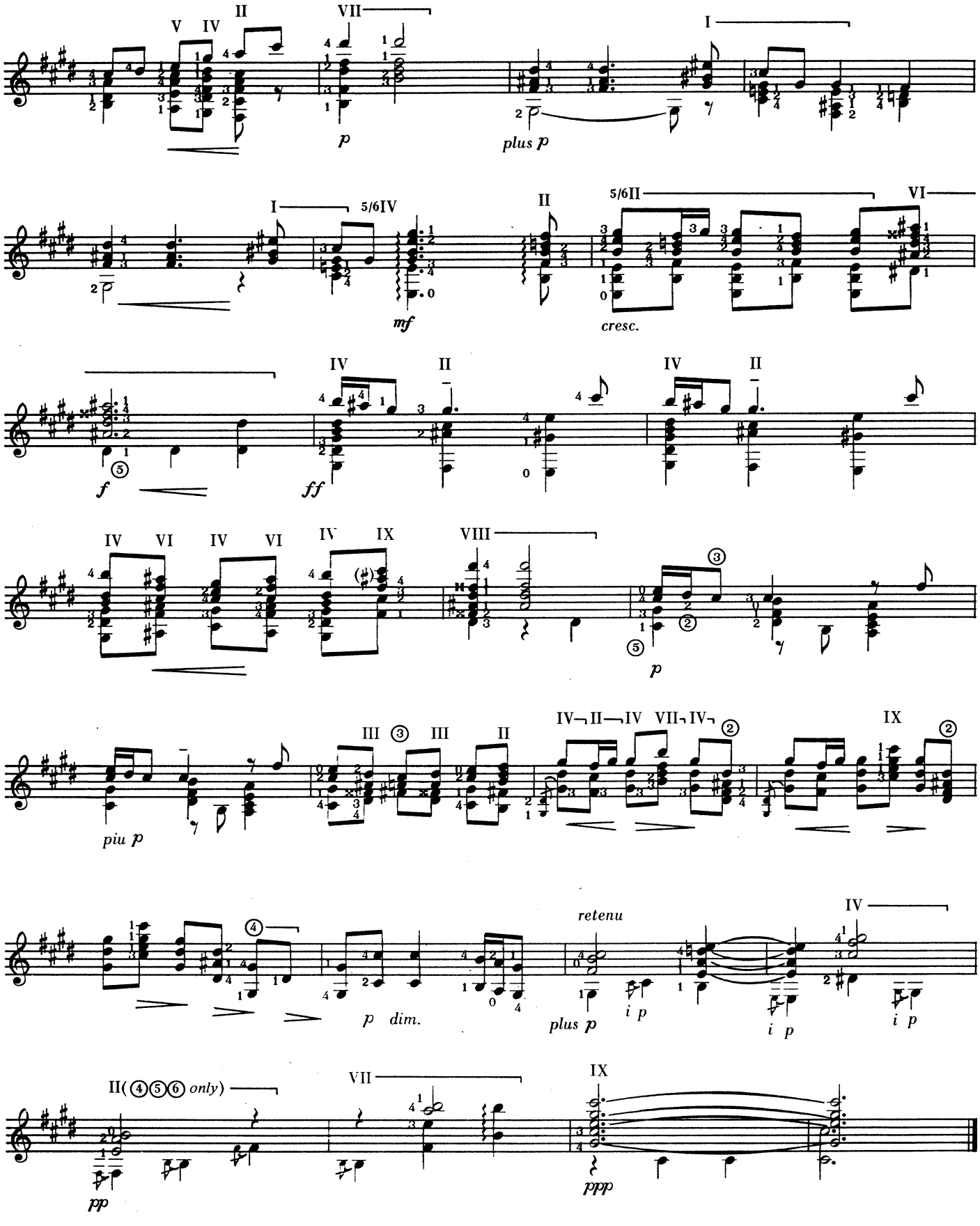
SARABANDE

Arranged by
CHRISTOPHER PARKENING

CLAUDE DEBUSSY




IV(④⑤⑥ only)
pp
1/2III
1/2III
VI
XI
mf
VI
IX
IV
5/6IV
II
p
pp
mp
II
V
IX
animez un peu
IV
II
II
p
VII
II VI V IV VI
IX
IX
II
a tempo
2/3I
f
f
2/3I
IX
VI
II
IV
p


V IV II VII
p
plus p
I
I 5/6IV II
mf
5/6II VI
cresc.
IV II
f
ff
IV II
IV VI IV VI IV IX VIII
p
III III II
piu p
IV II IV VII IV IX
p dim.
retenu
plus p
i p
i p
IV
i p
II(④⑤⑥ only)
VII
IX
pp
ppp

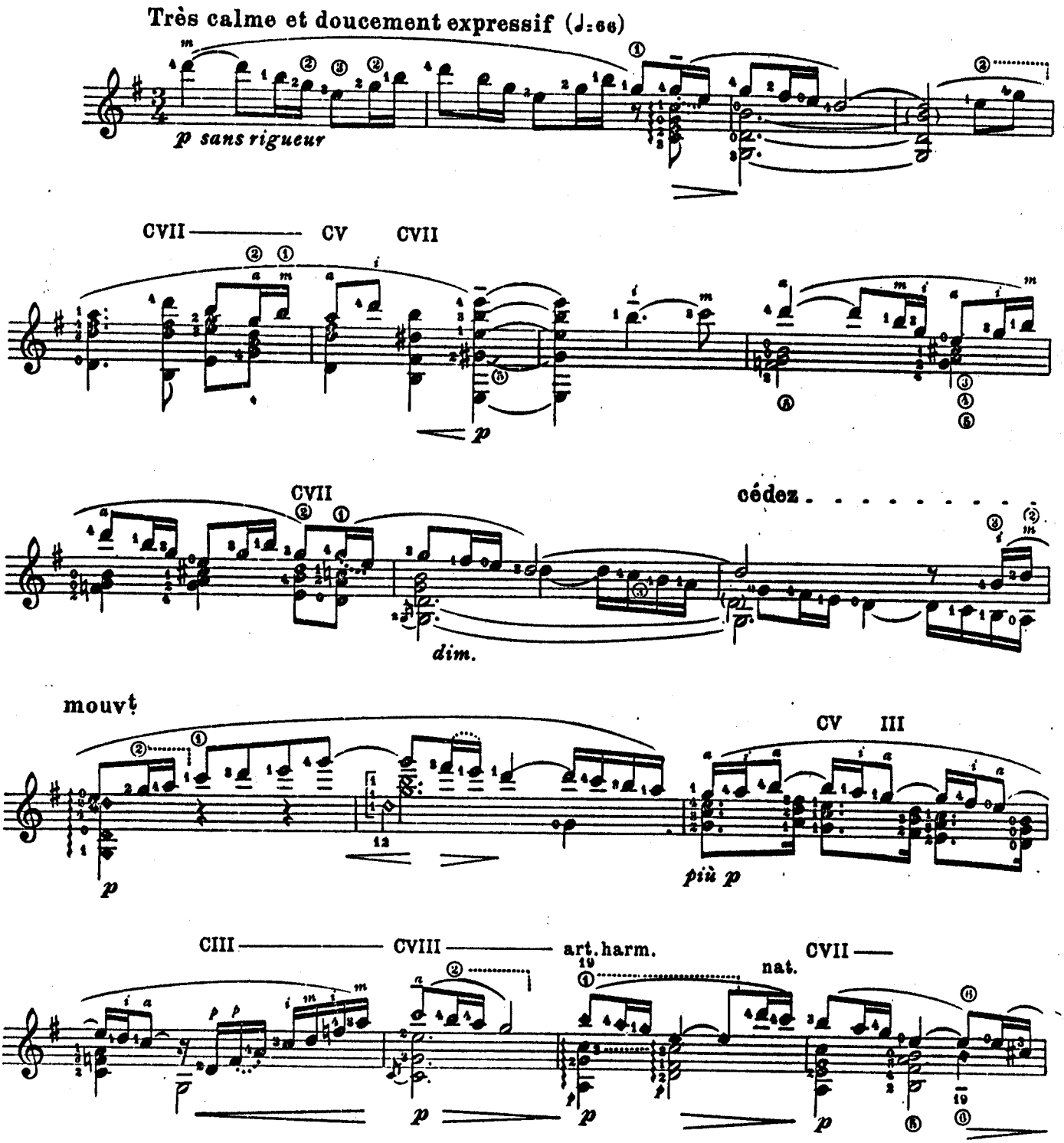
TWO PRELUDES

from Preludes, Book 1

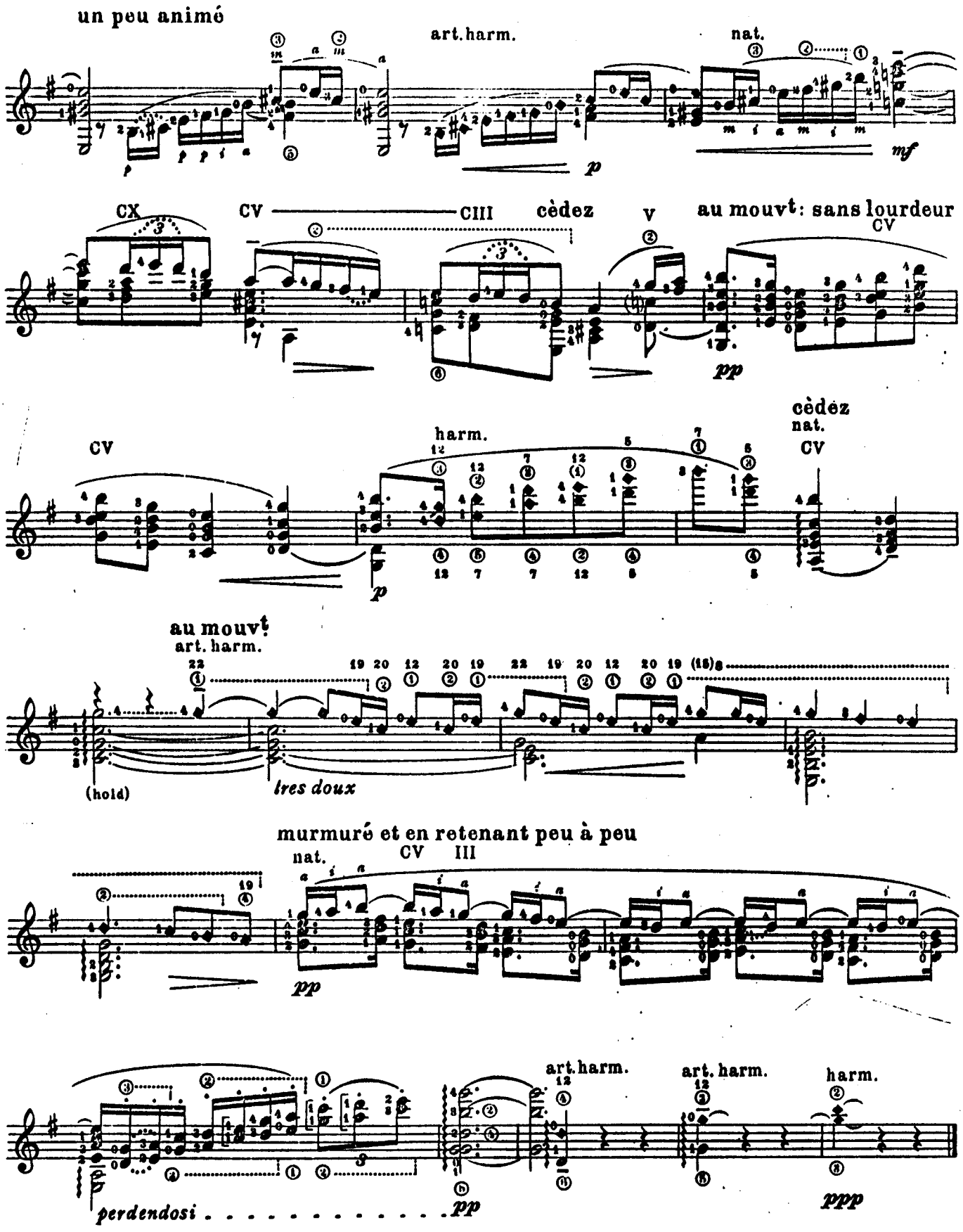
Transcribed by
Julian Bream

CLAUDE DEBUSSY
(1862-1918)

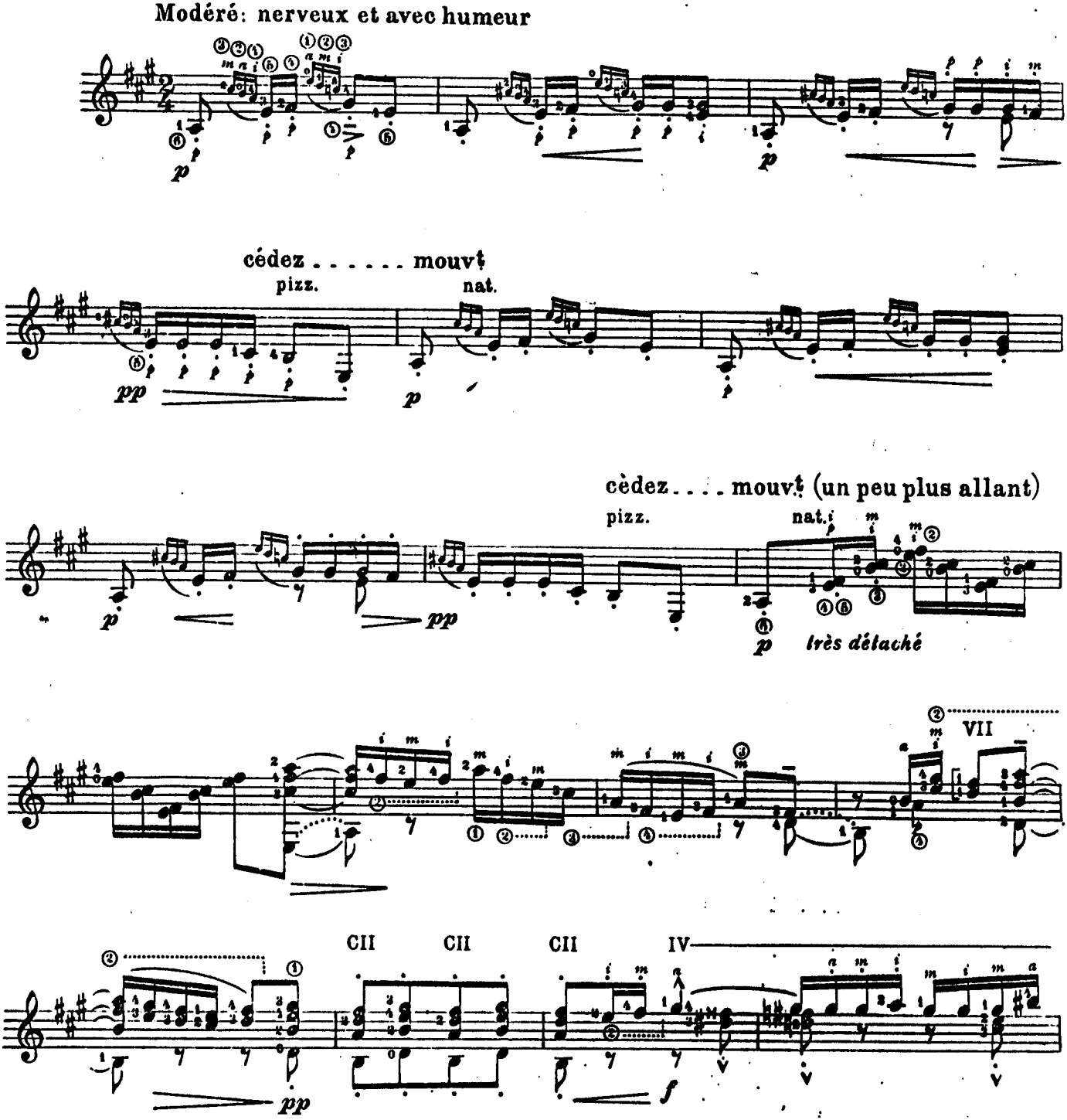
La fille aux cheveux de lin

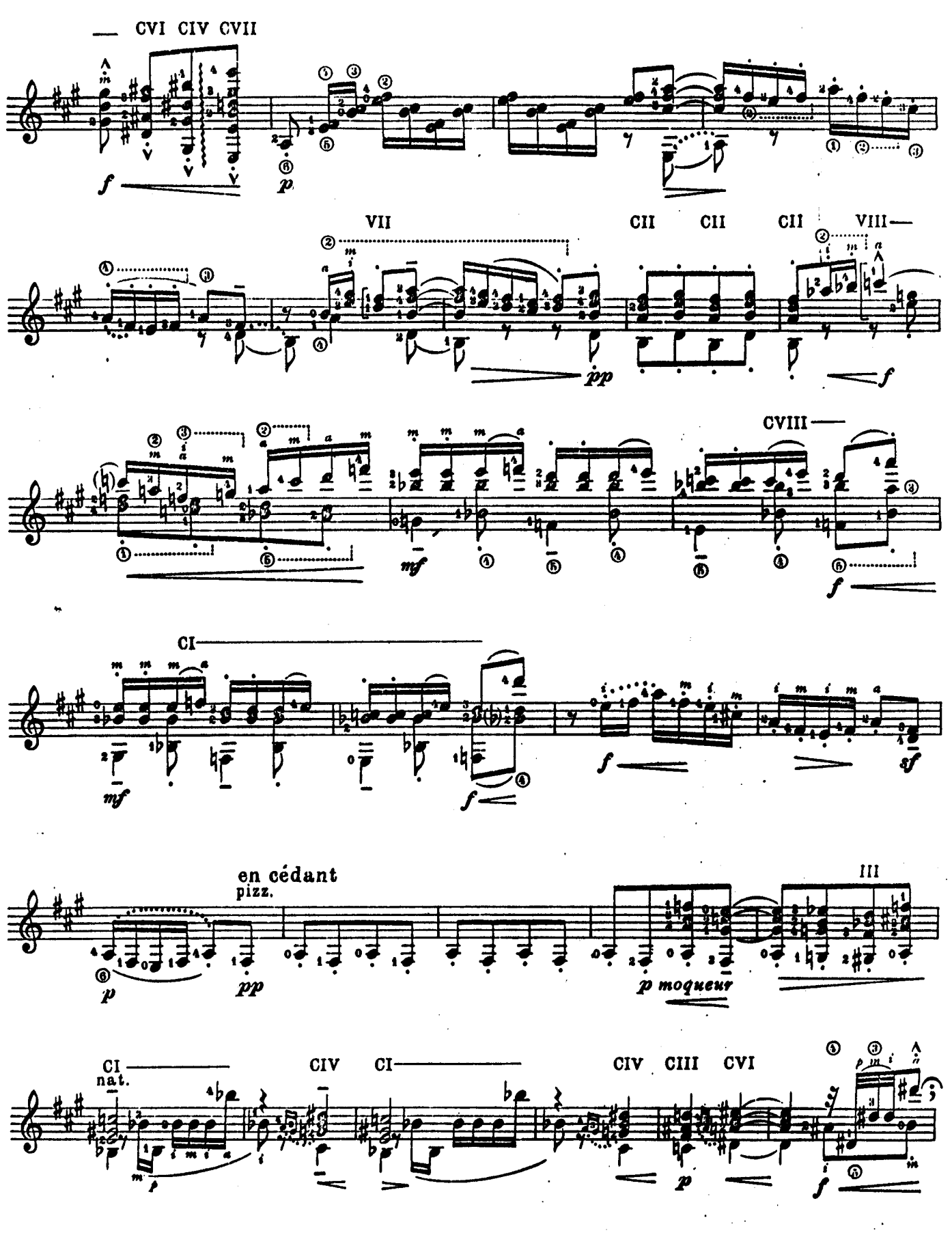


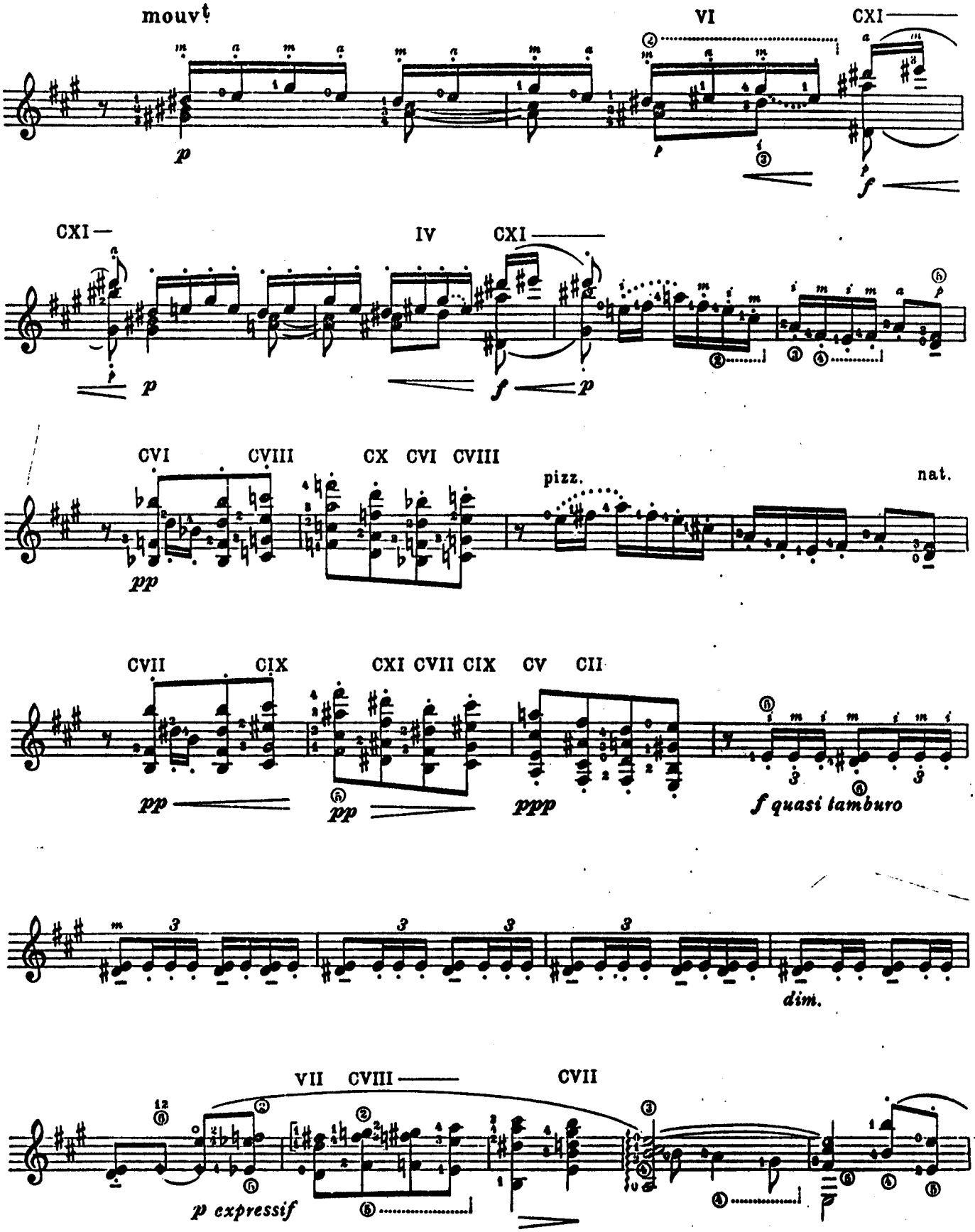
© 1969 by Faber Music Ltd.
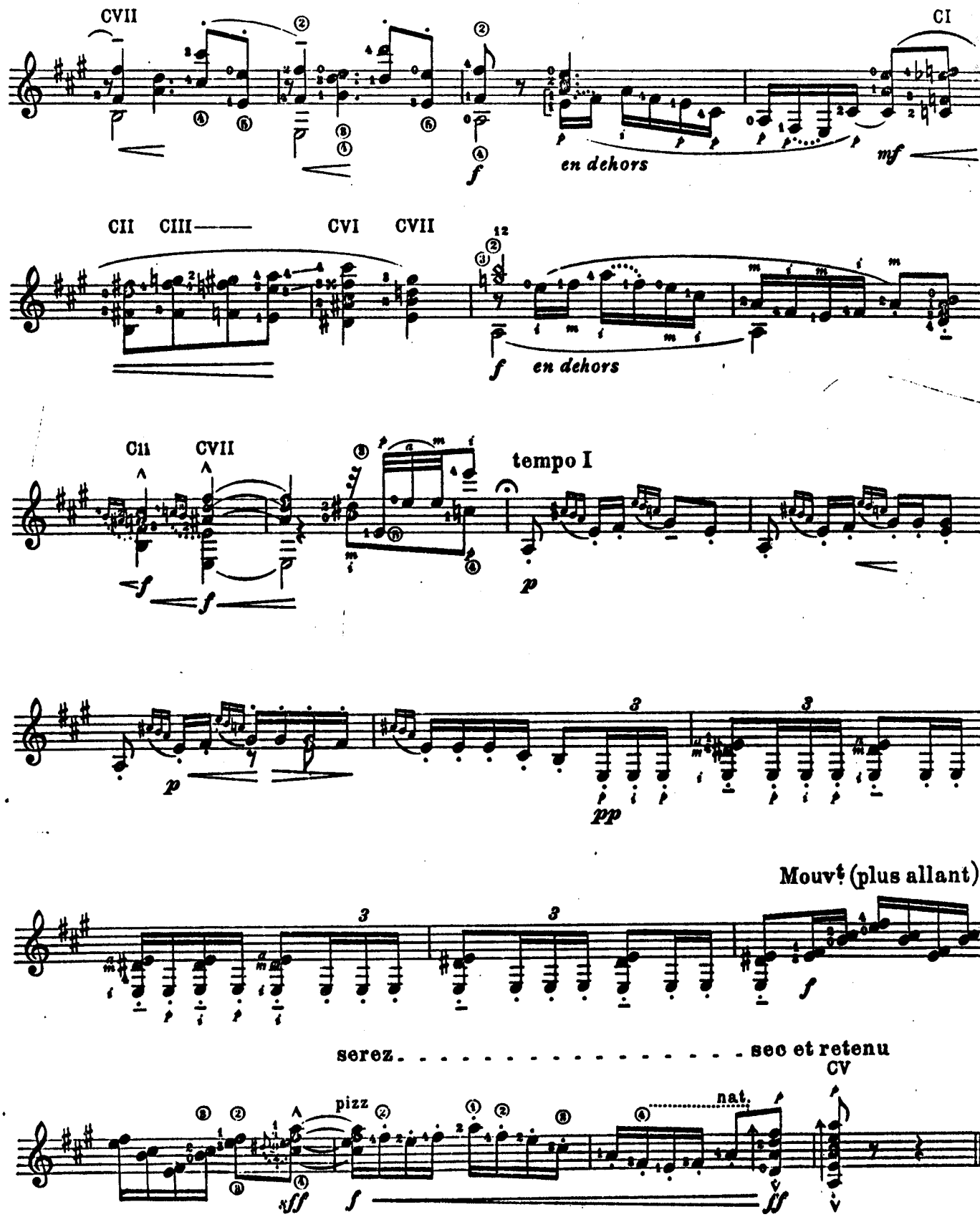

un peu animé
art. harm.
nat.
mf
CX
CV
CIII
cèdez
V
au mouvt: sans lourdeur
CV
pp
CV
harm.
cèdez
nat.
CV
p
au mouvt
art. harm.
(hold)
très doux
murmuré et en retenant peu à peu
nat.
CV
III
pp
perdendosi
pp
art. harm.
art. harm.
harm.
ppp

Minstrels


Modéré: nerveux et avec humeur
p
cédez . . . . . mouvt
pizz.
nat.
pp
p
cèdez . . . . mouvt (un peu plus allant)
pizz.
nat.
très détaché
VII
CII
CII
CII
IV
pp
f


CVI CIV CVII
f
p
VII
CII CII CII VIII
pp
f
CVIII
mf
f
CI
mf
f
f
sf
en cédant
pizz.
III
p
pp
p moqueur
CI
nat.
CIV CI
CIV CIII CVI
p
f


mouvt
VI
CXI
p
f
CXI
IV
CXI
p
f
p
CVI
CVIII
CX
CVI
CVIII
pizz.
nat.
pp
CVII
CIX
CXI
CVII
CIX
CV
CII
pp
pp
ppp
f quasi tamburo
dim.
VII
CVIII
CVII
p expressif


CVII
CI
en dehors
mf
CII CIII CVI CVII
en dehors
CII CVII
tempo I
Mouvt (plus allant)
serez sec et retenu
CV
pizz
nat.

КУКОЛЬНЫЙ КЭК-УОК

Allegro qiusto

К. ДЕБЮССИ

5-Си

f *f* *più. f* *sff*

energico

mf *p* *f* *p* *f* *p* *pp* *p* *p*

sff *p* *p*

f *molto f* *sff*

p *f* *ff*

IV

p *p* *più. p* *f* *ff* *p*

p *f*

f *ff* *p* *p* *più. p* III *pp*

III 1. 2. rit. a tempo

pp *p* rit. a tempo *pp*

rit. X VIII VII III rit.

mf *f* *p*

a tempo rit. a tempo

p *pp* *p* *p* *pp*

f *ff* *f* 3 *dim.*

p *p* *più. p* *pp*

rit. poco

pp *pp*

Окончание *gliss.*

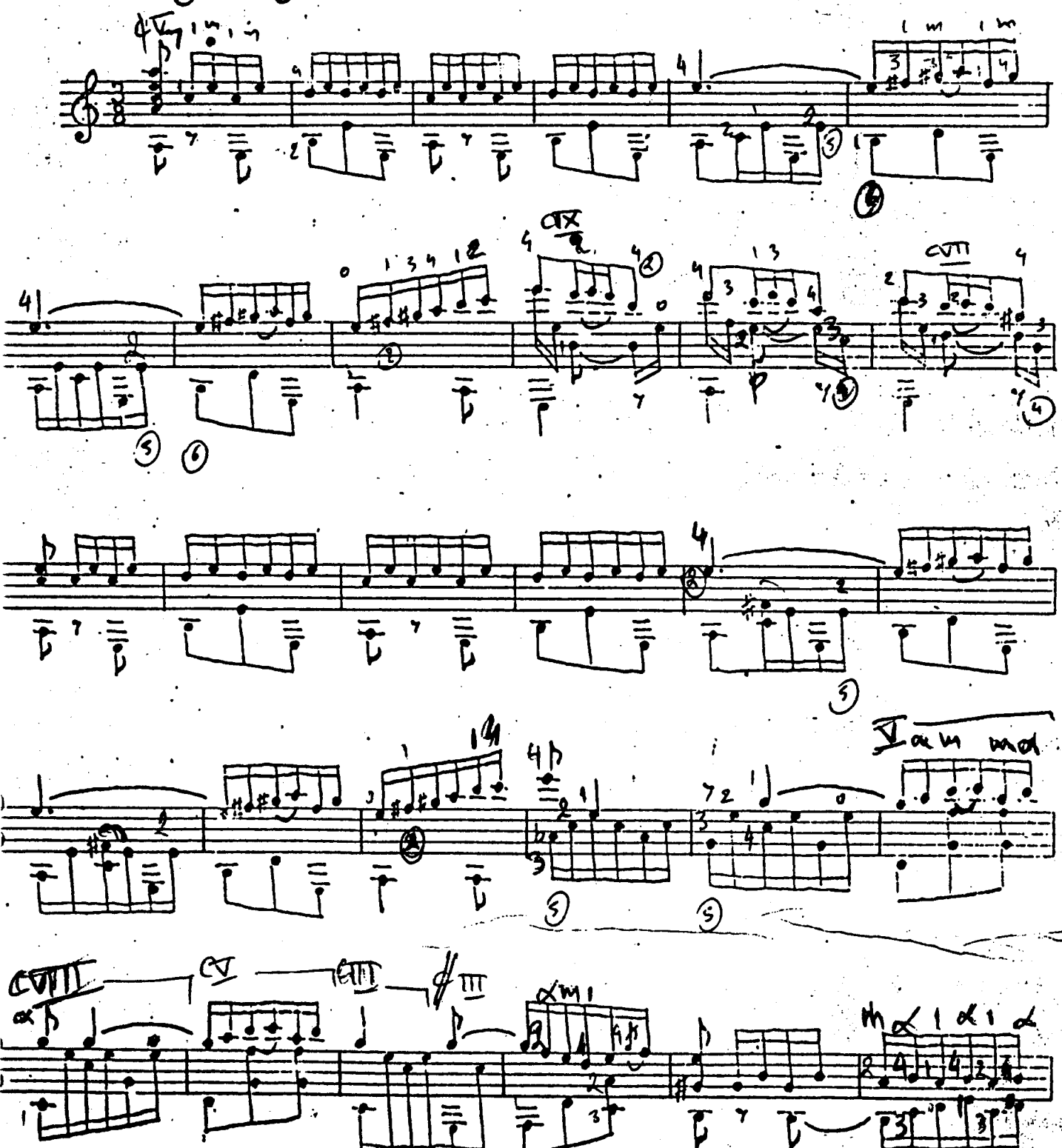
f *p* *ff* *ff*

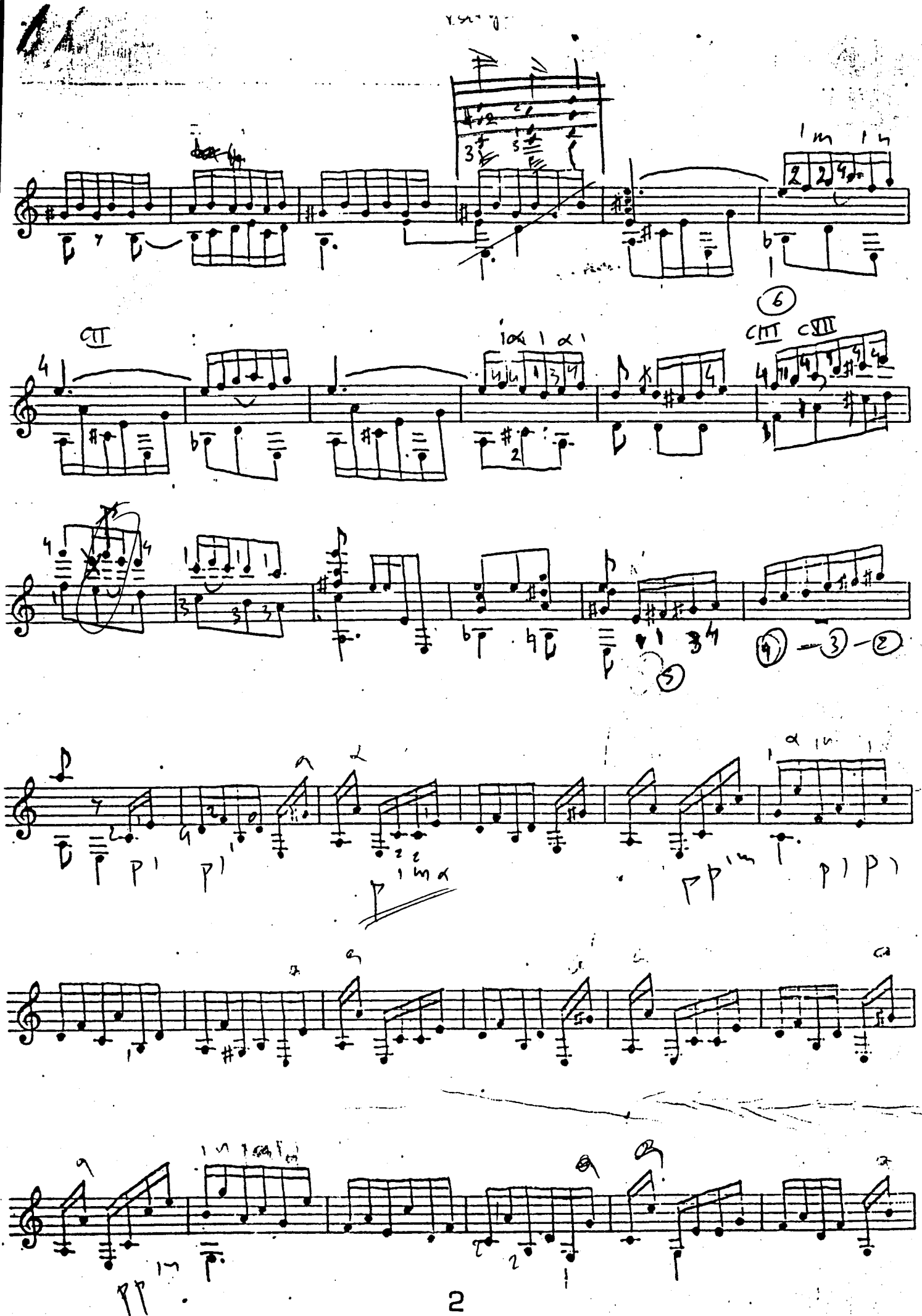
LA VIE BRÈVE

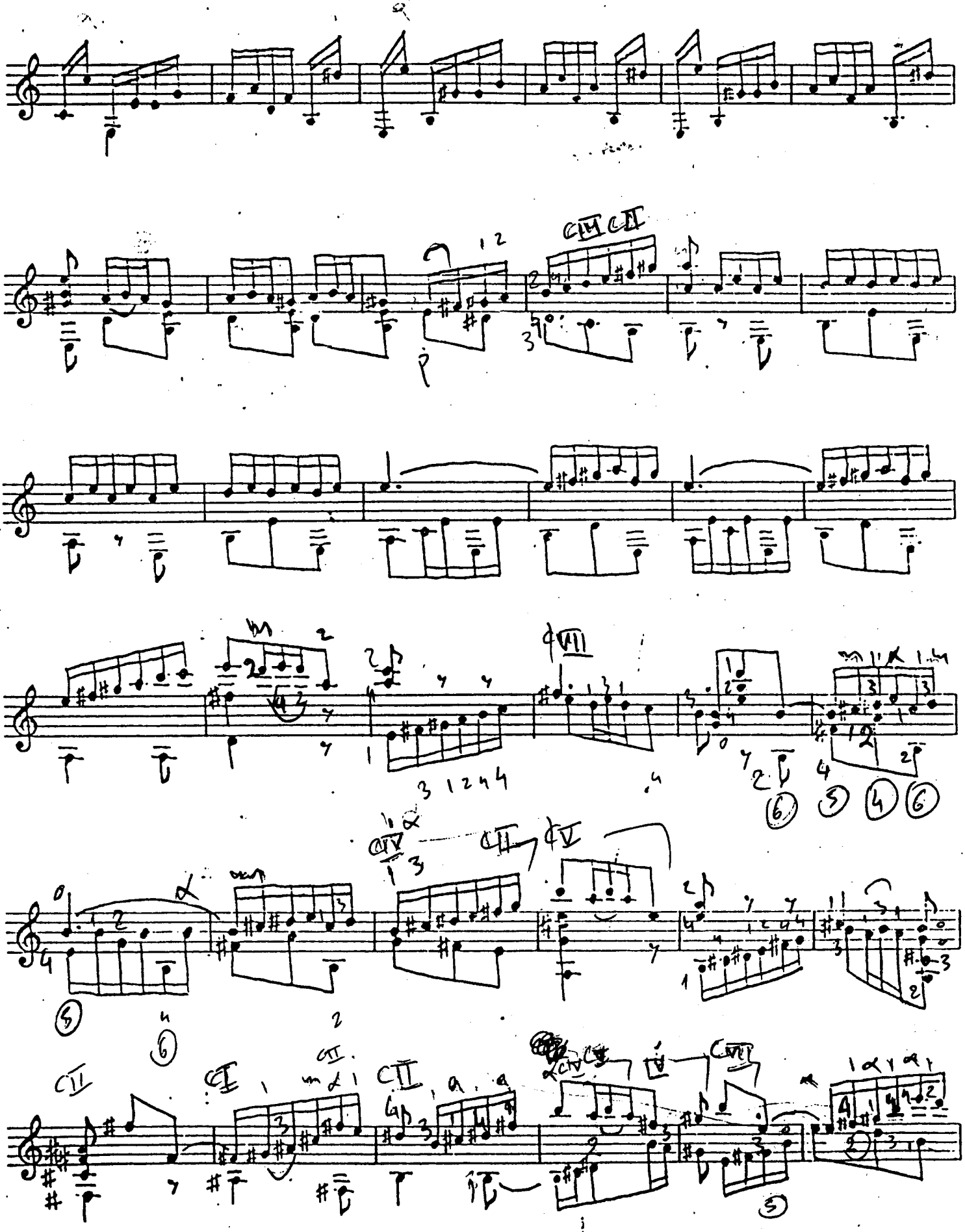
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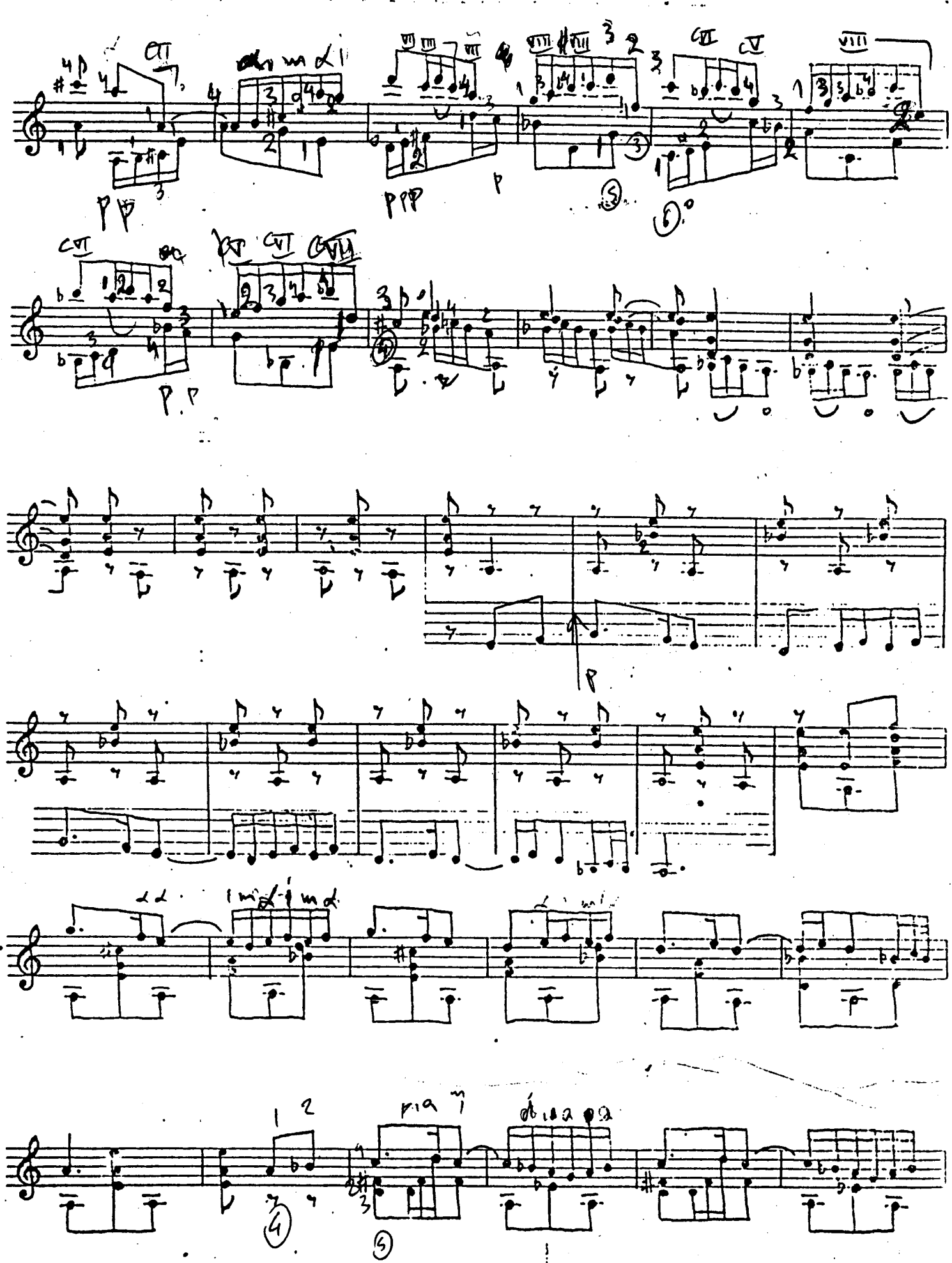
Manuel de FALLA

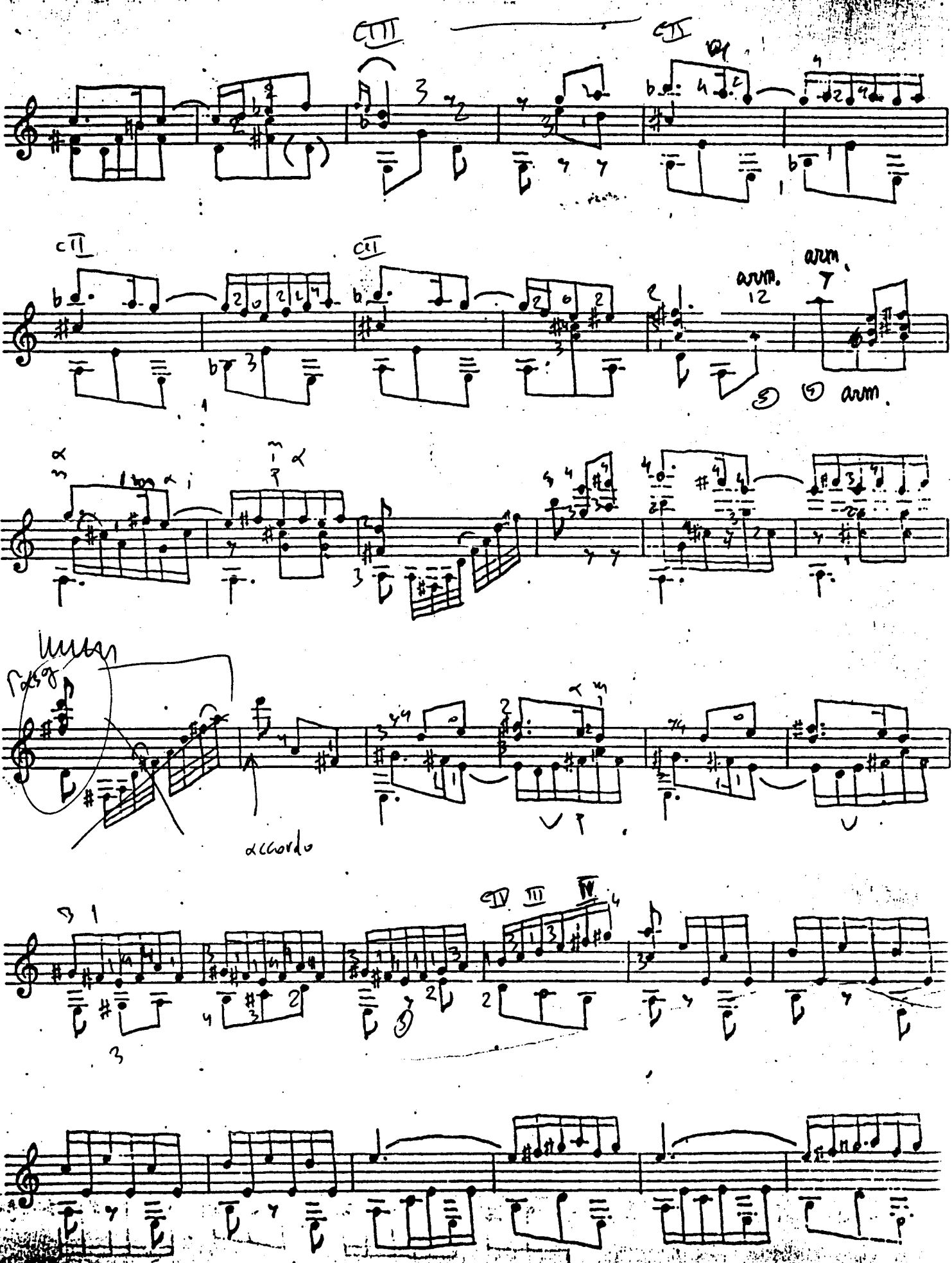
arr. Keigo Fuji

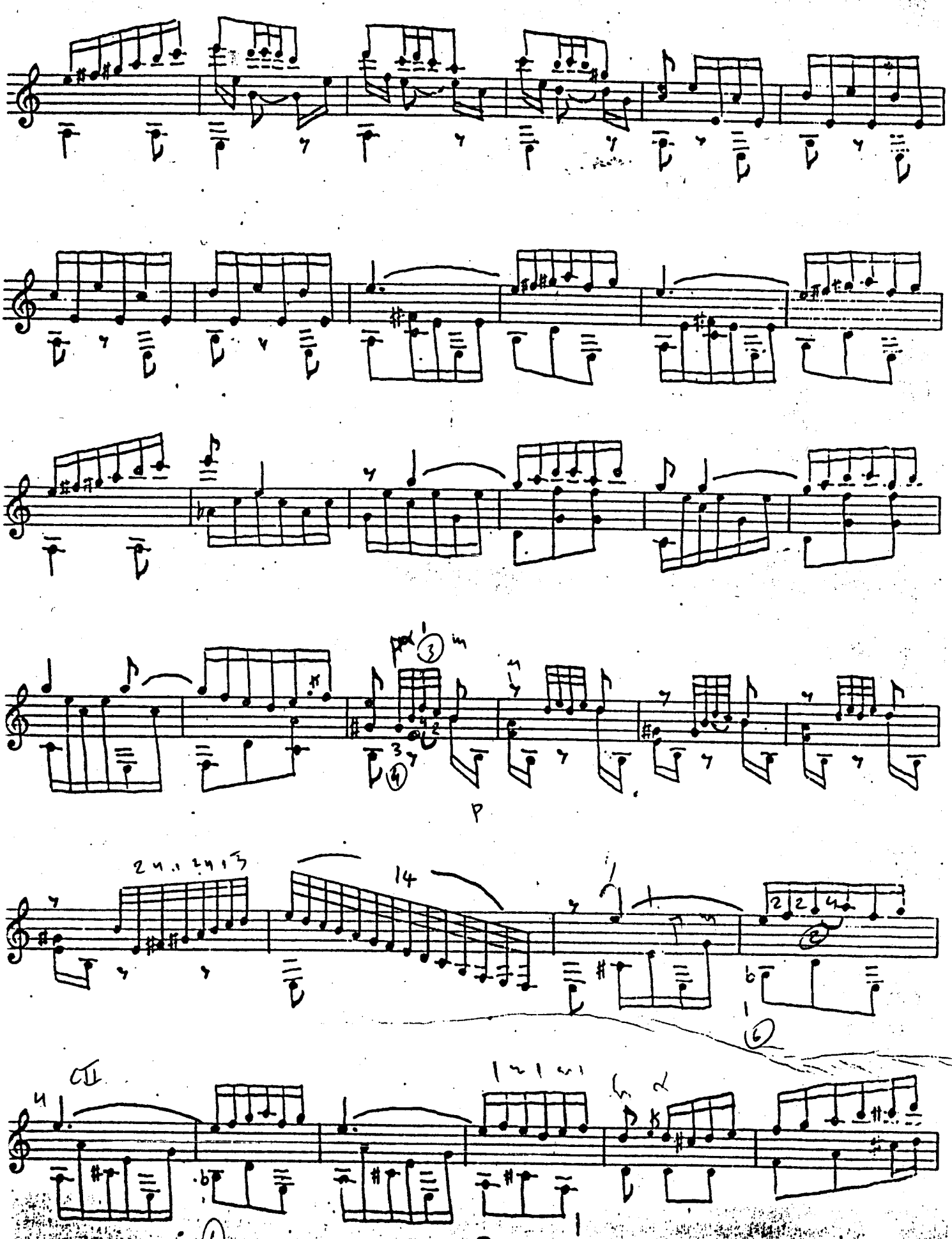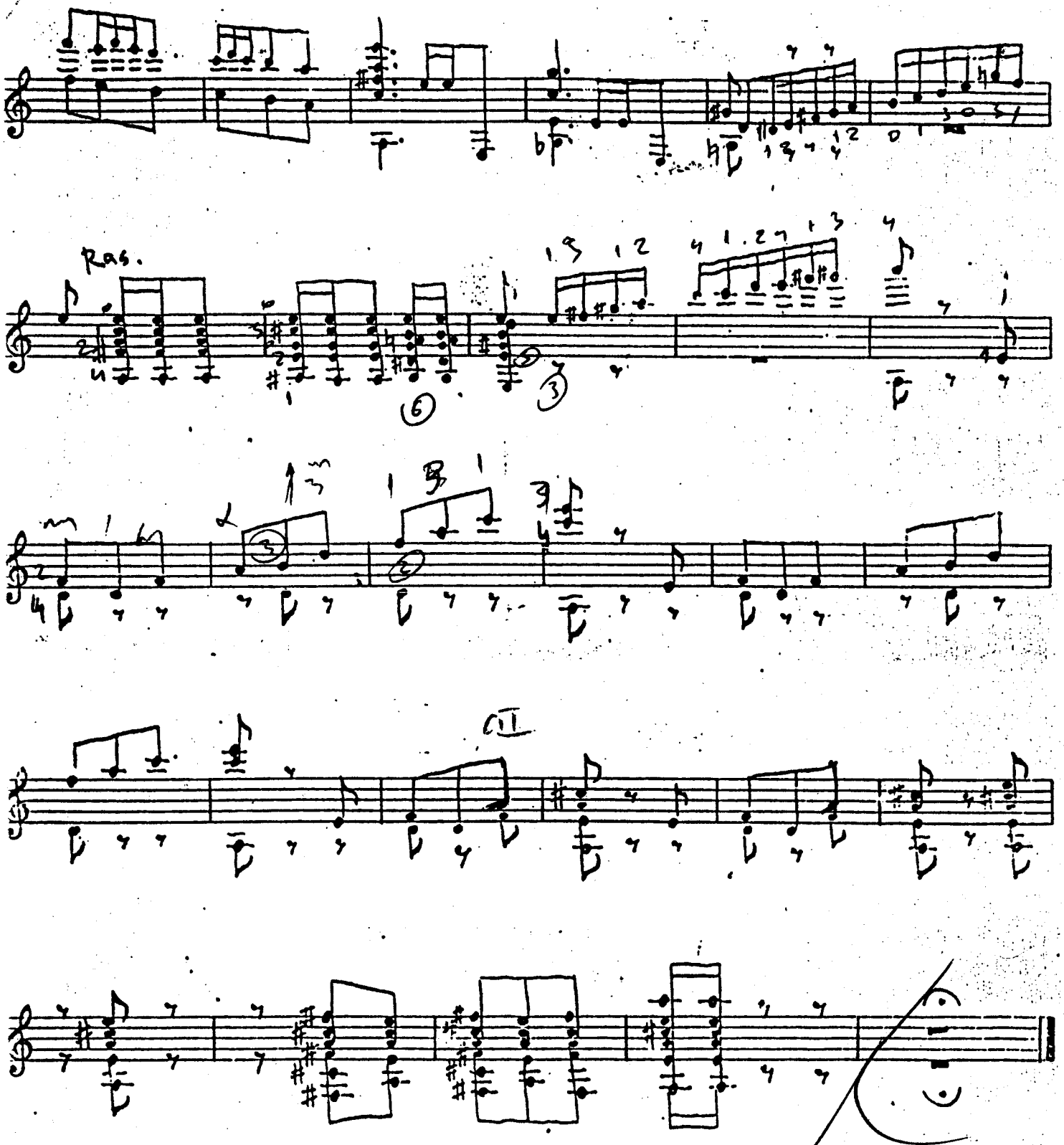









CIII
CII
arm.
accordo
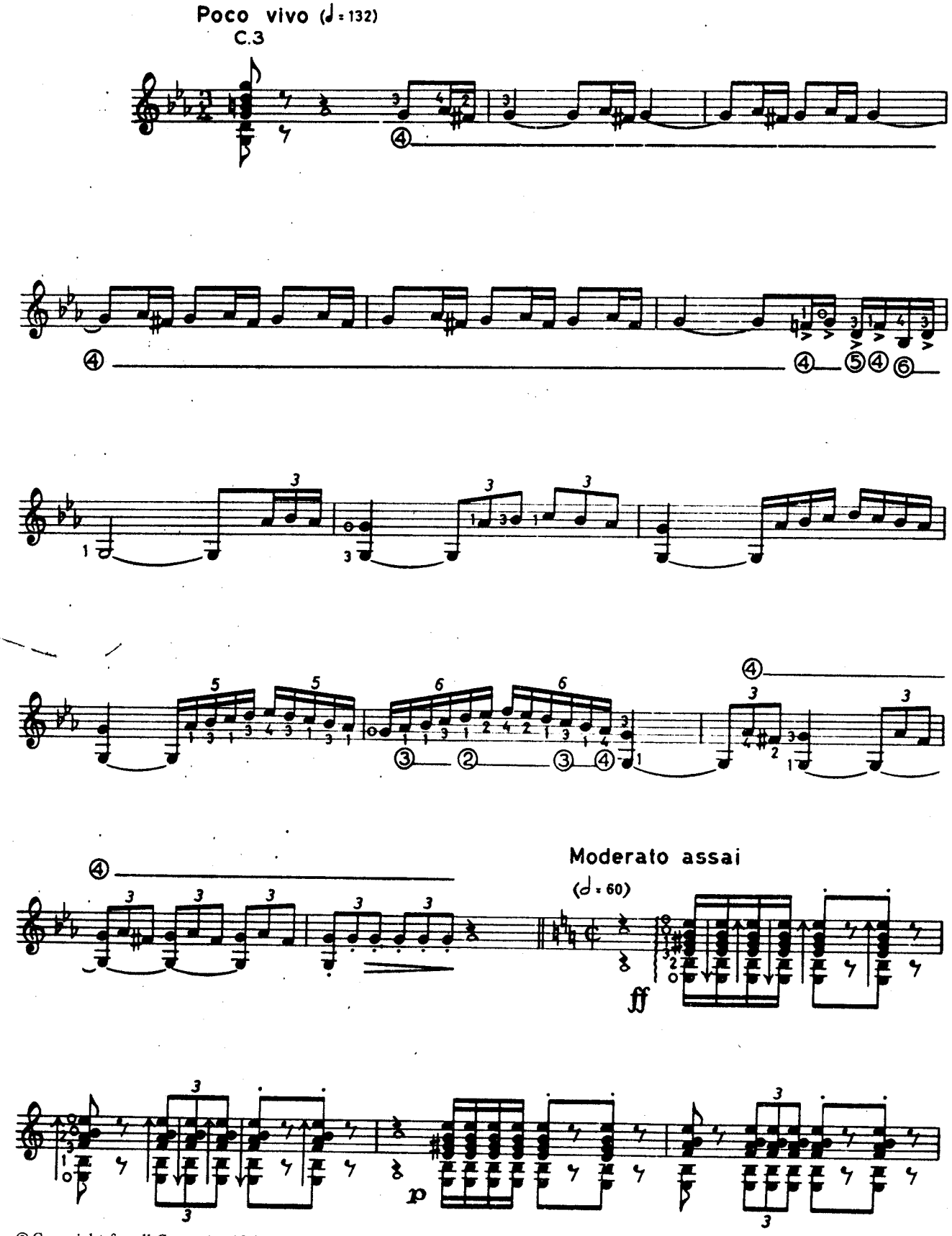



Ras.
CII

DANCE OF THE MILLER

From "The Three Cornered Hat"

Arranged for Guitar by
SIEGFRIED BEHREND
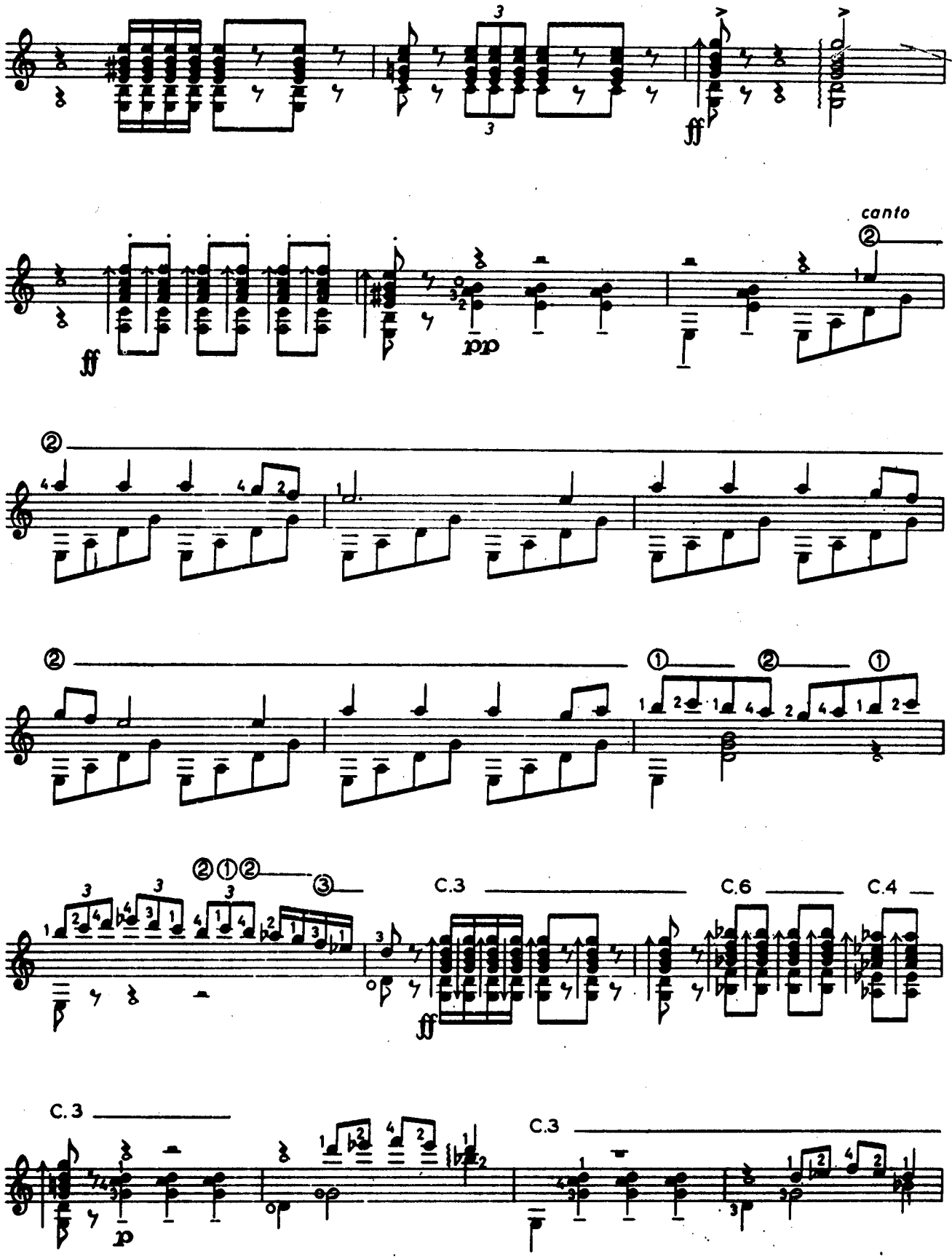
MANUEL DE FALLA

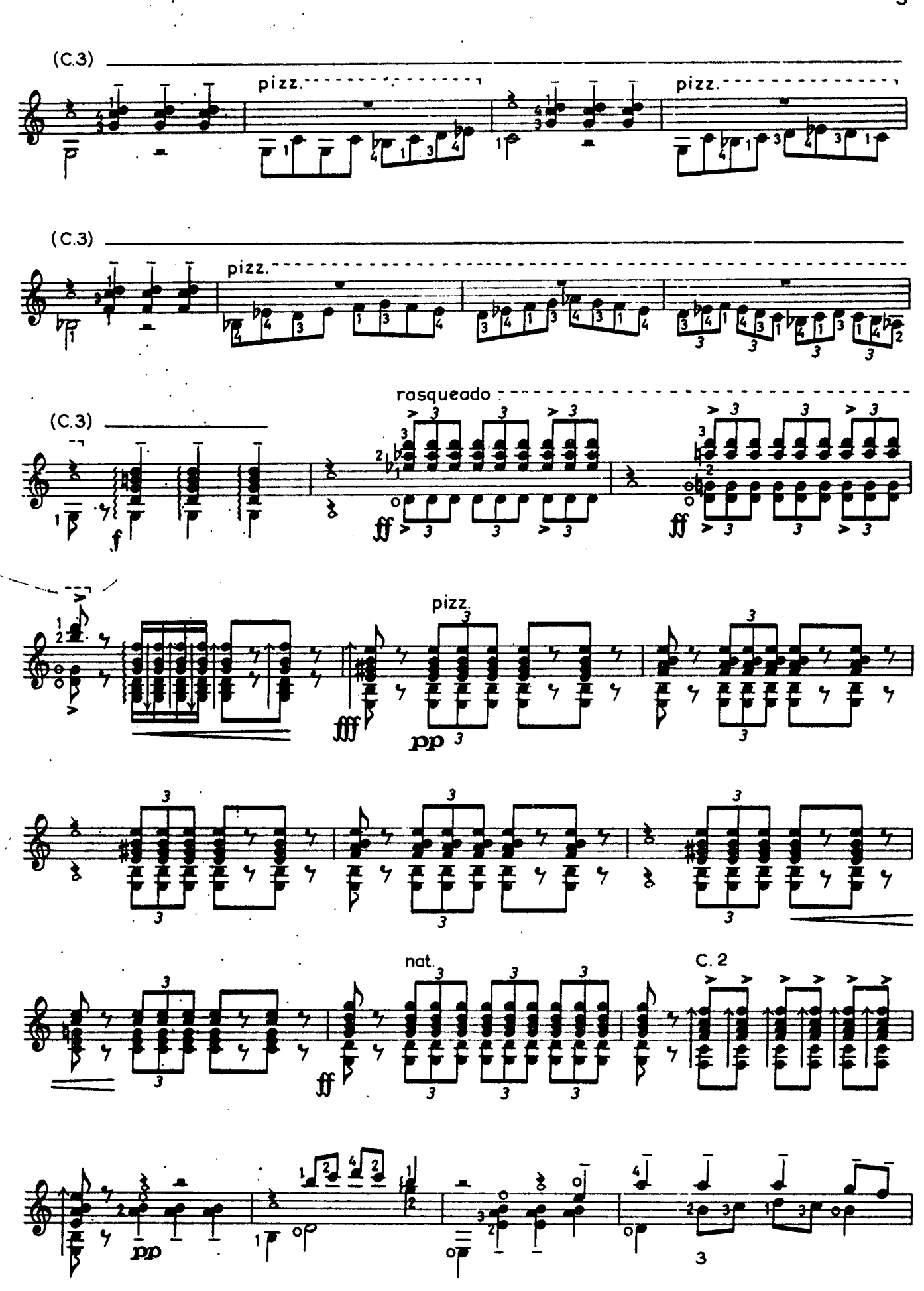


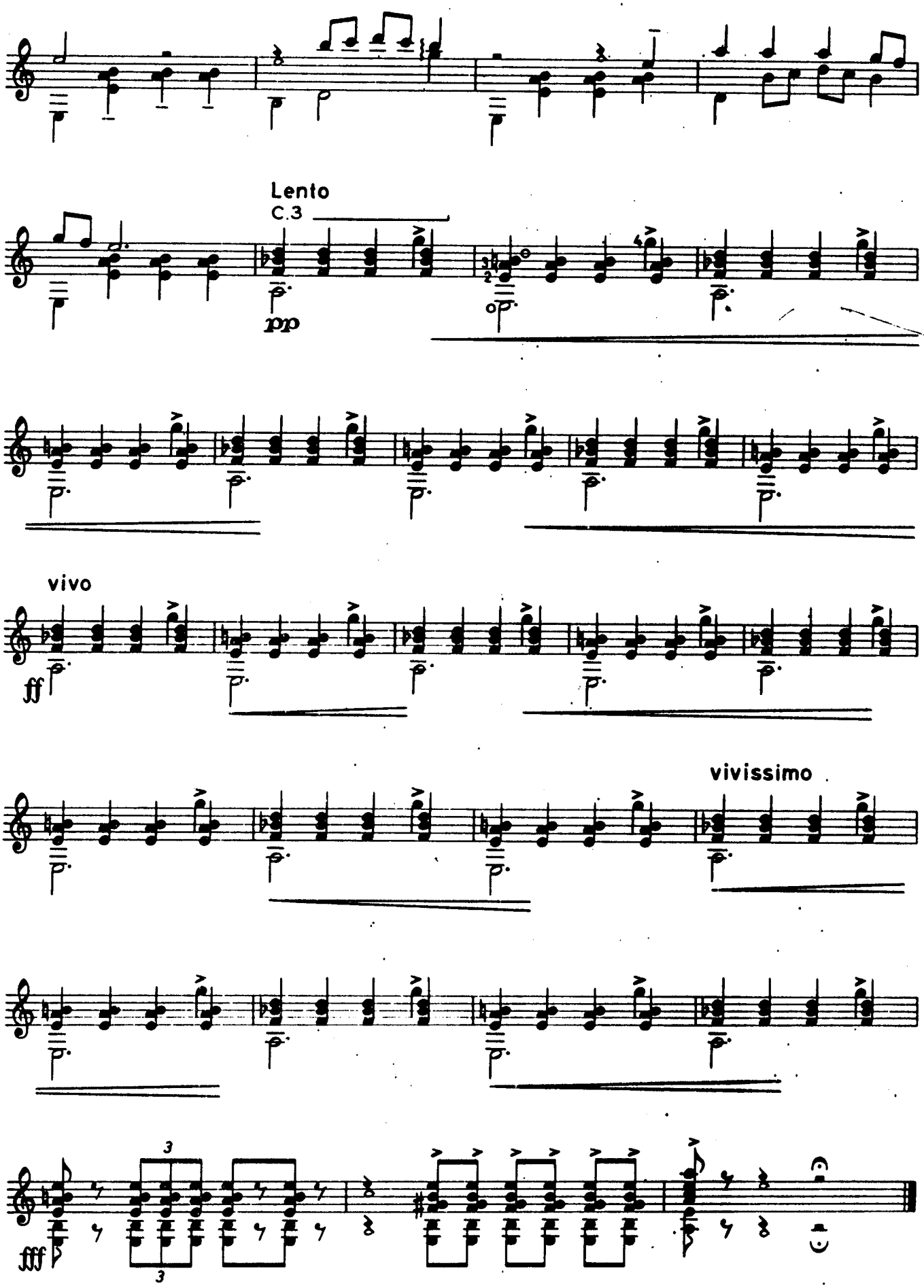
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JWC 1810


ff
canto
pp
C.3
C.6
C.4
C.3
C.3
p


(C.3)
pizz.
pizz.
(C.3)
pizz.
(C.3)
rasqueado
f
ff
ff
fff
pizz.
pp
nat.
C. 2
ff
pp


Lento
C.3
pp
vivo
ff
vivissimo
3
3
fff

Manuel de Falla (1876-1946)

DANZA DEL MOLINERO

(De "El Sombrero de Tres Picos")

Poco,vivo (♩ = 132)

cresc. e accel poco a poco

meno mosso

cresc.

Tempo di Farruca (𝅗𝅥 = 68)

Moderato

Razg.

simile

ff molto ritmico pesante

cresc. molto

marc.

marc. il canto

sfz

pp subito

cresc.

ff

ppsubito

ossia:

arm.

pp

ossia:

ossia:

pp

poco a poco accel.

a tempo

ff pesante

f

ossia:

ossia:

p *subito*
tid...

III

I
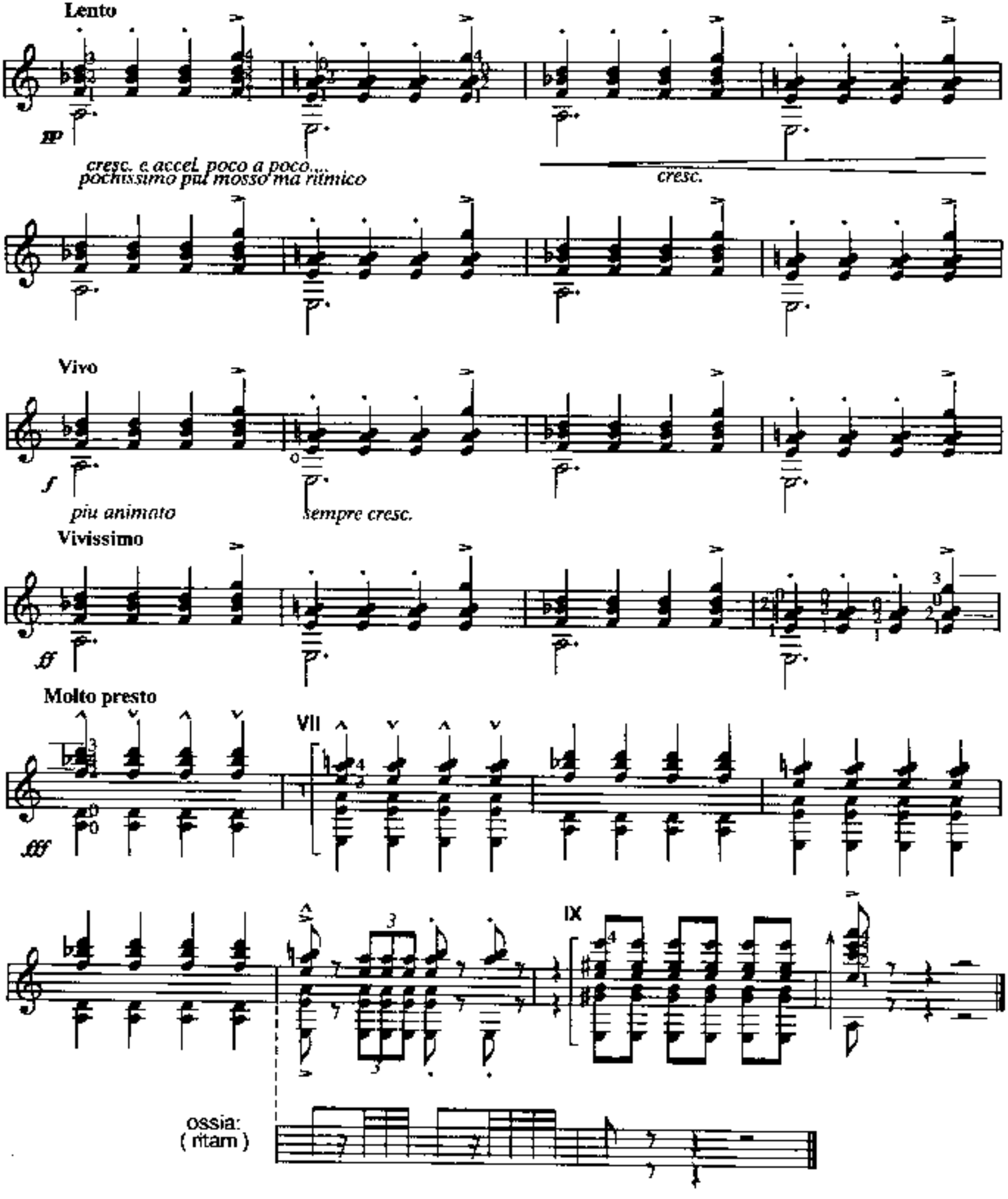
p

ossia:

III

ossia:

poco a poco rall.


Lento
pp
cresc. e accel. poco a poco...
pochissimo piu' mosso ma ritmico
cresc.
Vivo
f
piu animato
sempre cresc.
Vivissimo
ff
Molto presto
fff
VII
IX
ossia:
(ritam)

Danza del Molinero

Poco vivo (♩= 132)

Manuel de Falla

C.3

Moderato assai
(♩ = 60)

ff

p

ff

ff

pp

canto

pizz.

pizz.

C.3

C.6

C.4

C.3

C.3

(C.3)

(C.3)

pizz.

(C.3)

rasgueado

pizz.

nat.

C.2

Lento

C.3

pp

vivo

ff

vivissimo
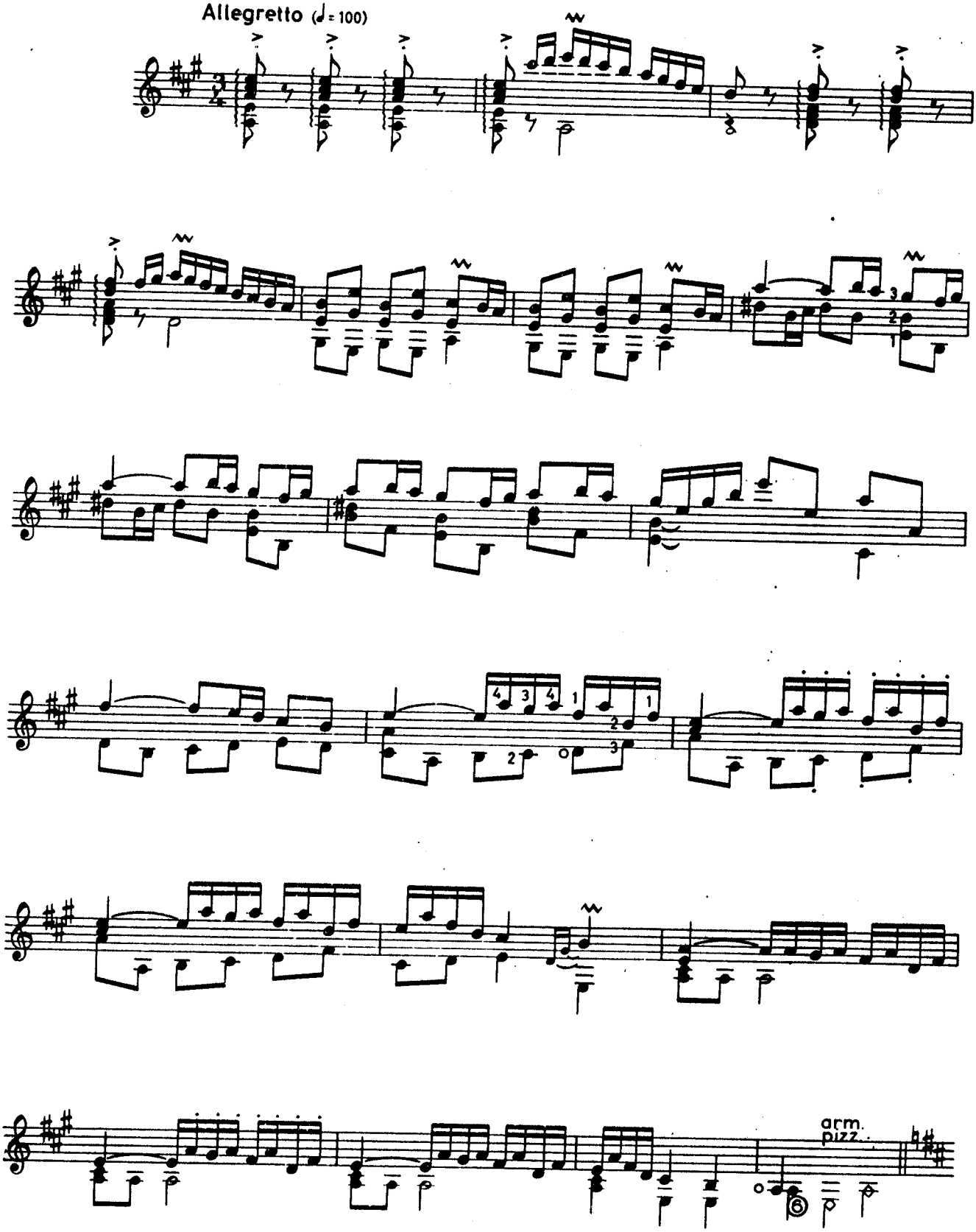
fff

DANCE OF THE CORREGIDOR

From "The Three Cornered Hat"

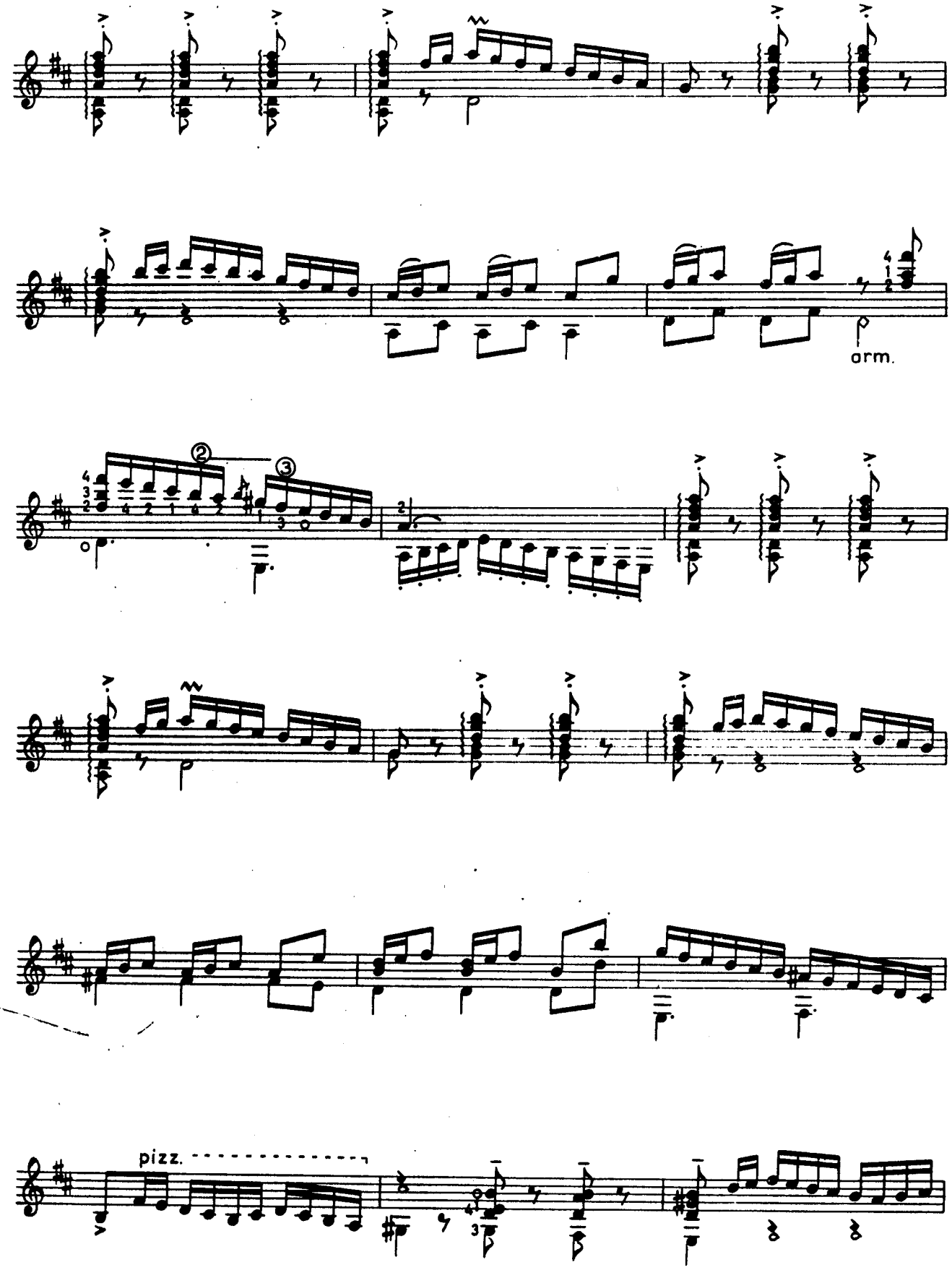
Arranged for Guitar by
SIEGFRIED BEHREND
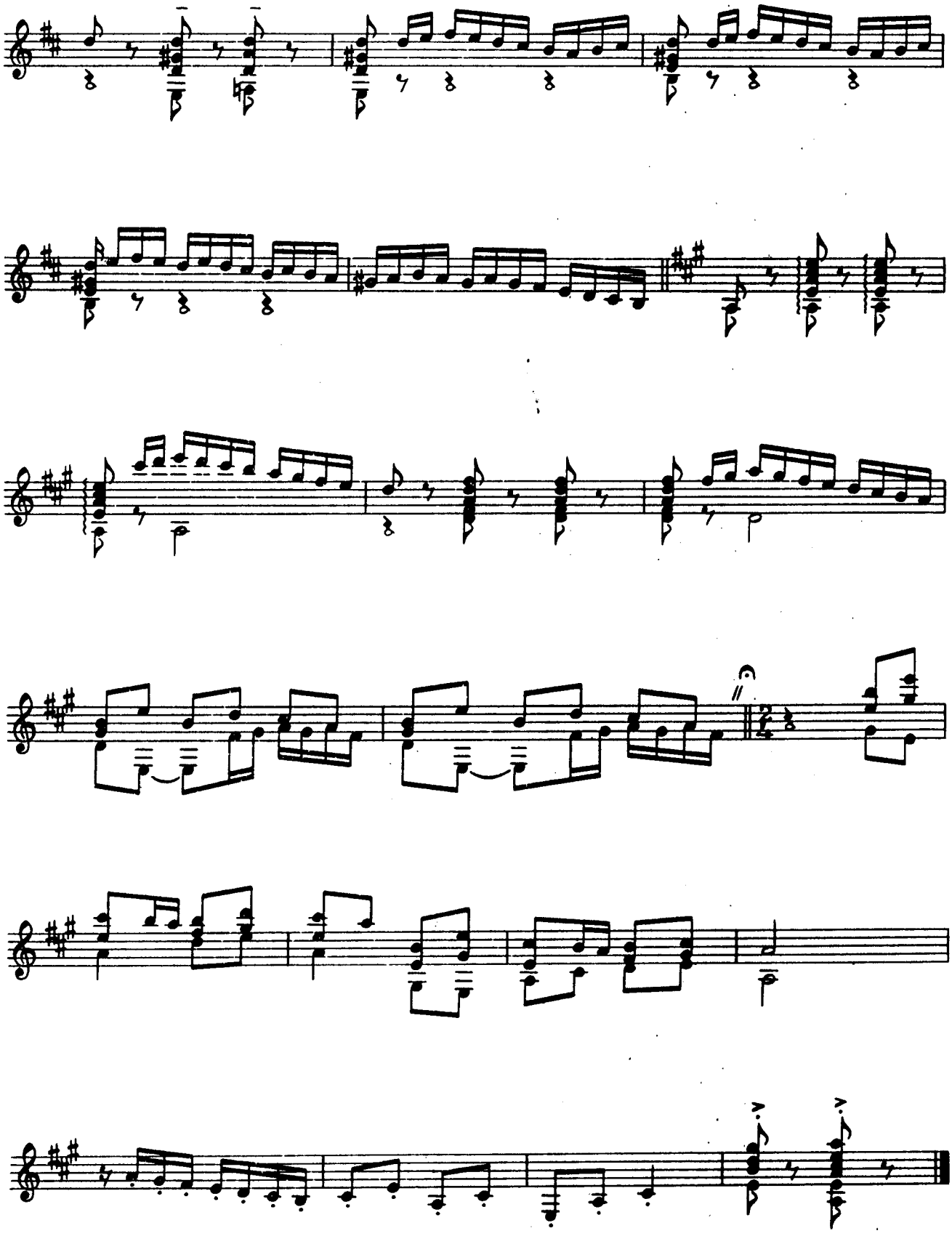
MANUEL DE FALLA



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arm.
pizz.



ПЬЕСА

Ц. ФРАНК
(1822-1890)
Переложение А. Сеговии
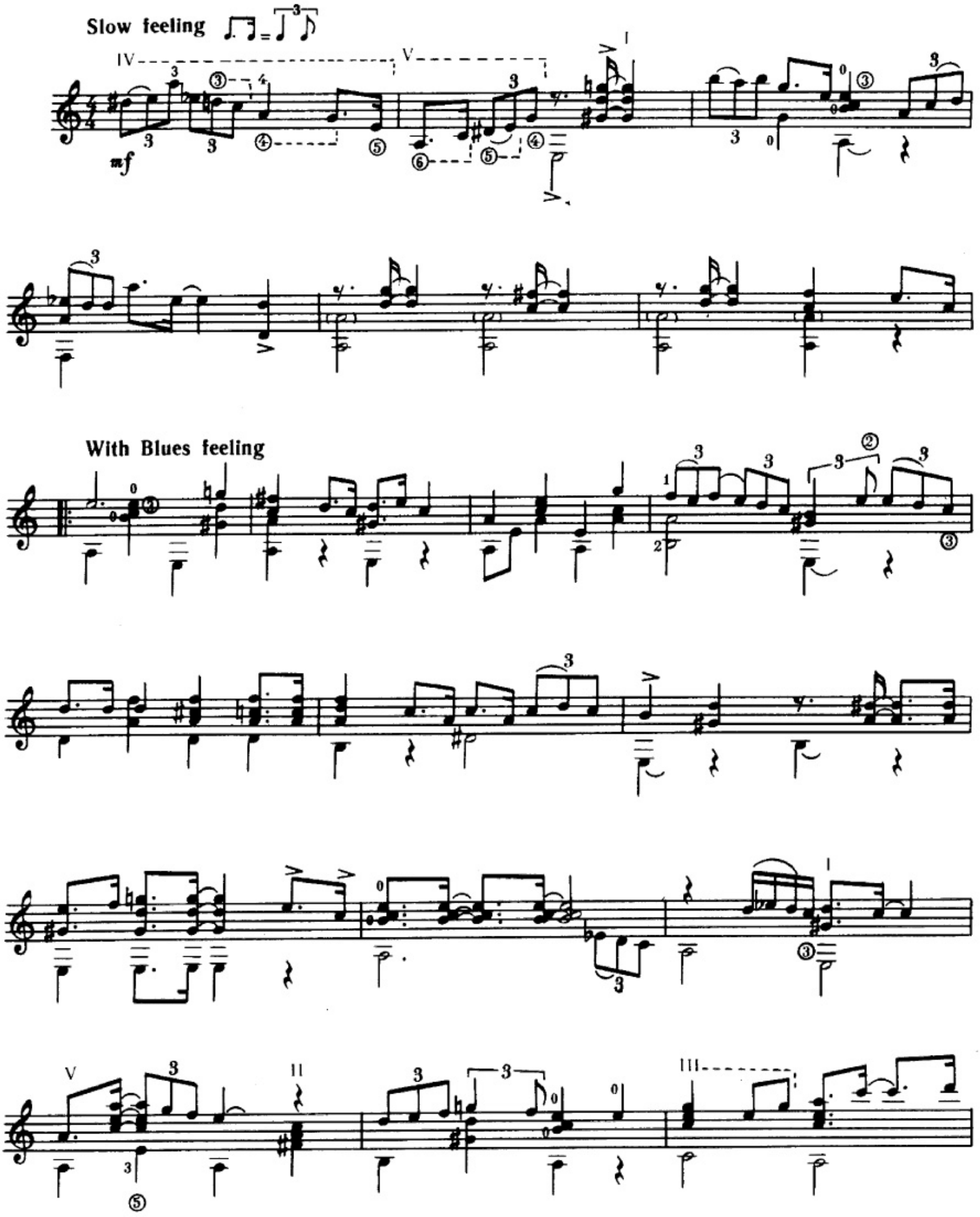
Quasi lento [Медленно]

Літній ритм

Летний ритм

Д. Гершвін

Д. Гершвин



vibr.

f
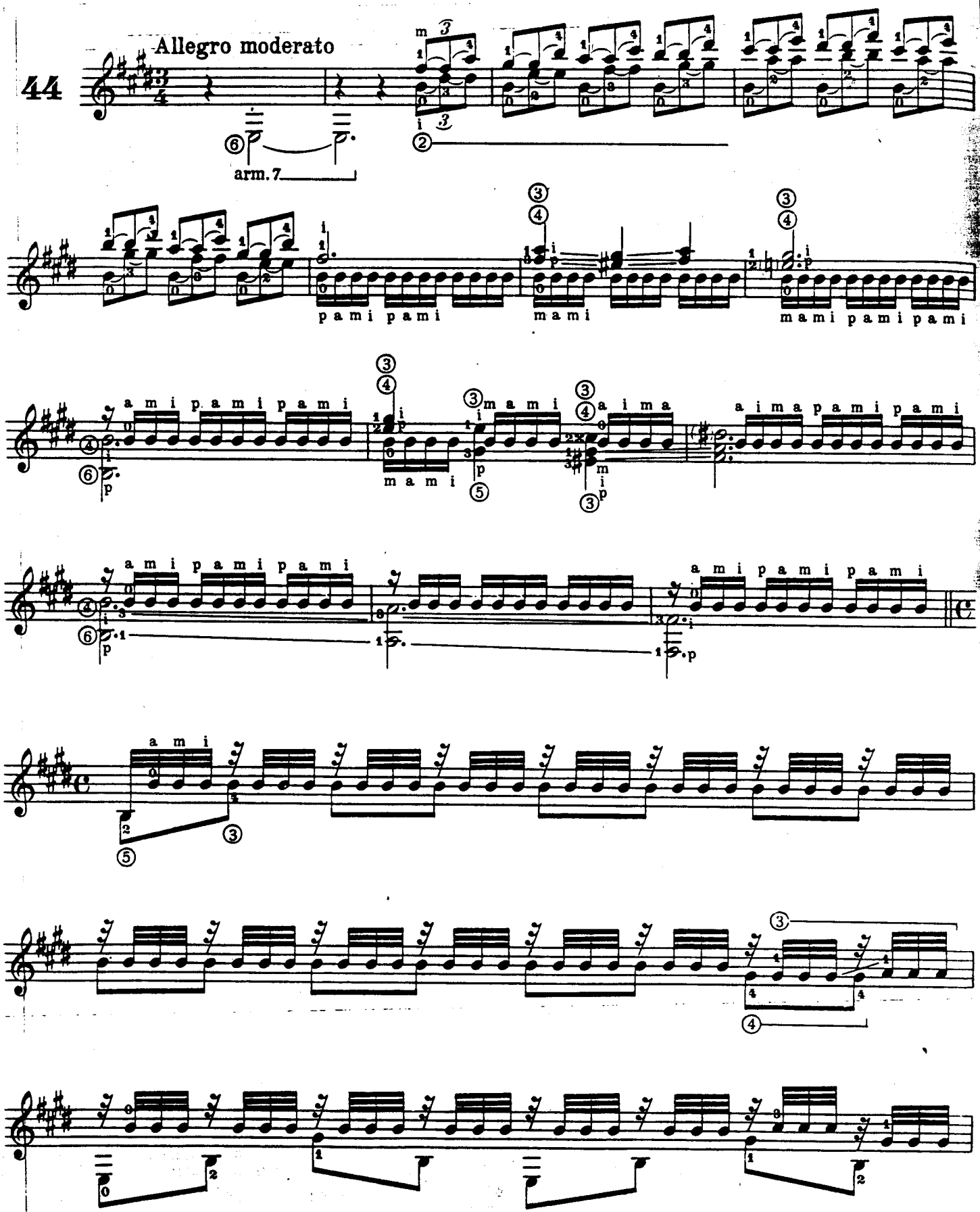
mf

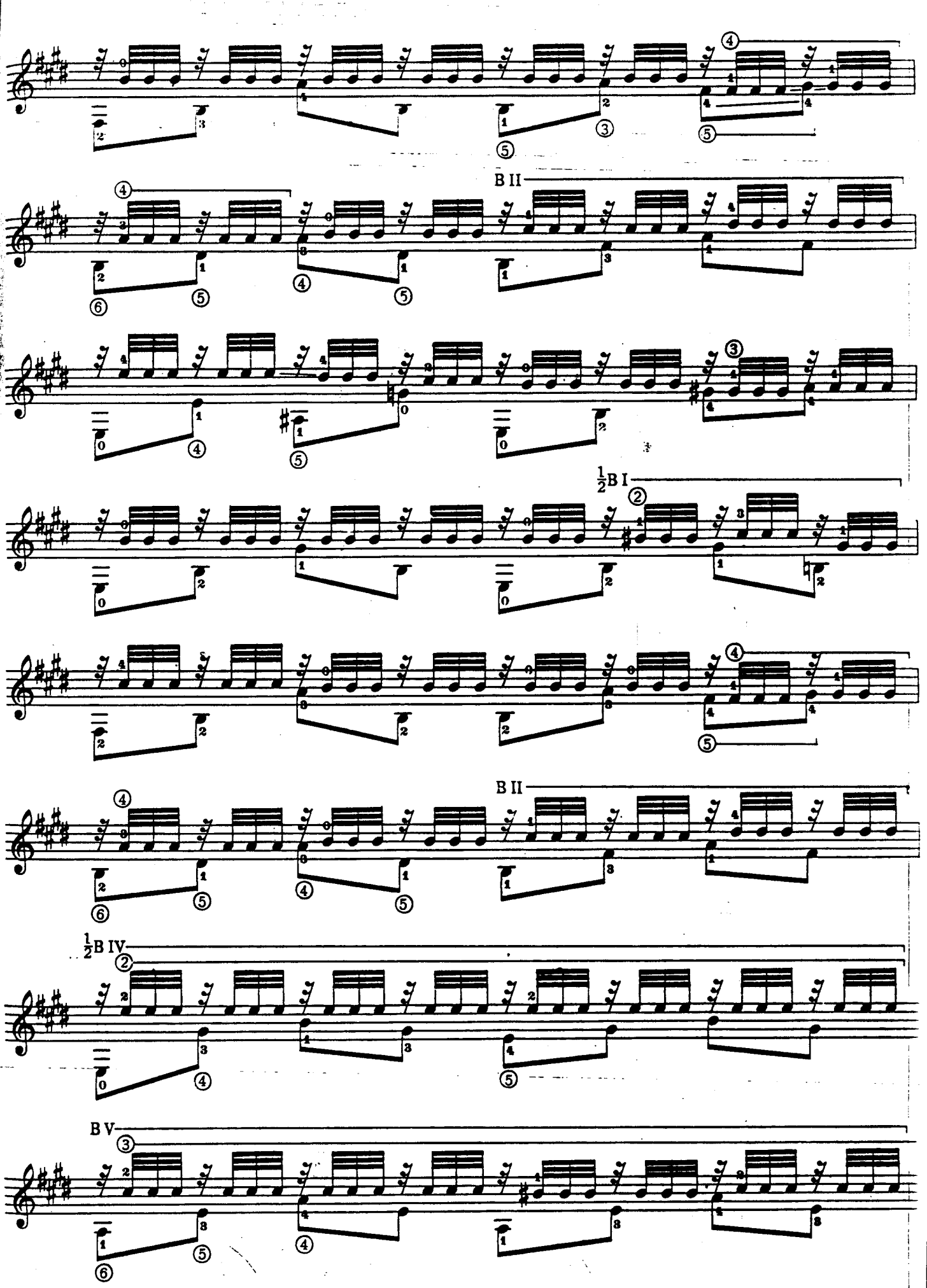
f

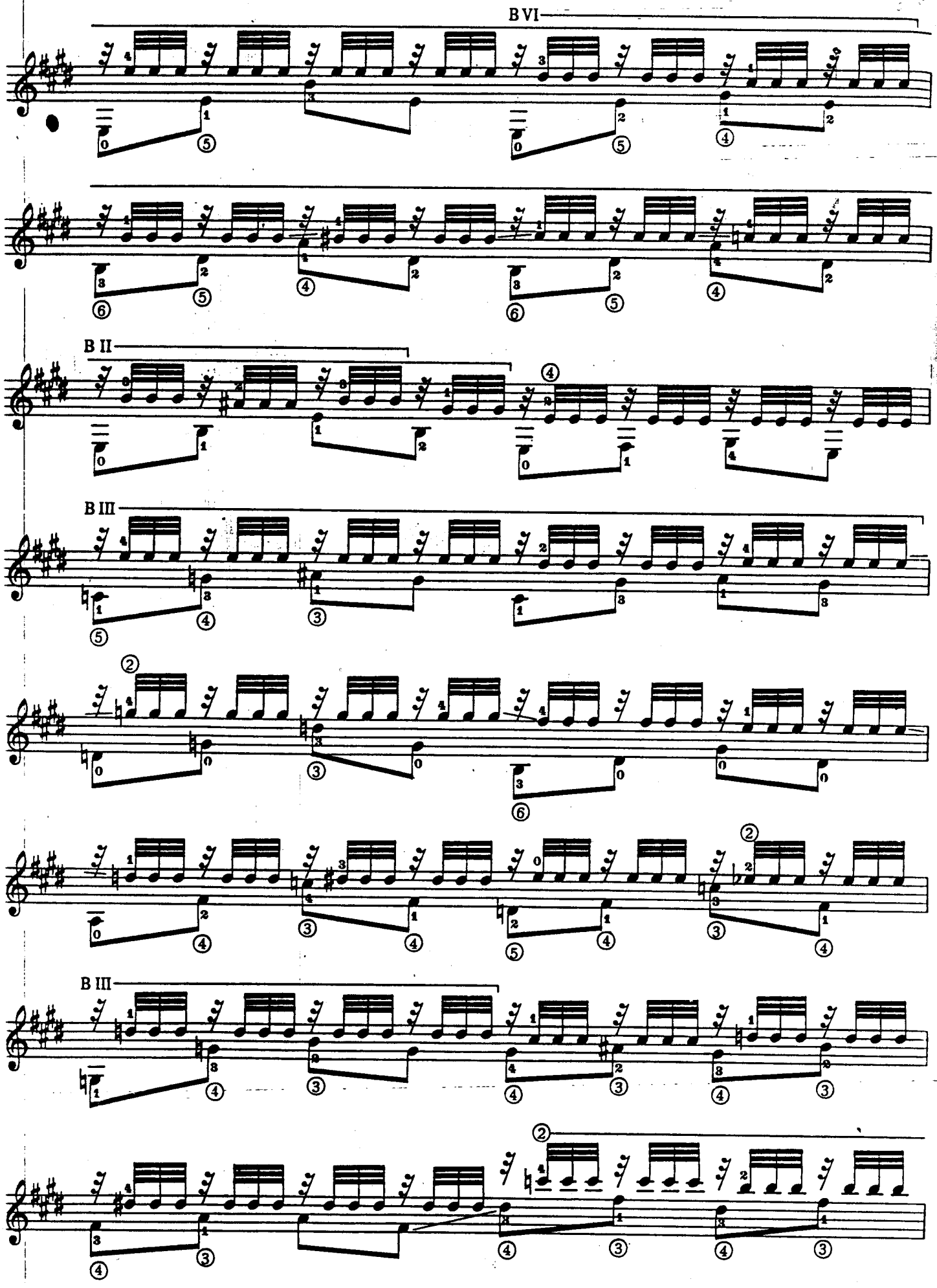
Fl.12

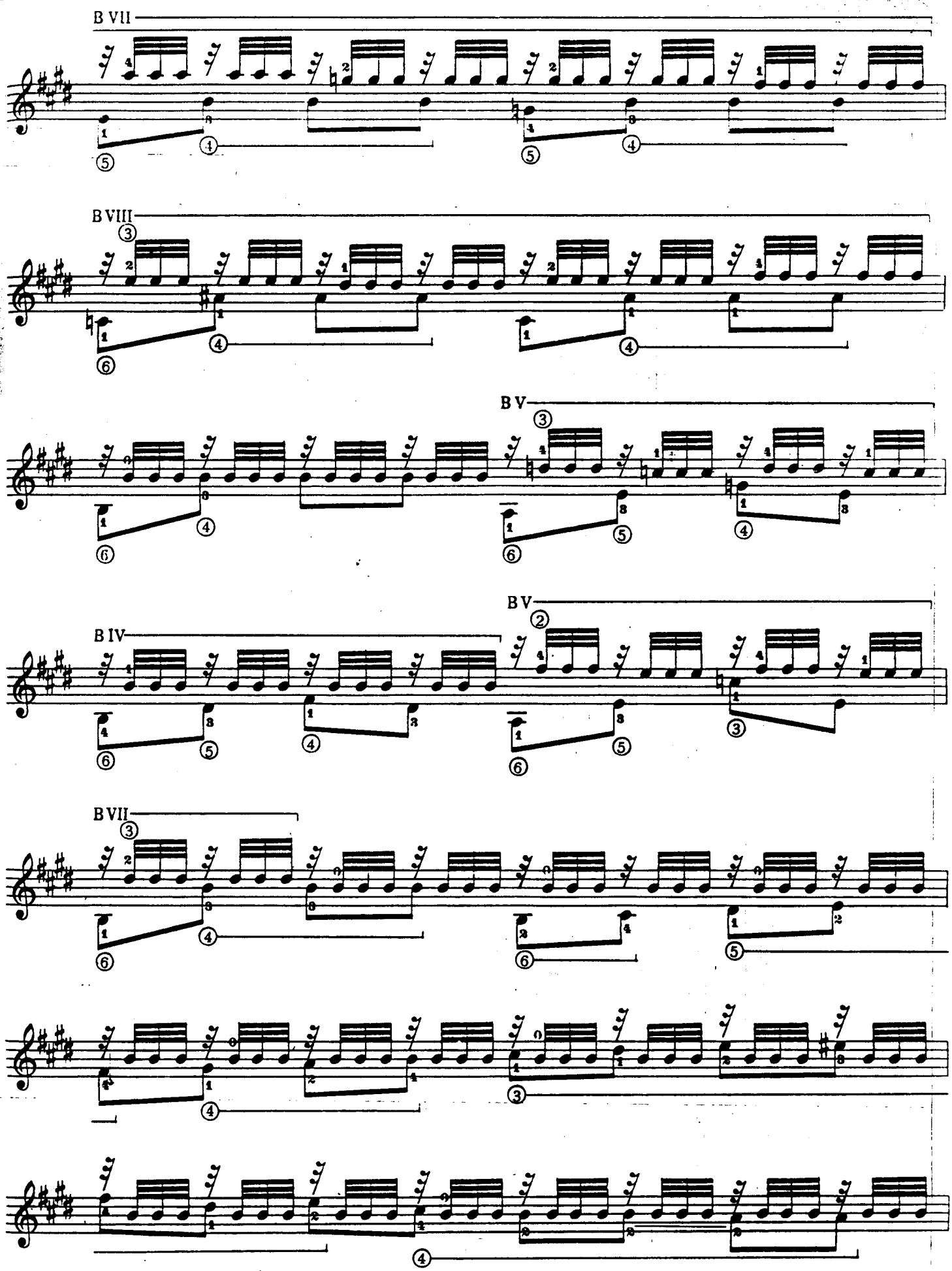
L. Gottschalk

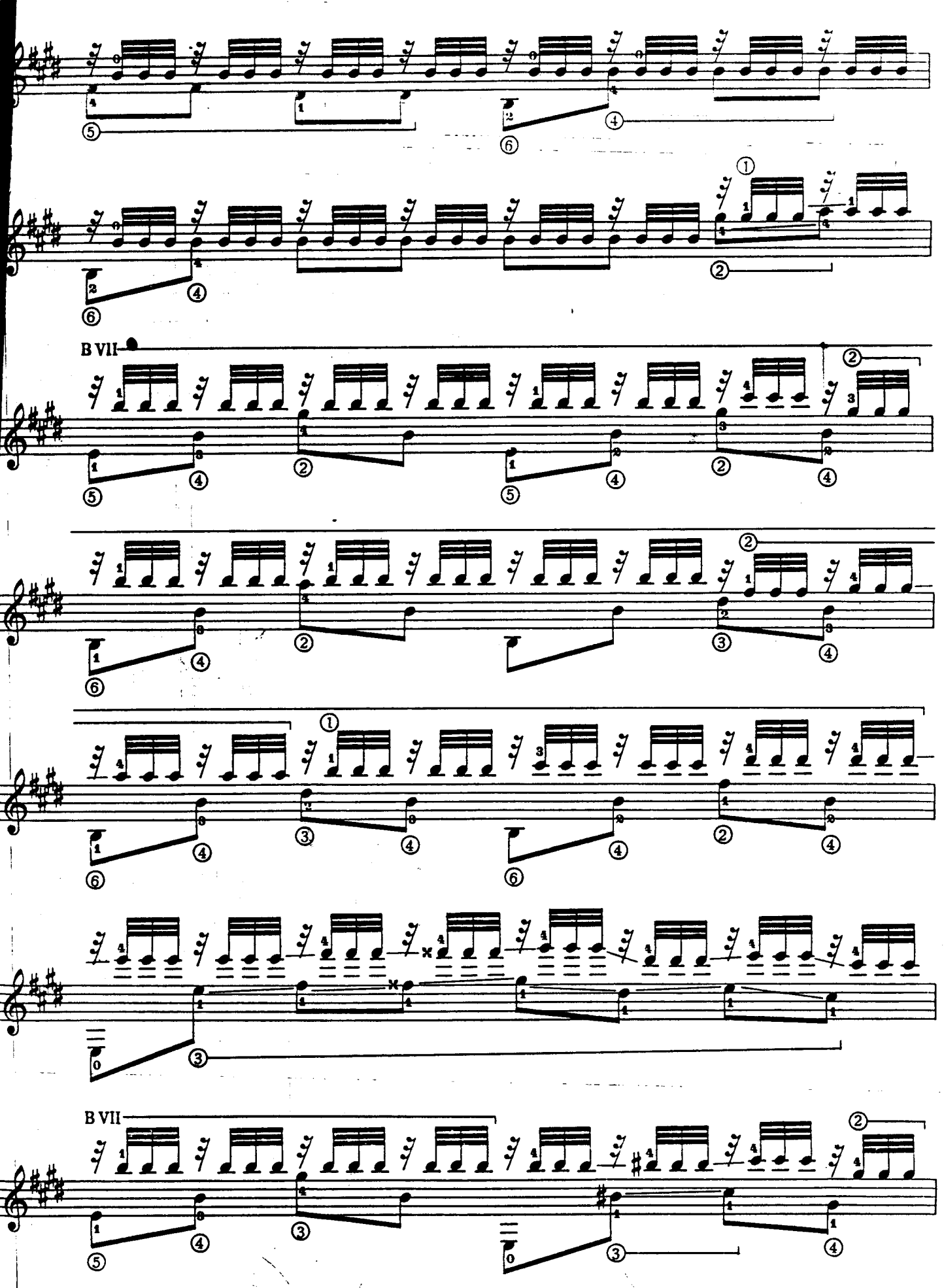
GRAN TREMOLO op. 58

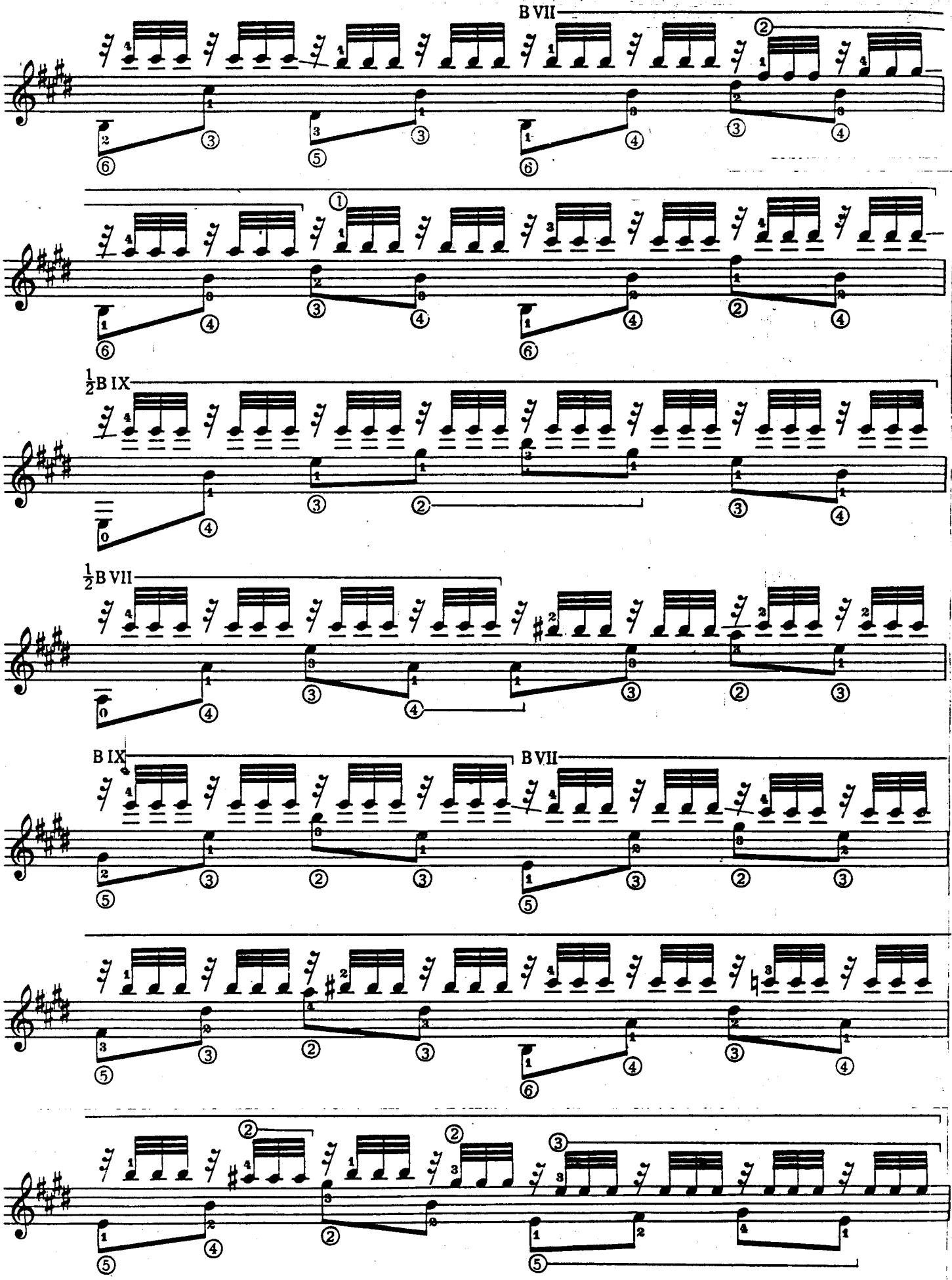


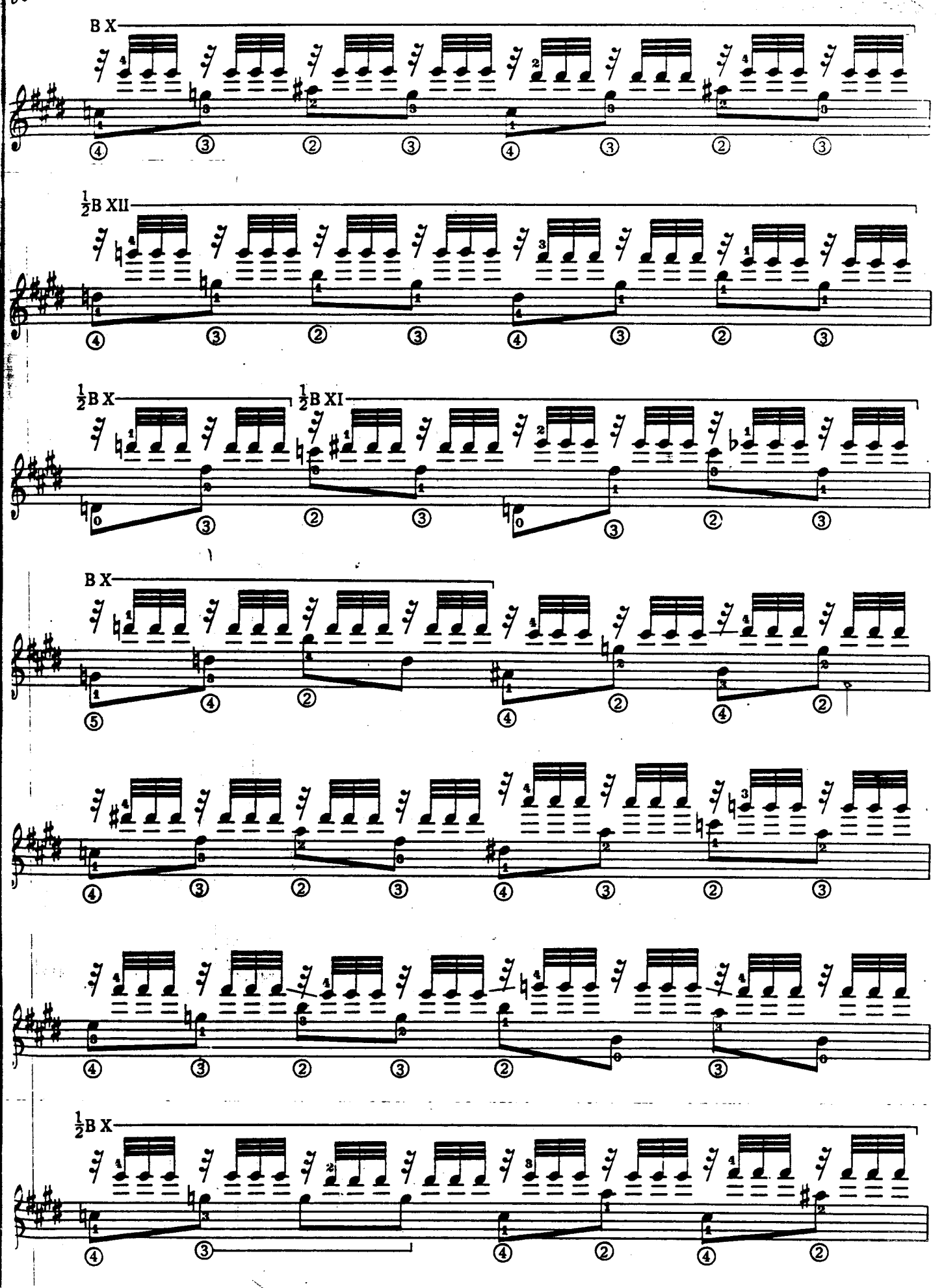

B II
B II
½B I
B II
½B IV
B V

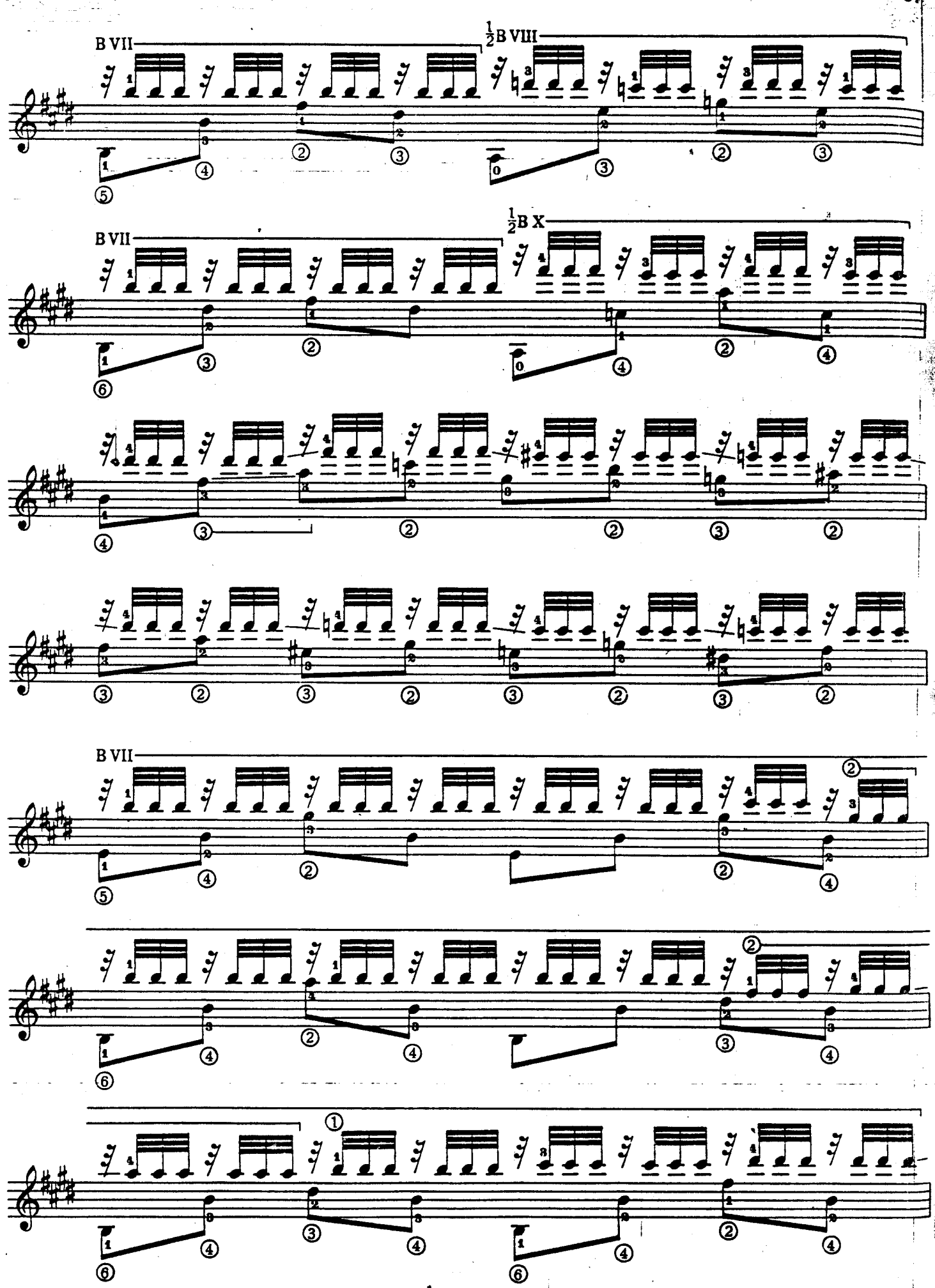

B VI
B II
B III
B III

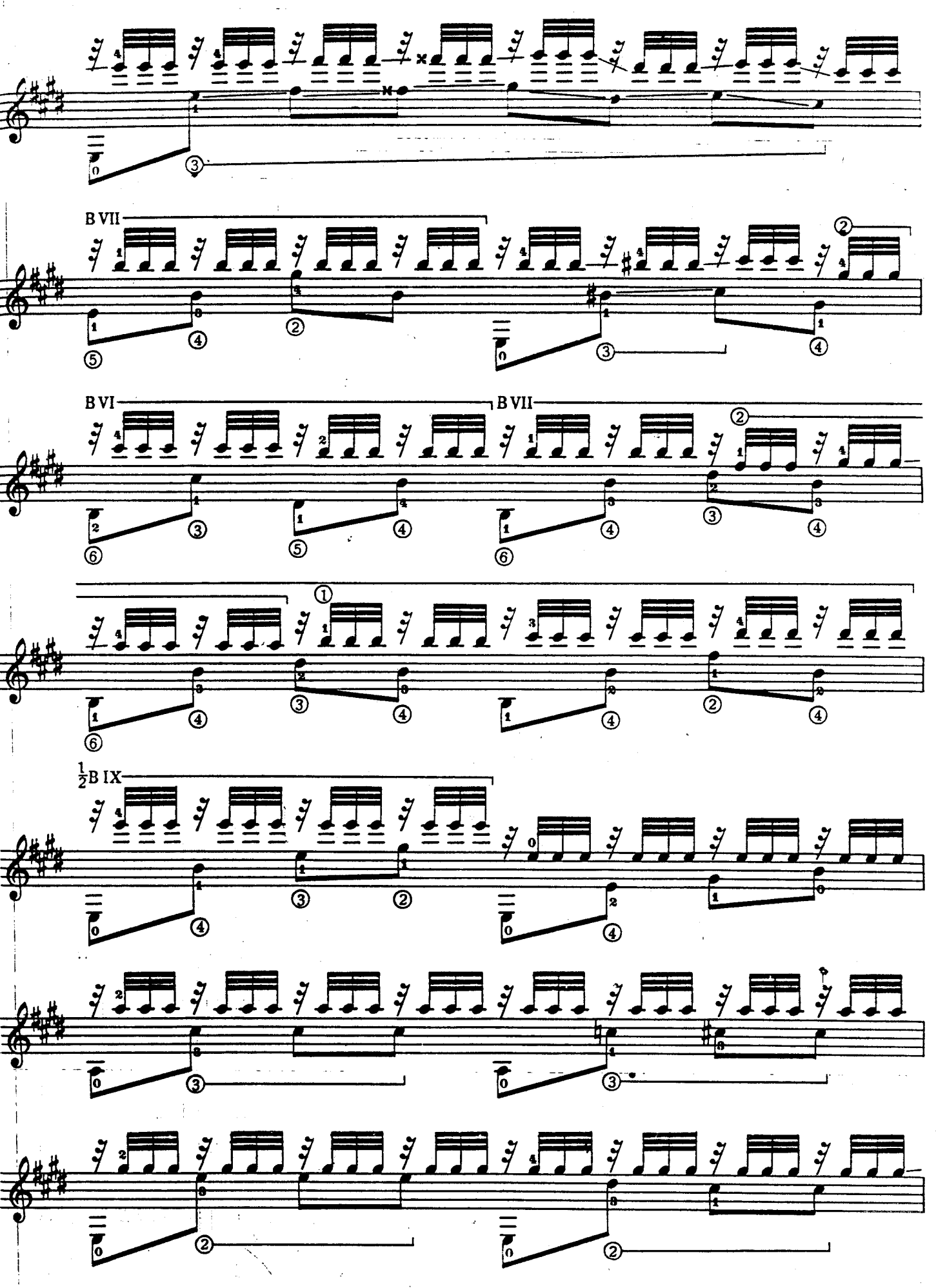

B VII
B VIII
B V
B V
B IV
B VII

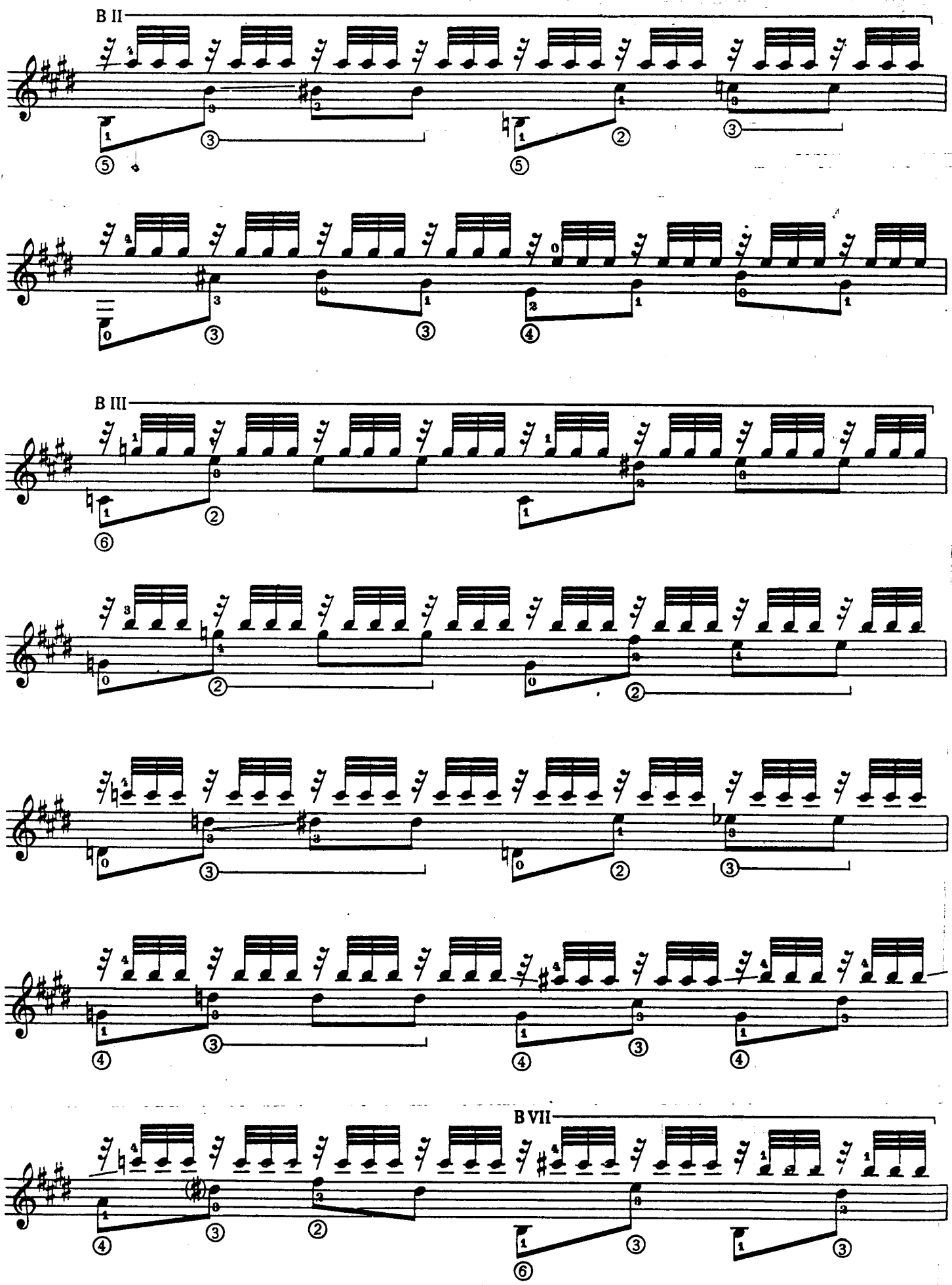

B VII
B VII

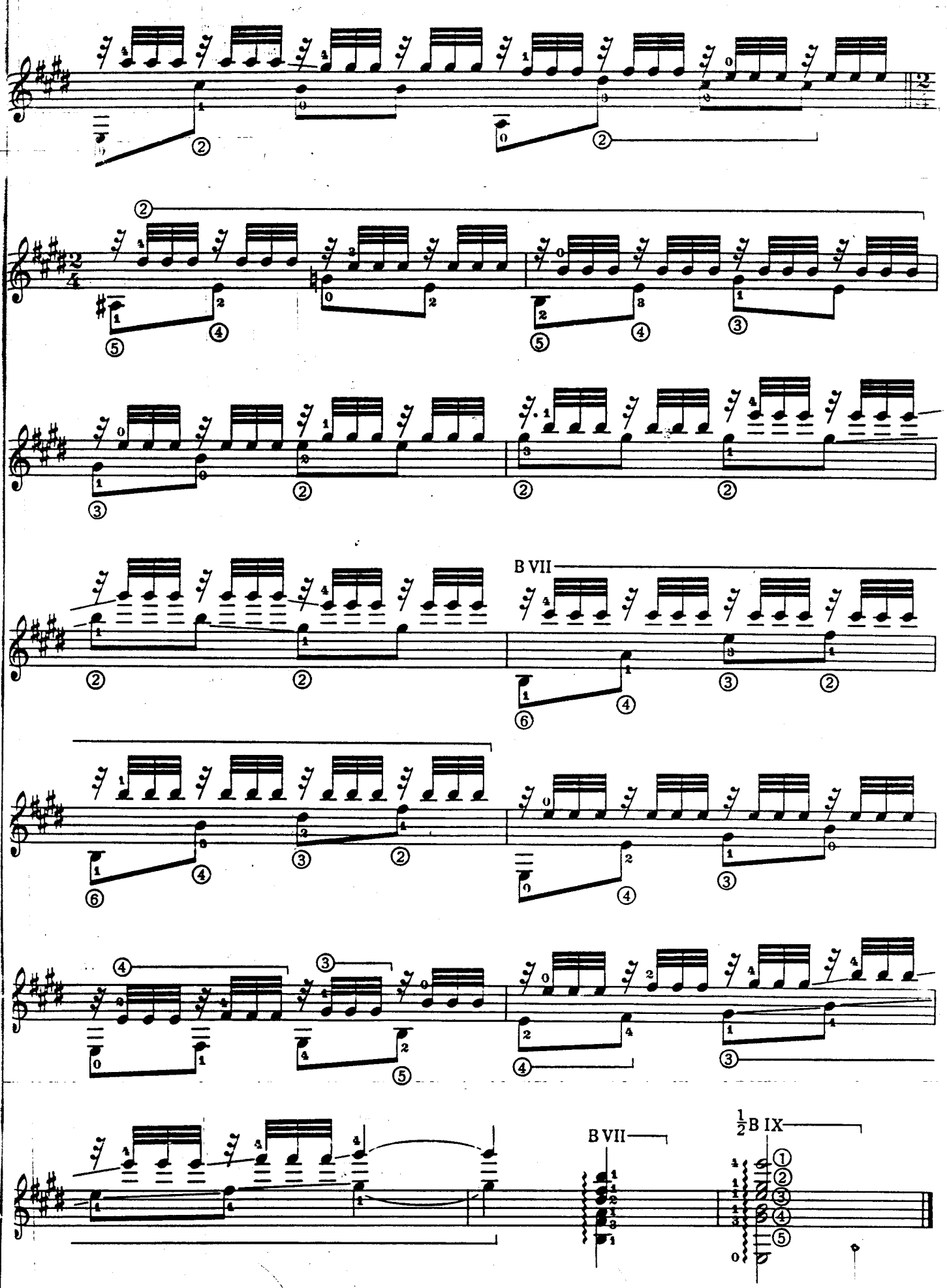

B VII
½B IX
½B VII
B IX
B VII


B X
½B XII
½B X
½B XI
B X
½B X


B VII
½B VIII
B VII
½B X
B VII


B VII
B VI
B VII
½B IX


B II
B III
B VII


B VII
B VII
½B IX

MINUETO
NO. 1

ENRIQUE GRANADOS

Allegro

⑤ = G
⑥ = D

CV - - - ¬ ¢VII - - - - - ¬

ff *p* *p*

CVII

fp

Allegro

p *p*

⑤ - - - - - - - - - - - - -

cresc.

ff

CX - - - - - - - - - - -

f

Andante

CX

Allegro

ff

p

CIII

cresc.

CV

CII

p

Poco andante

¢V

CVII

CIII

cantabile

dim. e poco rit.

Piu mosso

CV

rit.

A tempo

Tempo I

ff

fp

Andante

p

Allegro

p

cresc.

ff

f

Andante

ff

Allegro

p

ff

p

ZARABANDA

NO. 3

ENRIQUE GRANADOS

Energico

⑥ = D

CII

¢II

¢VII

rit. e dim.

⑧

A tempo

CII

¢II

¢II

¢VII

fp

fp

rit. un poco

A tempo

p *cantabile*

(2-3-2)

tr

CII

tr

CII

dim. e rit.

Energico

f

f

f

p

f *p*

rit. e dim.

A tempo

p

f

fp

ril. un poco

A tempo

p

cresc.

f

Meno mosso

p *cantabile*

tr

tr

dim. e rit.

Allegro maestoso

¢II

a

m

ff

sempre piu allegro e cresc.

⑤

mp

¢II

ff

¢VII

fff

VILLANESCA
NO. 4

ENRIQUE GRANADOS

harm. 22

⑤ = G
⑥ = D

f

¢VII

¢V

¢VII

harm. 22

mf

harm. 22

poco a poco cresc.

¢V

¢X

ff

harm. 22

Andante espress.

a tempo

rit.

harm. 22

¢III

harm. 22

Andante espress.

A tempo

rit.

(CIII)

¢III

(CIII)

CV

¢VI

CVIII

¢VI

(CVII)

CVIII

CVI

CVIII

¢X

¢III

CIII
CI
CI
(2-4)
tr
rit.
CVIII
CVI
(CVI)
CX
CIII
(CIII)
CIII
CI
cresc.
poco dim.
harm. 12
(2-4)
tr
rit.
mp
harm. 22
harm. 22

ff

mf

Andante espress.

rit.

A tempo

harm. 22

harm. 22

Andante espress.

a tempo

harm. 22

rit.

harm. 7

rit. molto e dim.
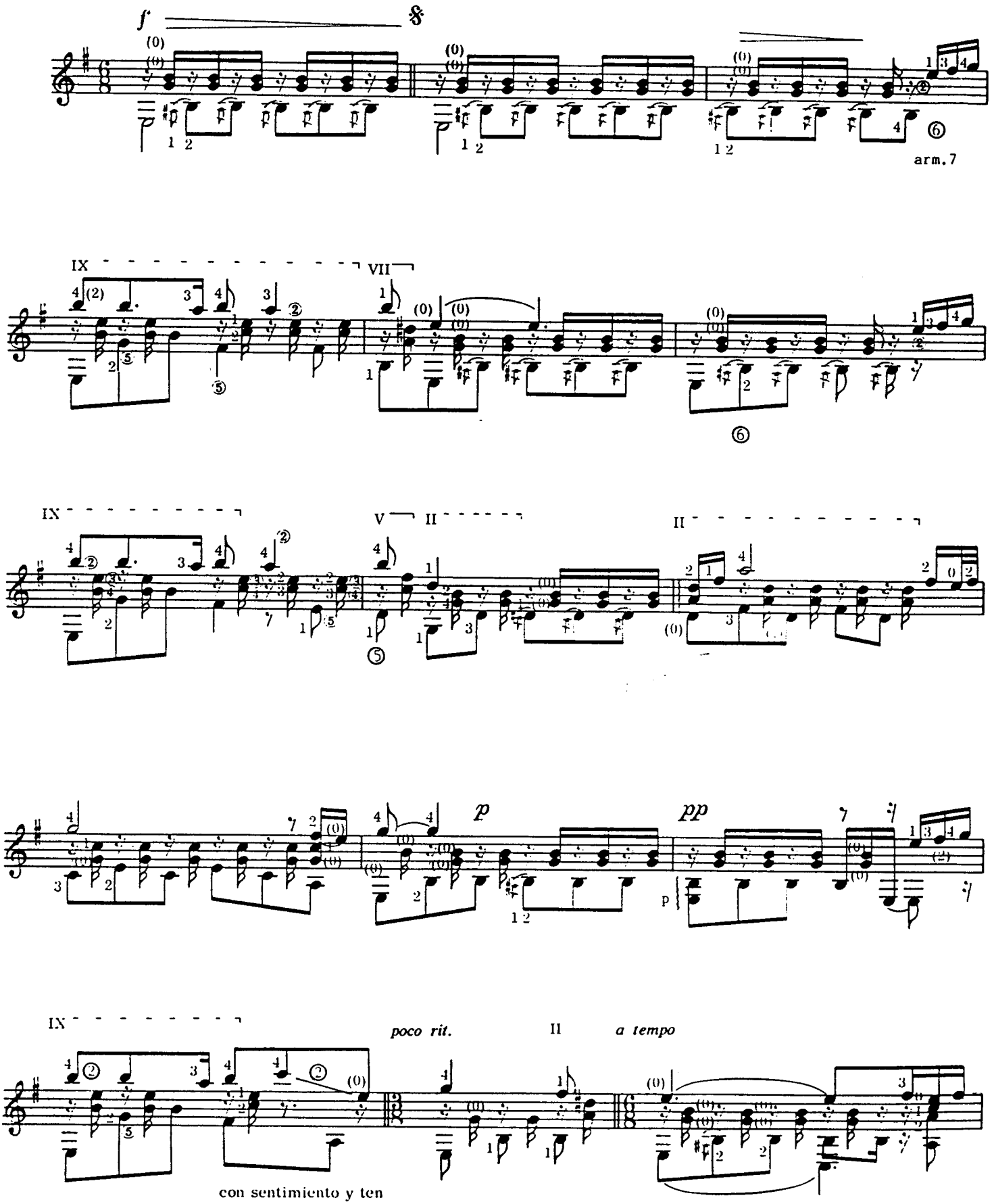
pp

Danza Española No.5

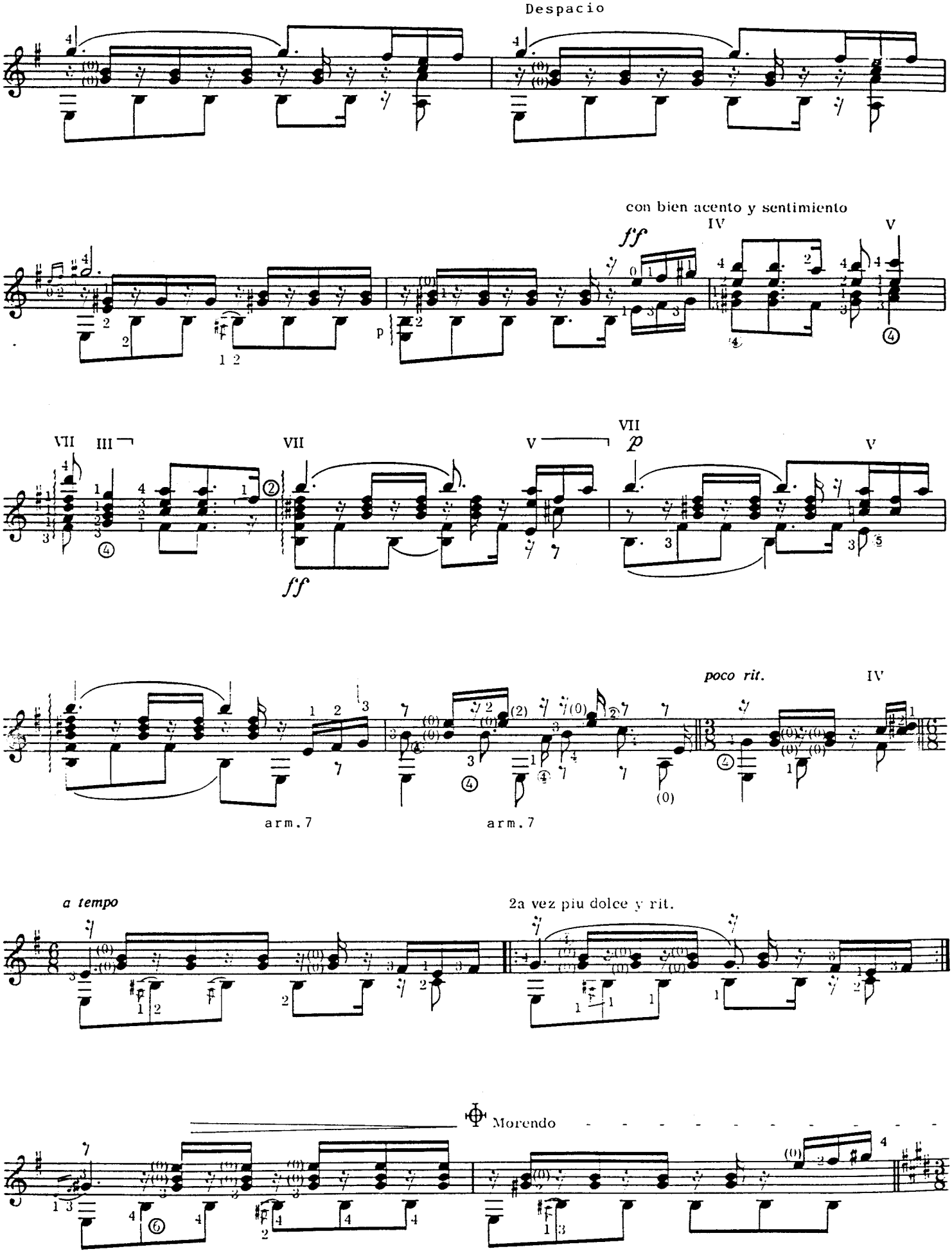
Transcribed by
Celedonio Romero

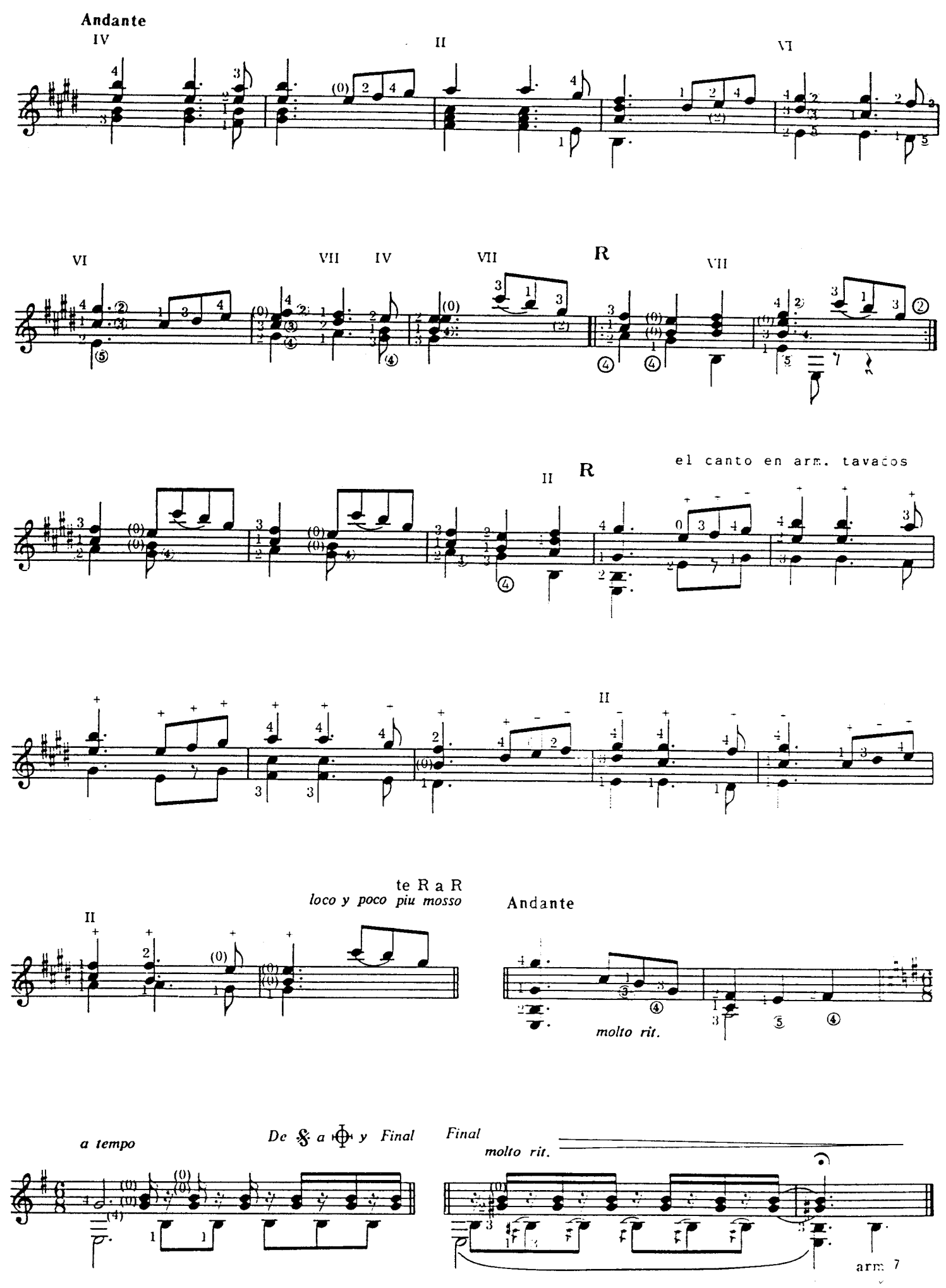
E. Granados

Andante - Allegretto



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Despacio
con bien acento y sentimiento
ff
IV
V
p
VII
III
VII
V
VII
p
V
ff
poco rit.
IV
arm.7
arm.7
a tempo
2a vez piu dolce y rit.
Morendo


Andante
IV
II
VI
VI
VII
IV
VII
R
VII
R
el canto en arm. tavados
II
II
te R a R
loco y poco piu mosso
II
Andante
molto rit.
a tempo
De 𝄋 a ⊕ y Final
Final
molto rit.
arm. 7

DANZA ESPAÑOLA N.º 7
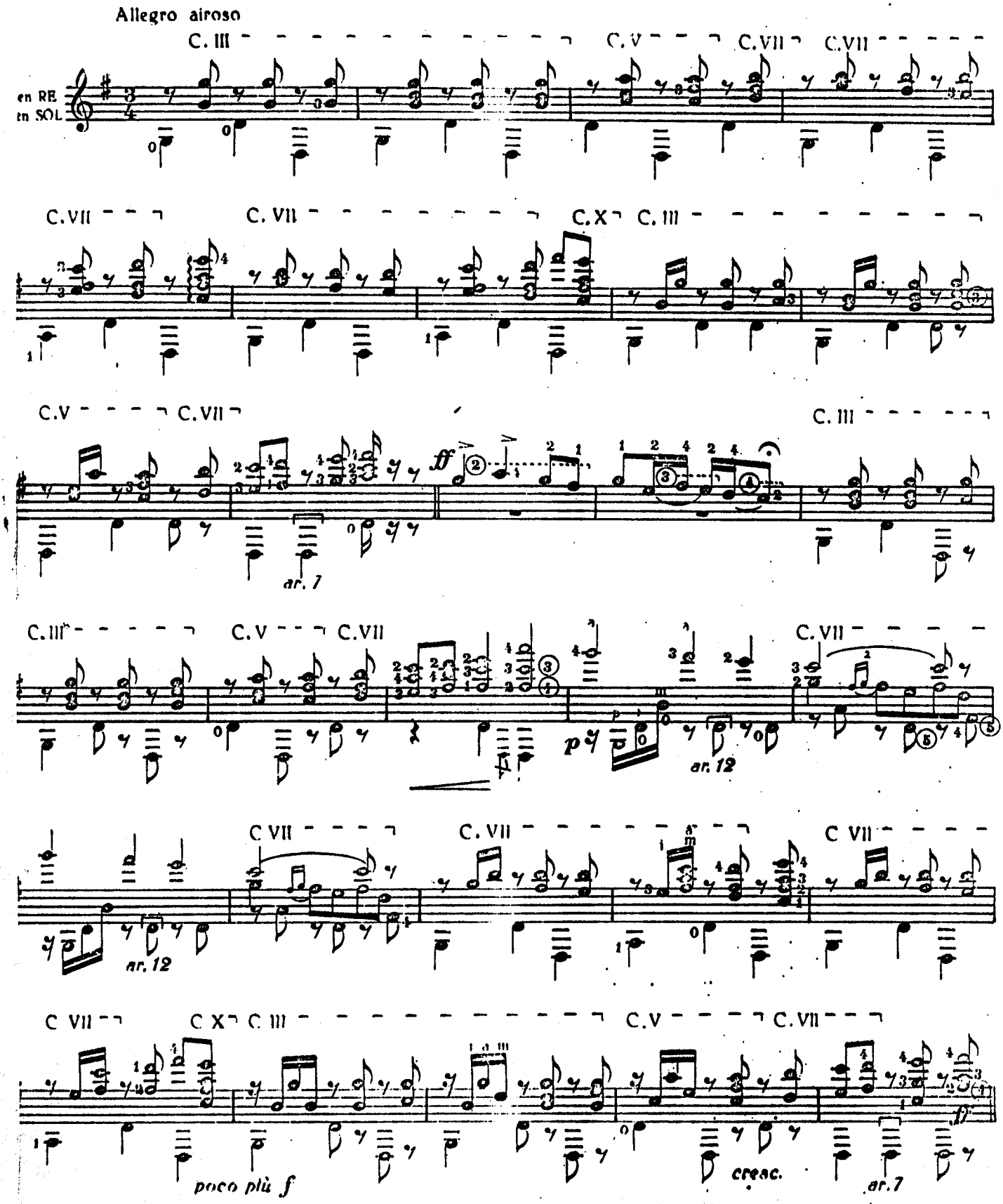
"VALENCIANA"

Inscripción para guitarra

por
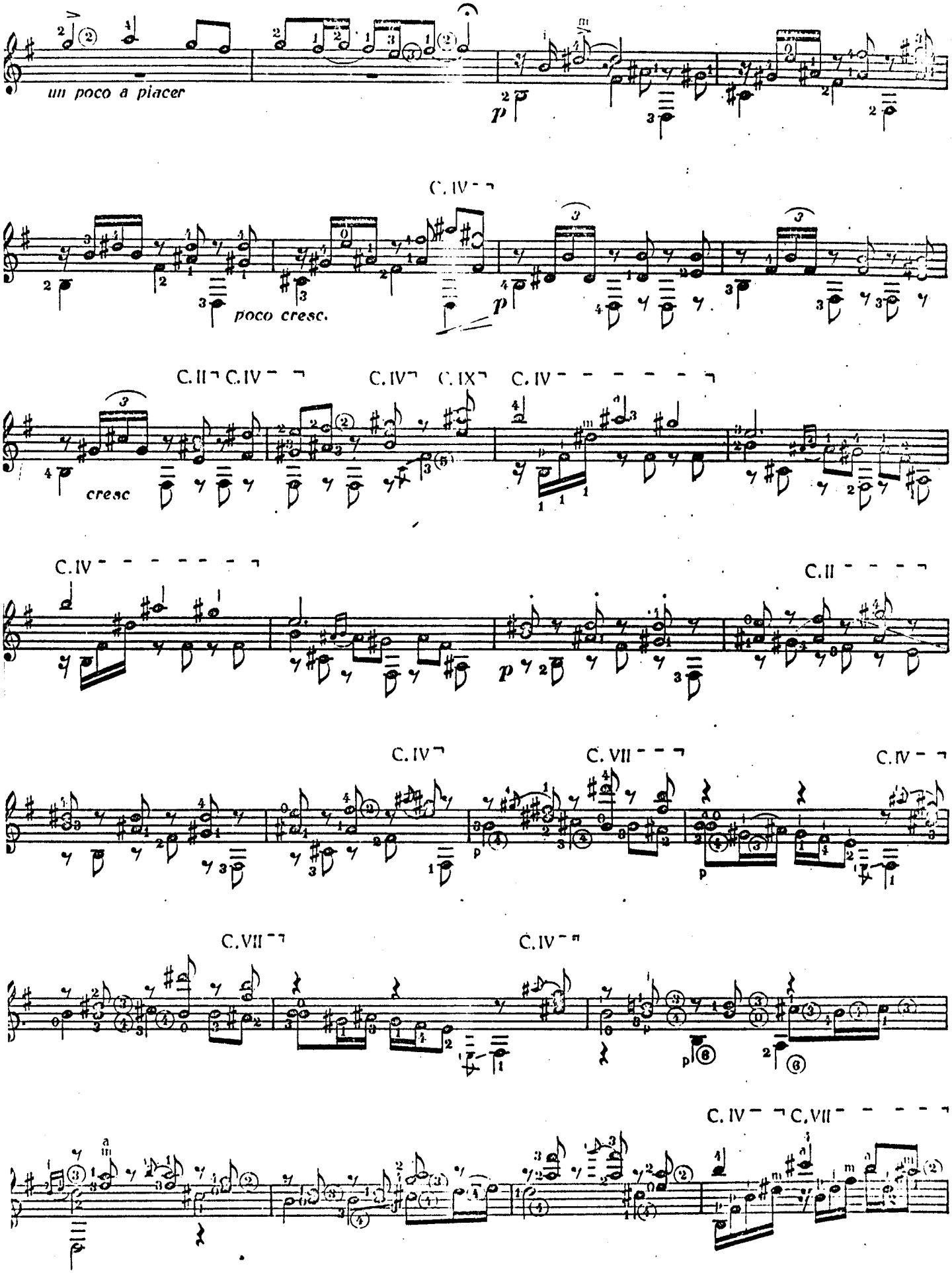
MIGUEL LLOBET
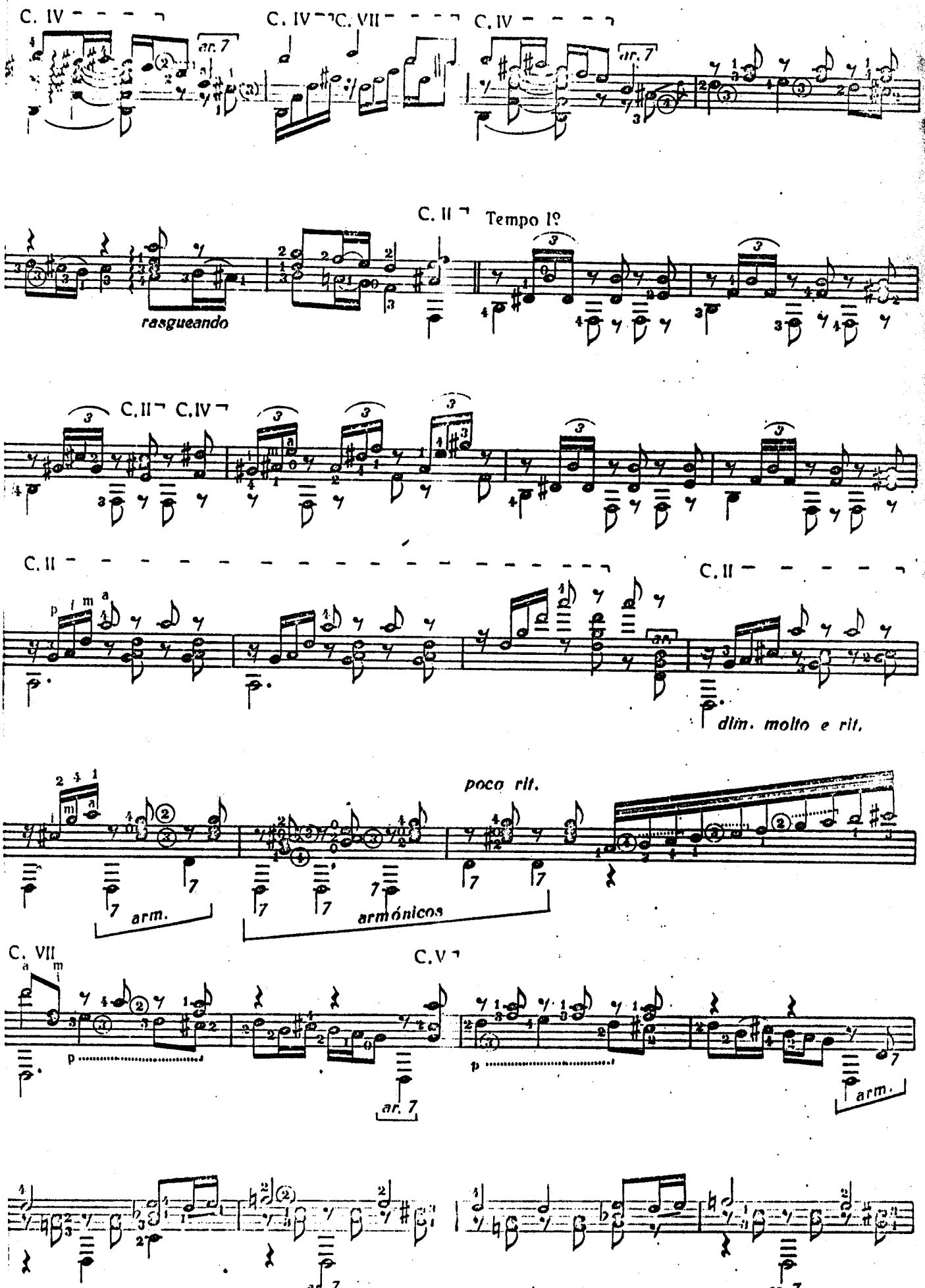
ENRIQUE GRANADOS
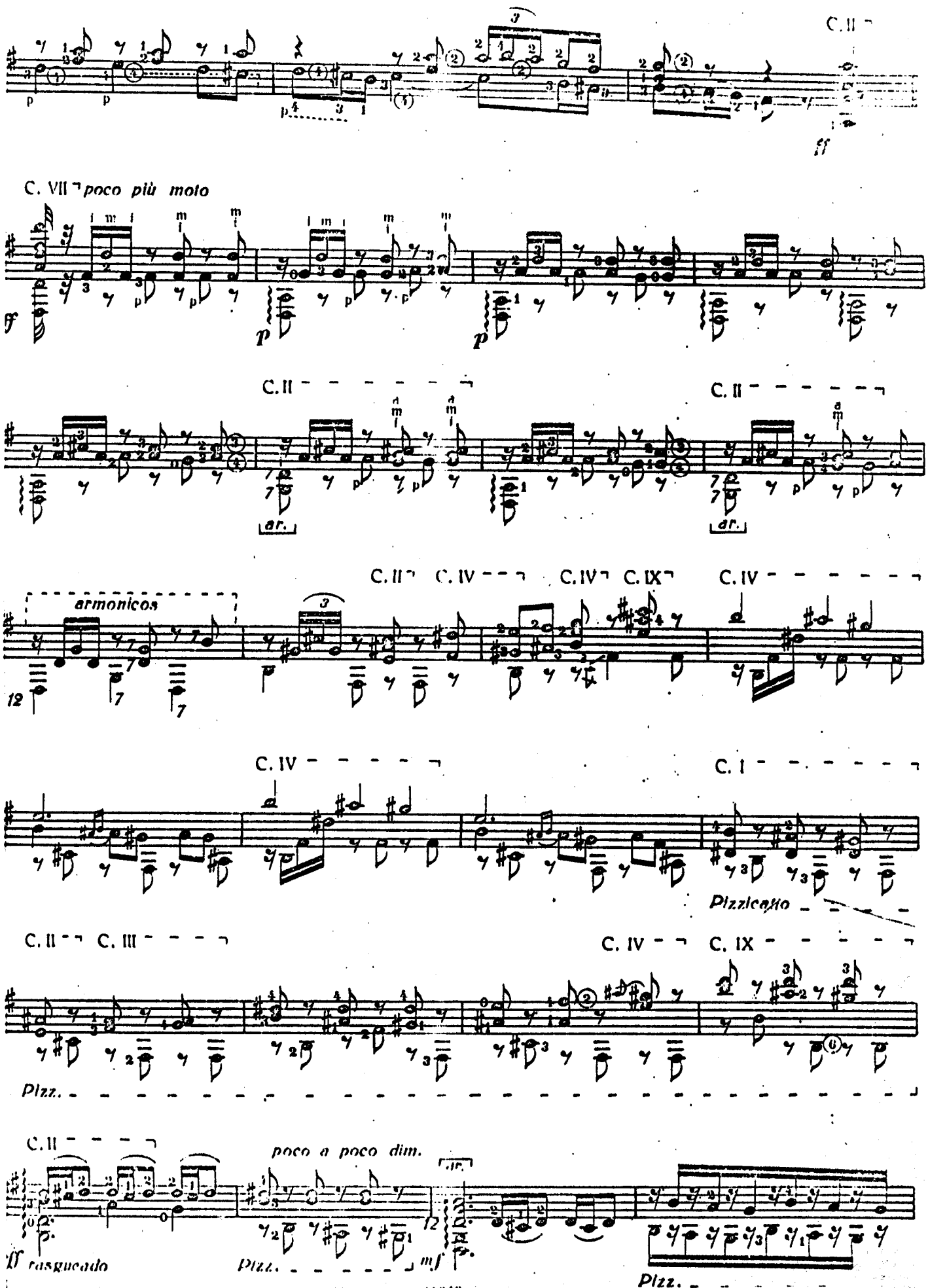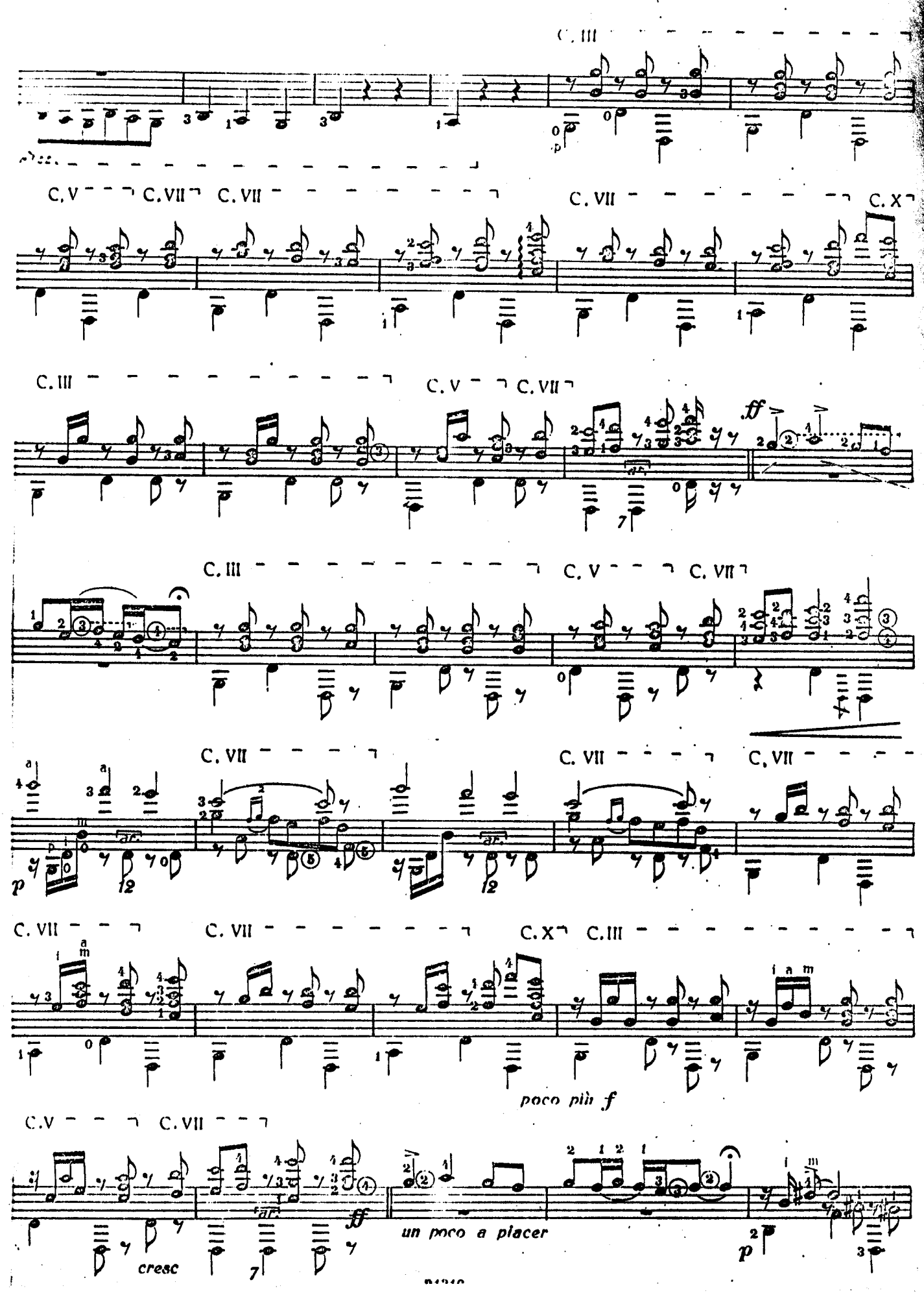


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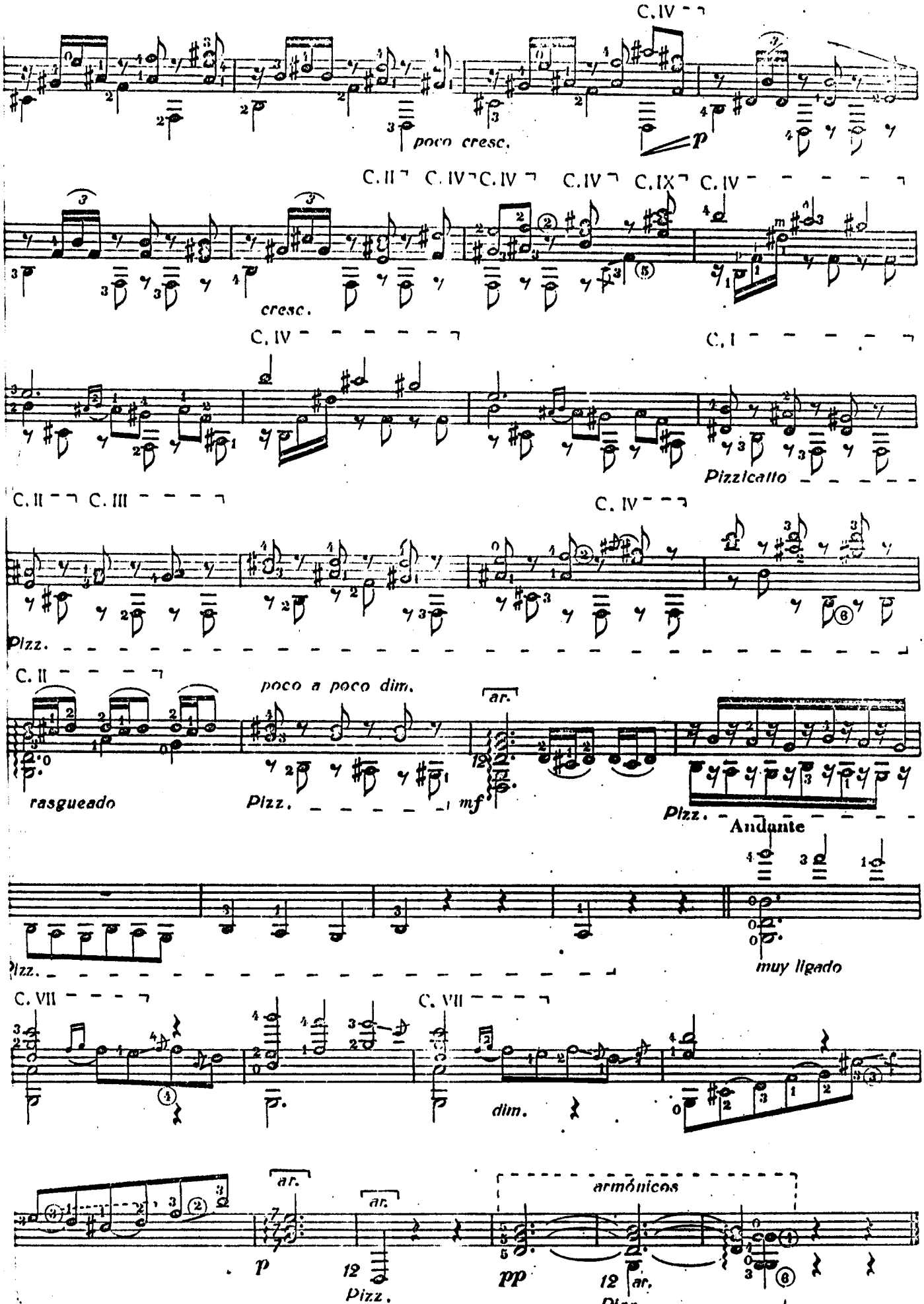
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um poco a piacer
p
C. IV
poco cresc.
p
C. II C. IV
C. IV C. IX
C. IV
cresc
C. IV
C. II
p
C. IV
C. VII
C. IV
p
p
C. VII
C. IV
p
C. IV C. VII


C. IV
ar. 7
C. IV
C. VII
C. IV
ar. 7
C. II
Tempo Iº
rasgueando
C. II
C. IV
C. II
C. II
dim. molto e rit.
poco rit.
arm.
armónicos
C. VII
C. V
ar. 7
arm.
ar. 7
ar. 7


C. II
C. VII poco più moto
C. II
C. II
ar.
ar.
C. II C. IV C. IV C. IX
C. IV
armonicos
C. IV
C. I
Pizzicato
C. II C. III
C. IV C. IX
Pizz.
C. II
poco a poco dim.
ar.
rasgueado
Pizz.
Pizz.


C. III
C. V
C. VII
C. VII
C. VII
C. X
C. III
C. V
C. VII
ff
C. III
C. V
C. VII
C. VII
C. VII
C. VII
p
C. VII
C. VII
C. X
C. III
poco più f
C. V
C. VII
ff
cresc
un poco a placer
p
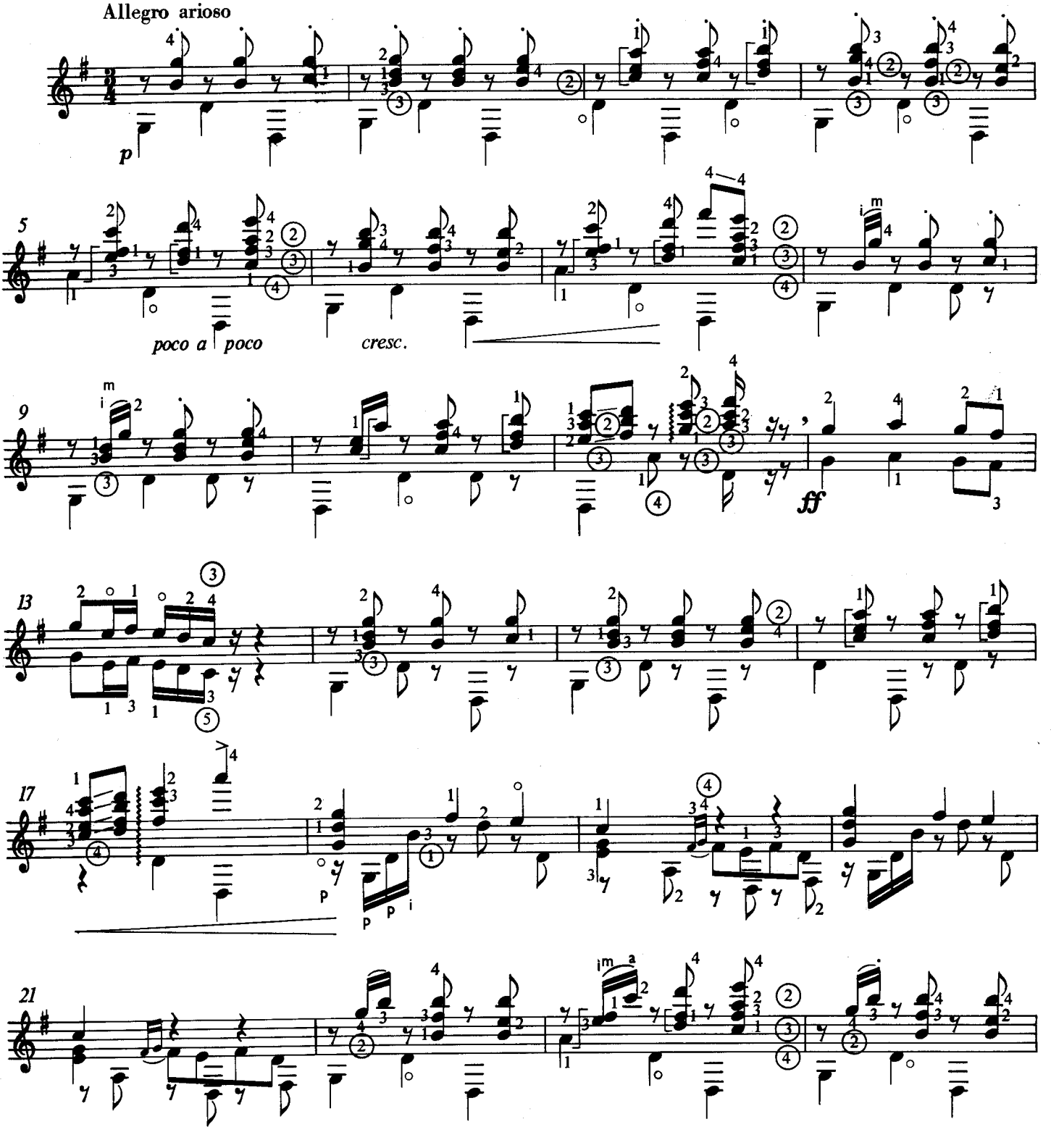


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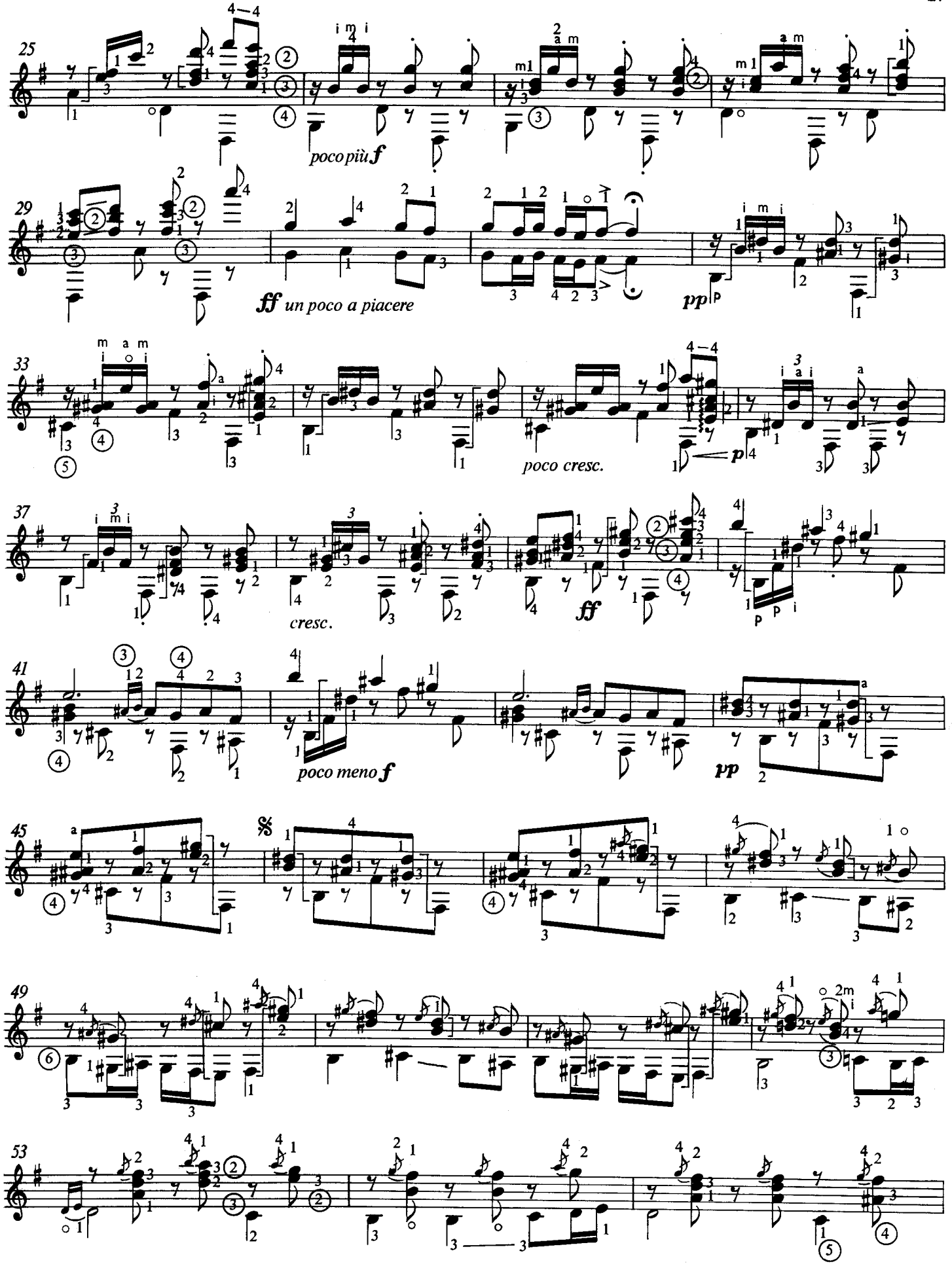
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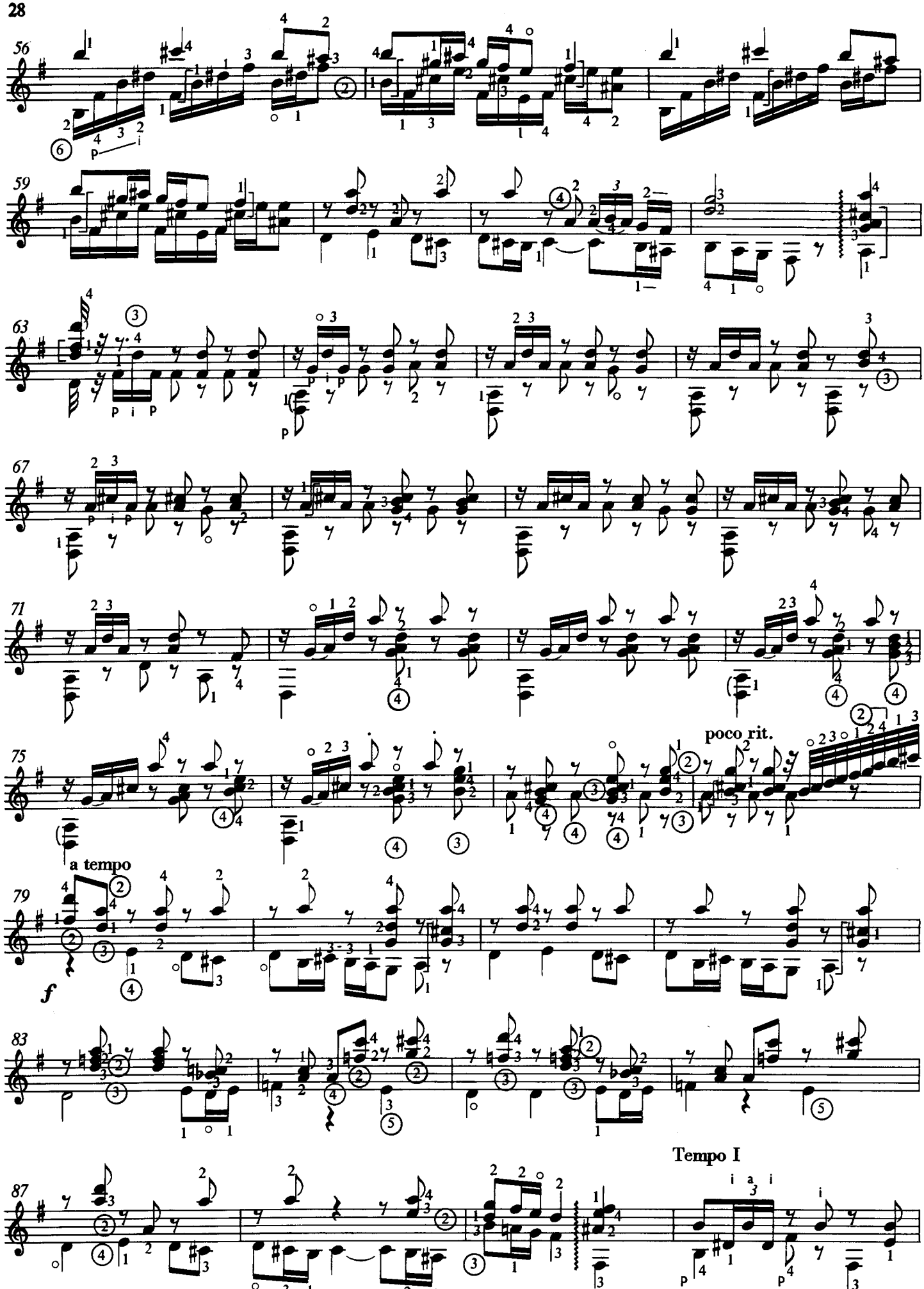
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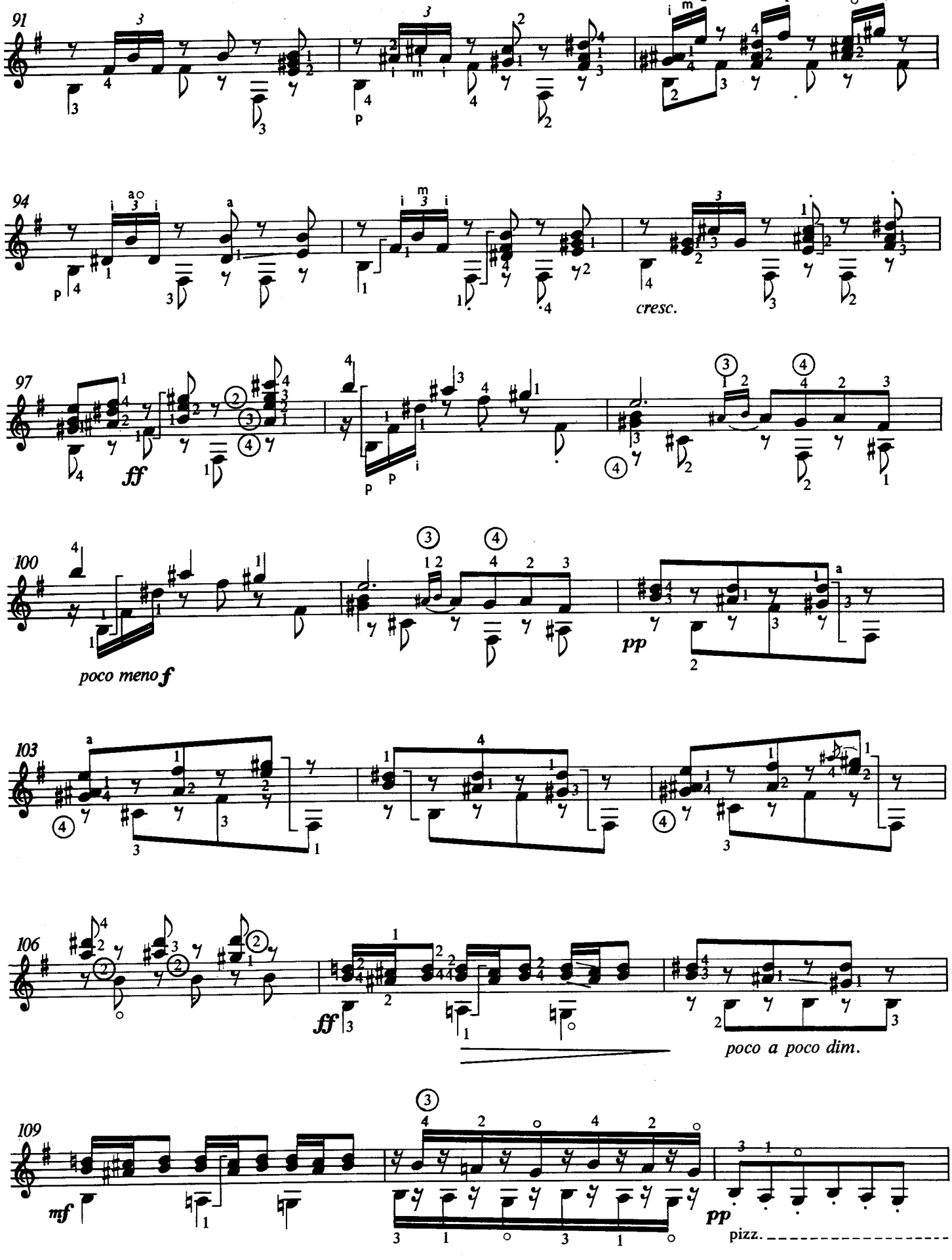
⑤ - Sol
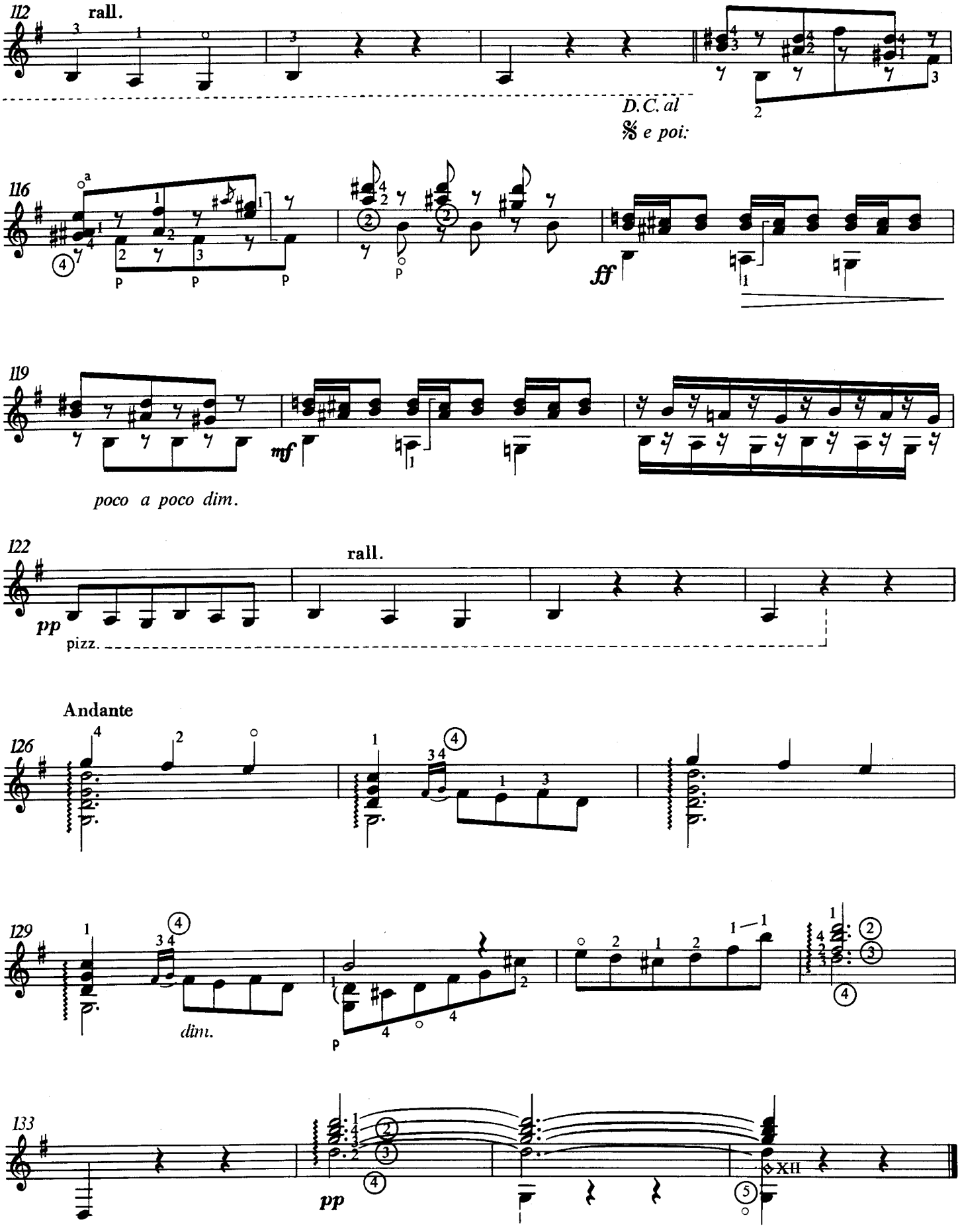
⑥ - Re




25
poco più f
29
ff un poco a piacere
pp
33
poco cresc.
p
37
cresc.
ff
41
poco meno f
pp
45
49
53


56
59
63
67
71
75
poco rit.
a tempo
79
f
83
87
Tempo I
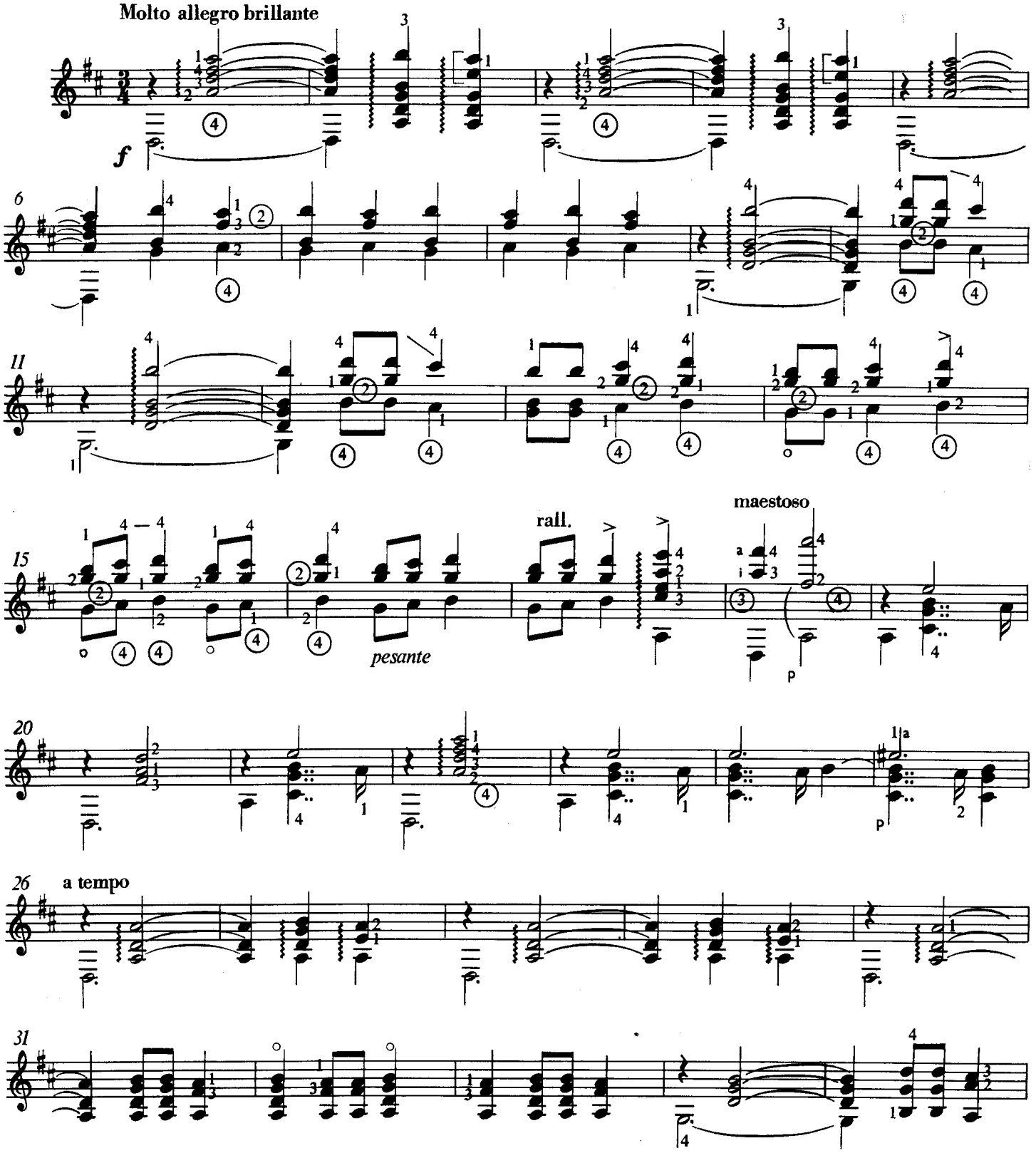

91
94
cresc.
97
ff
100
poco meno f
pp
103
106
ff
poco a poco dim.
109
mf
pp
pizz.
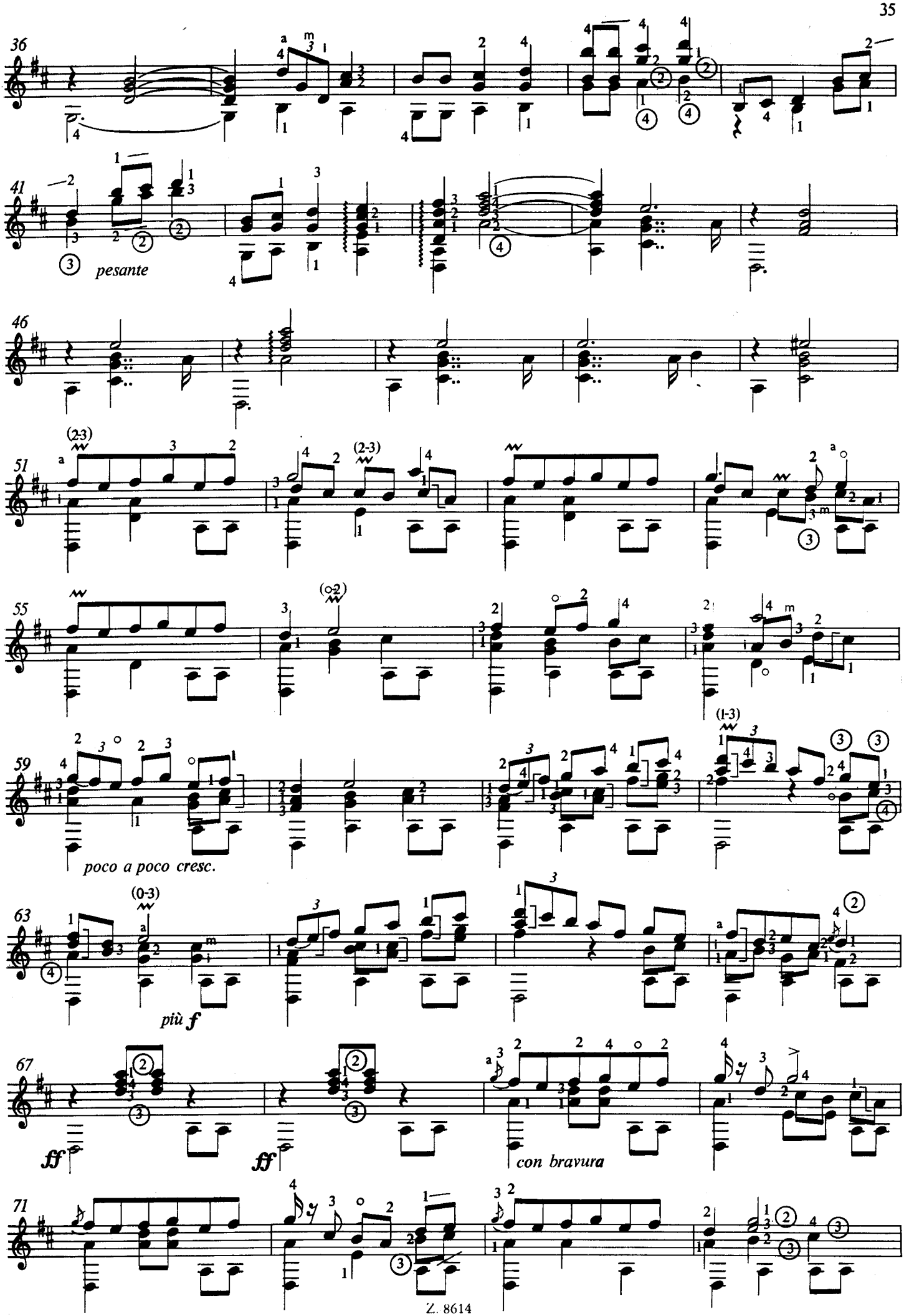

112
rall.
D.C. al
𝄋 e poi:
116
p
p
p
p
ff
119
mf
poco a poco dim.
122
rall.
pp
pizz.
Andante
126
129
dim.
p
133
pp
XII
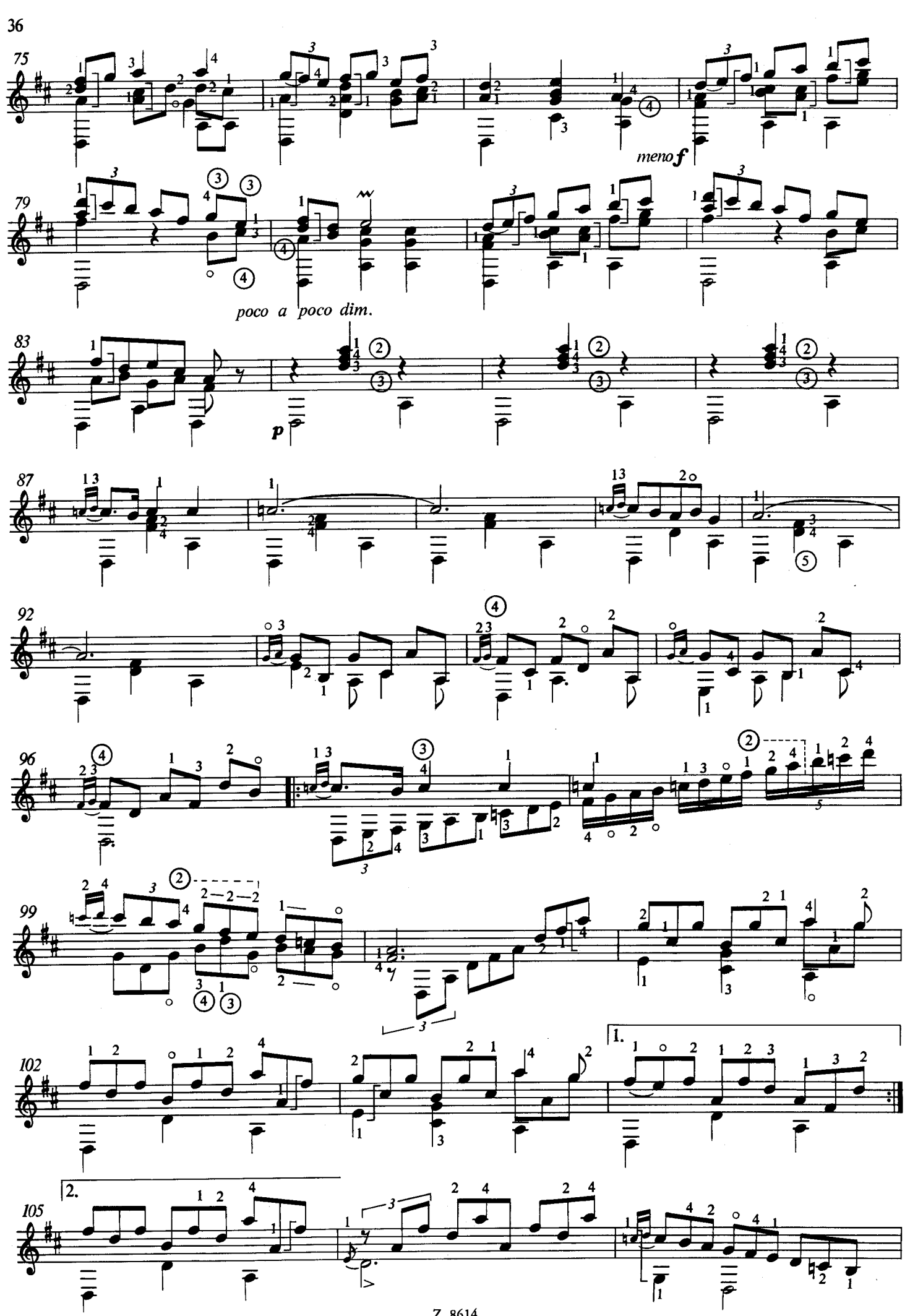
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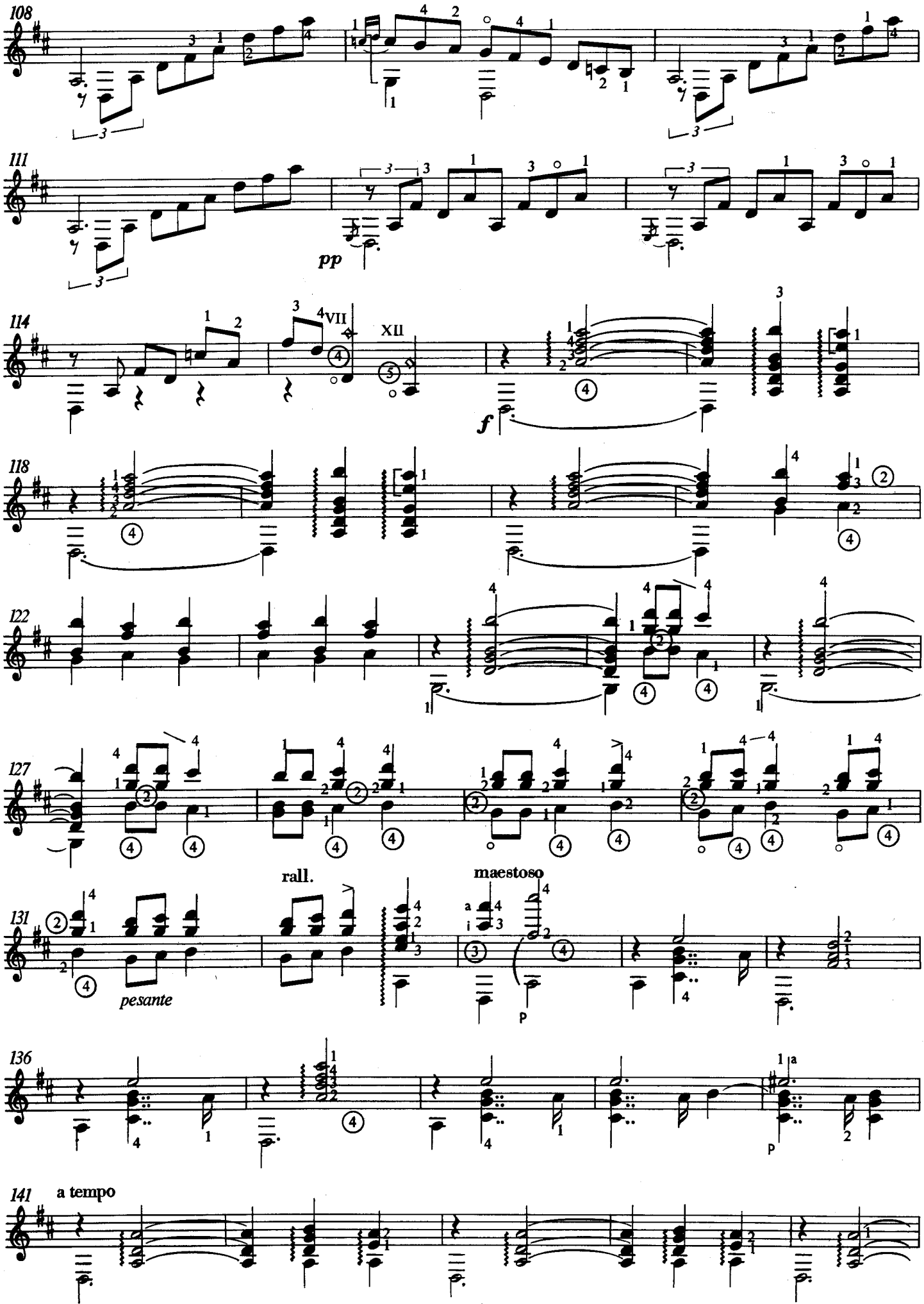
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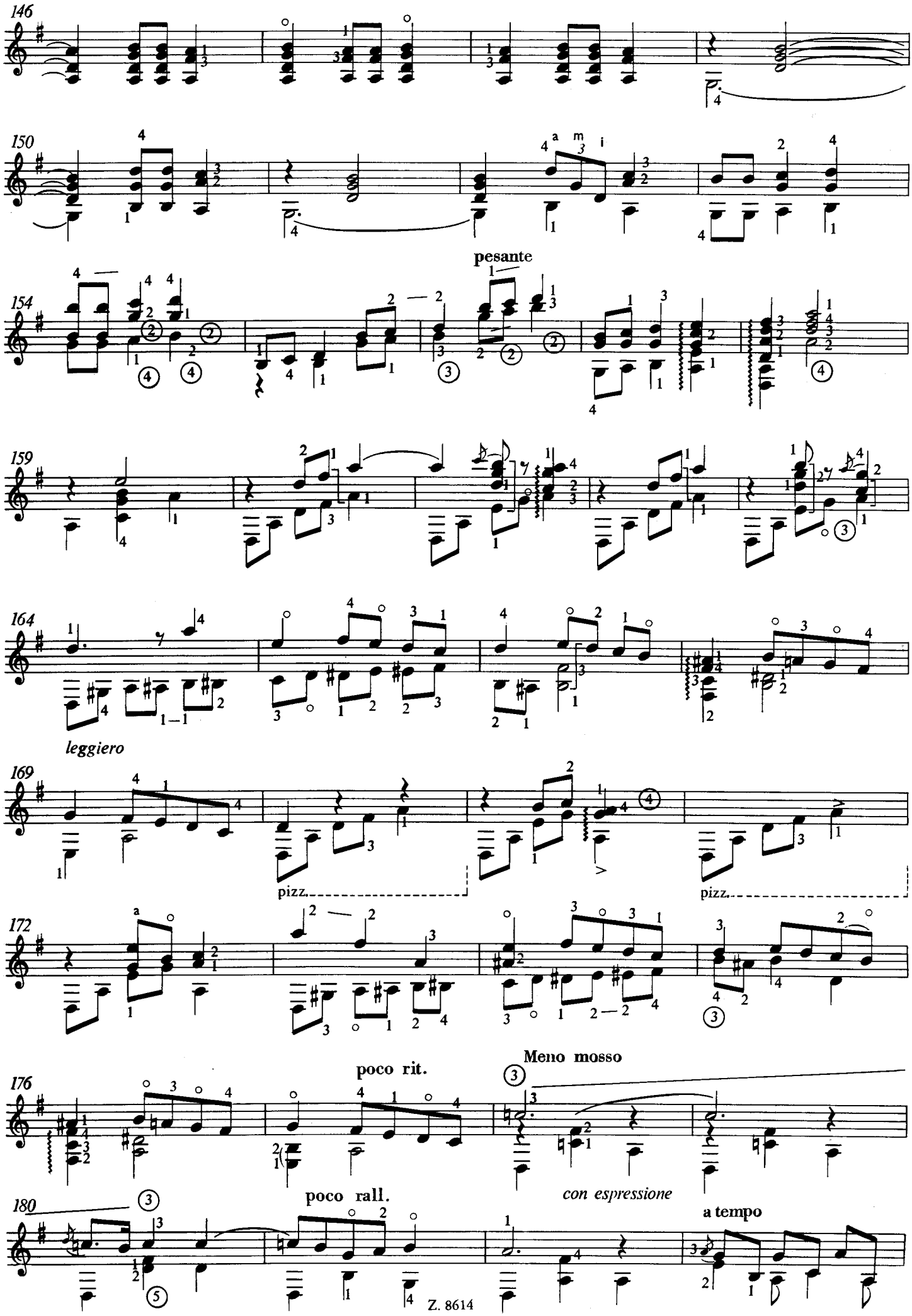
⑥ = Re
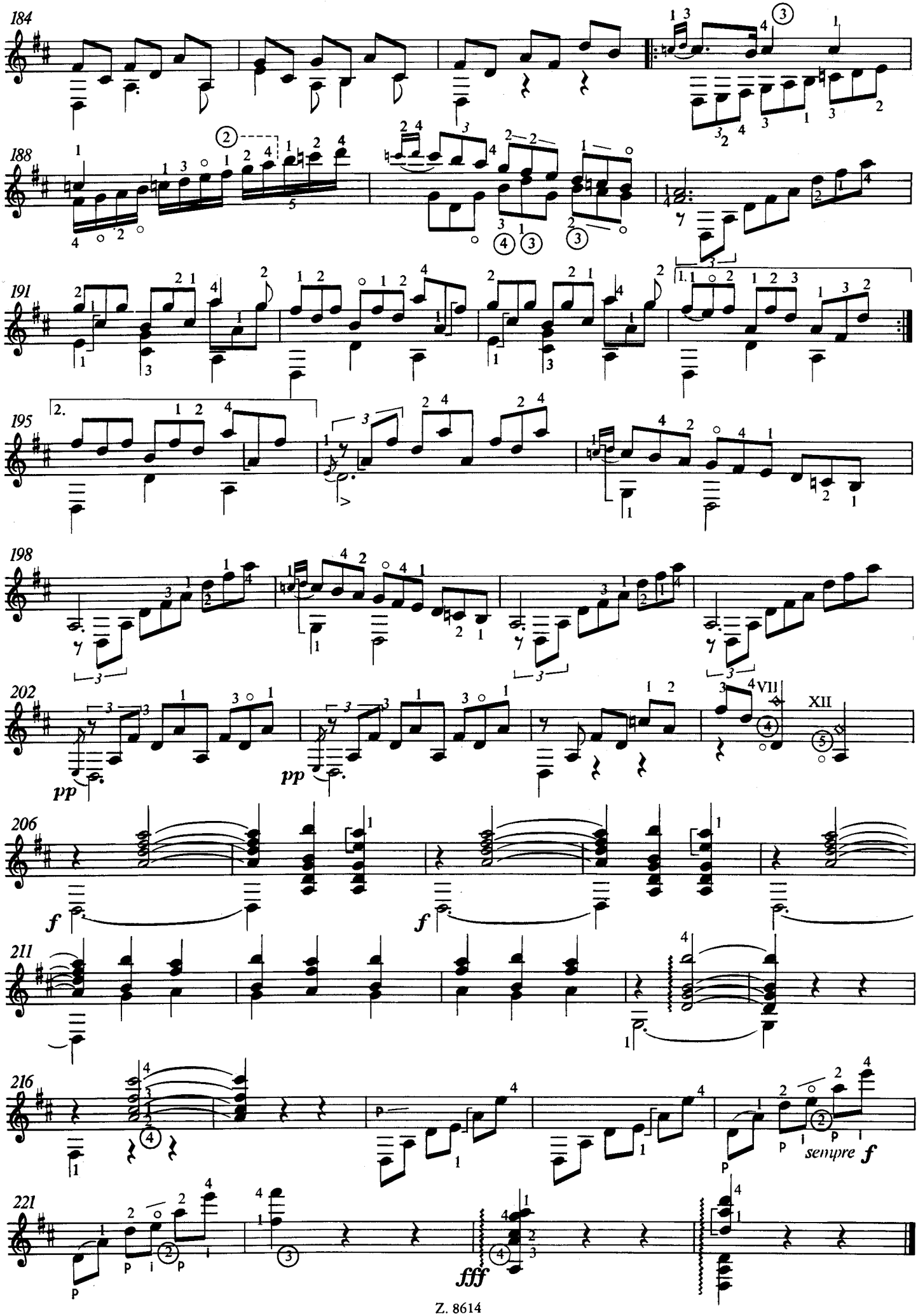



36
41
pesante
46
51
55
59
poco a poco cresc.
63
più f
67
ff
ff
con bravura
71


75
meno f
79
poco a poco dim.
83
p
87
92
96
99
102
1.
105
2.


108
111
pp
114
VII
XII
f
118
122
127
rall.
maestoso
131
pesante
p
136
p
141
a tempo


146
150
154
pesante
159
164
leggiero
169
pizz.
pizz.
172
176
poco rit.
Meno mosso
180
poco rall.
con espressione
a tempo


184
188
191
195
198
202
pp
pp
206
f
f
211
216
sempre f
221
fff

DANZA ESPAÑOLA N.º 10

Transcripción para Guitarra
por MIGUEL LLOBET

E. GRANADOS

ALLEGRETTO

6ª EN RE

C.V

C.V

pp

C.I C.VI C.III C.I C.VI

fp

C.III C.I

p

C.III C.III

p

C.VIII C.VIII C.III

rall.

1.° TEMPO

p

p

poco rall.

Pizz

C.V

Pizz

C.II

C.VII

C.II

a tpo.

p

poco rall.

arm.

C.X

arm.

arm.

fff

C.VII

C.X

C.VII

molto rit.

CANTABILE RUBATO

stringendo

rit.

C.X

ANDANTE

C.VIII

ten

accell.

poco animato

allargando molto

molto rit.

C.VII

armónico

nat.

nat.

C.V

C.V

C.VI C.III C.I C.VI

C.I

pp

ff

C.III C.I

C.III C.III

C.VIII C.VIII C.III

rall.

meno

ar. ar. ar.

rall. e morendo

muy ligado

cadencioso

pp

ARABESCA

NO. 12

ENRIQUE GRANADOS

Andante

p

CVII

¢I

mai *m* *a* *m* *i*

sempre stacc.

rinf.

rinf.

rall. e dim.

stacc.

CIII

mf

ff

dim.

suave

sempre dim.

poco rit.

pp

mf

ff

rinf.

suave e dim.

A tempo

p

poco rit.

A tempo

mf *lusingando*

ff

¢I

¢IV

¢V

dolce

harm. 12

rit. molto

Tempo I

poco a poco

rall. e dim.

Molto andante espressivo
marcato il canto

pizz.

pizz.

pizz.

dolce

pizz.

dim.

pizz.

rit. molto

marcato

poco rit.

pizz.

sf doloroso e molto tenuto

pizz.

molto ten.

in tempo

morendo

③②③② m a m a 1 0 1 0

tr

harm. 17

⑥

dim. *sempre*

Andante

p

sempre stacc.

rinf.

rall. e dim.

stacc. *mf*

dim.

suave *sempre* *dim.*

poco rit.

pp

mf

ff

rinf.

suave dim.

A tempo

p

poco rit.

A tempo

ff

mf *lusingando*

dolce

harm. 12

rit. molto

Tempo I
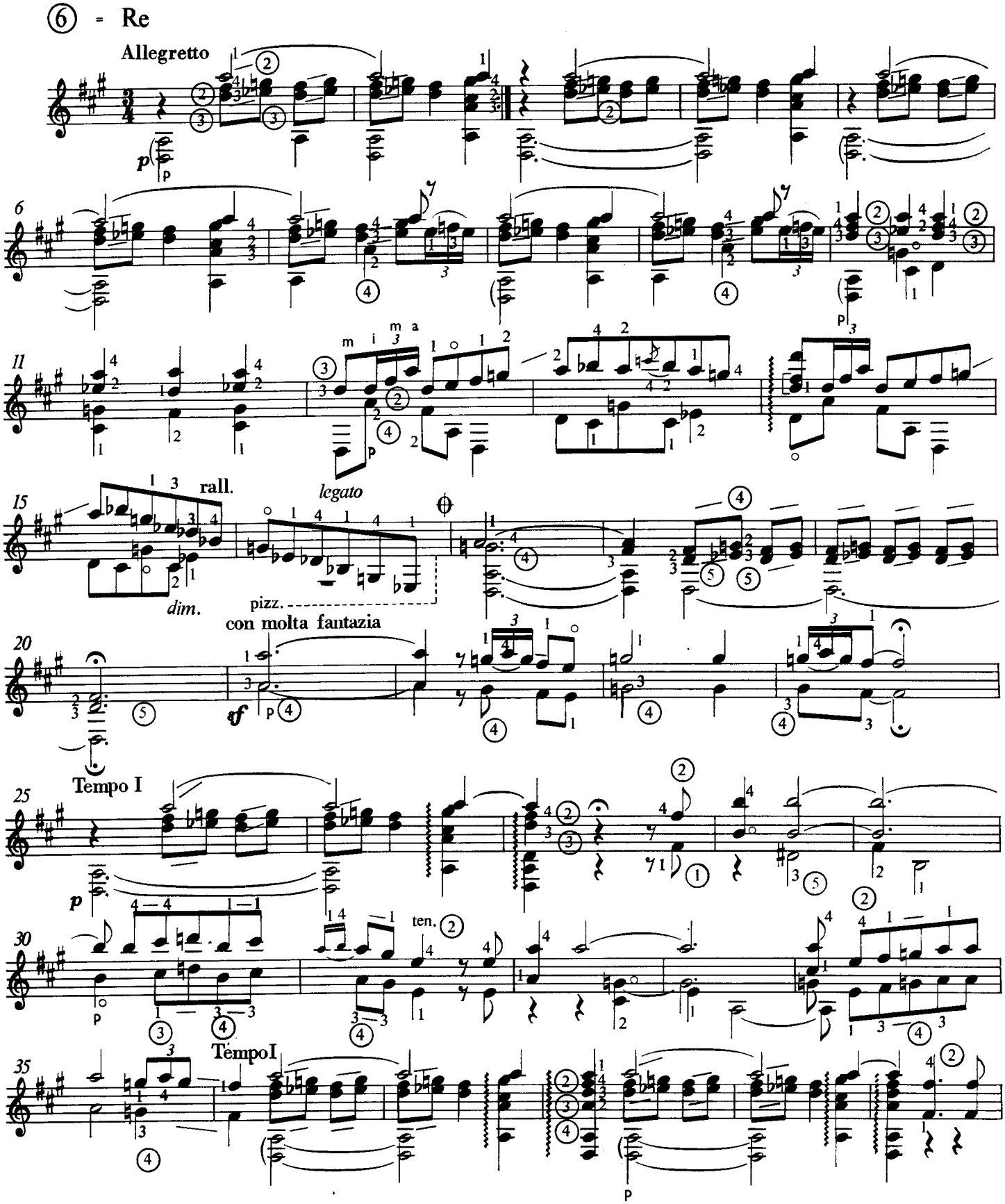
poco a poco
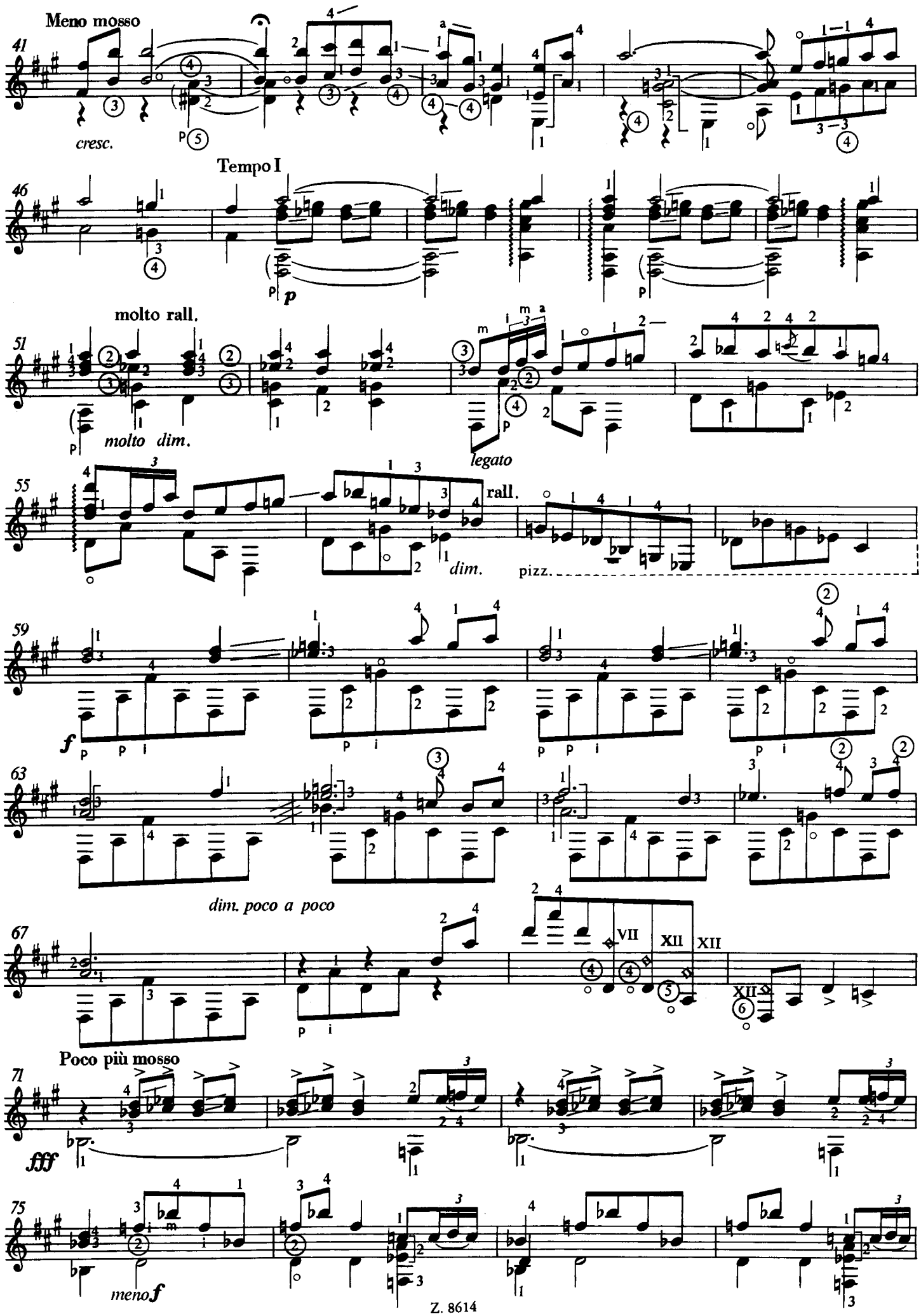
rall. e dim.
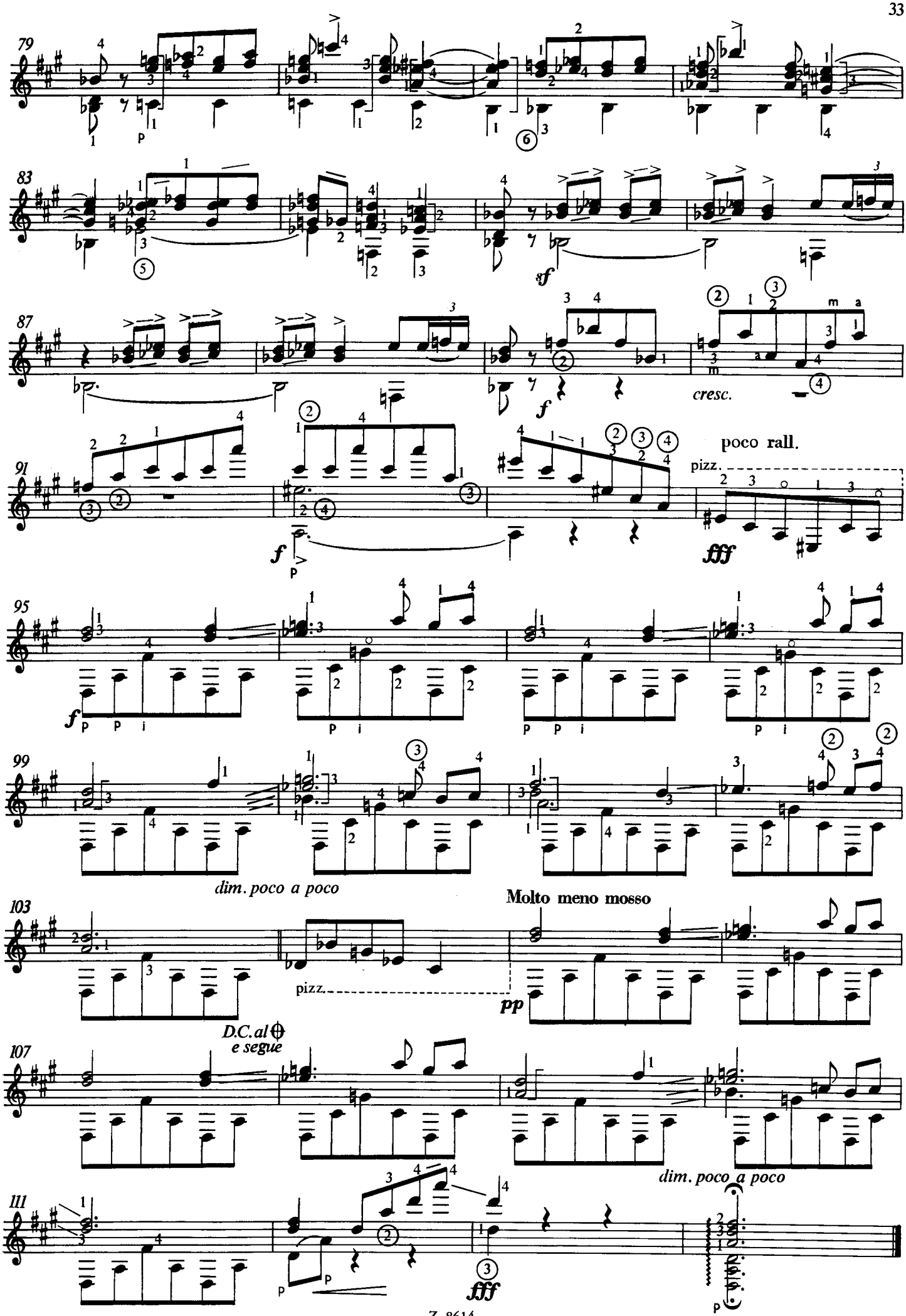
pizz.

nat.

ECOS DE LA PARRANDA
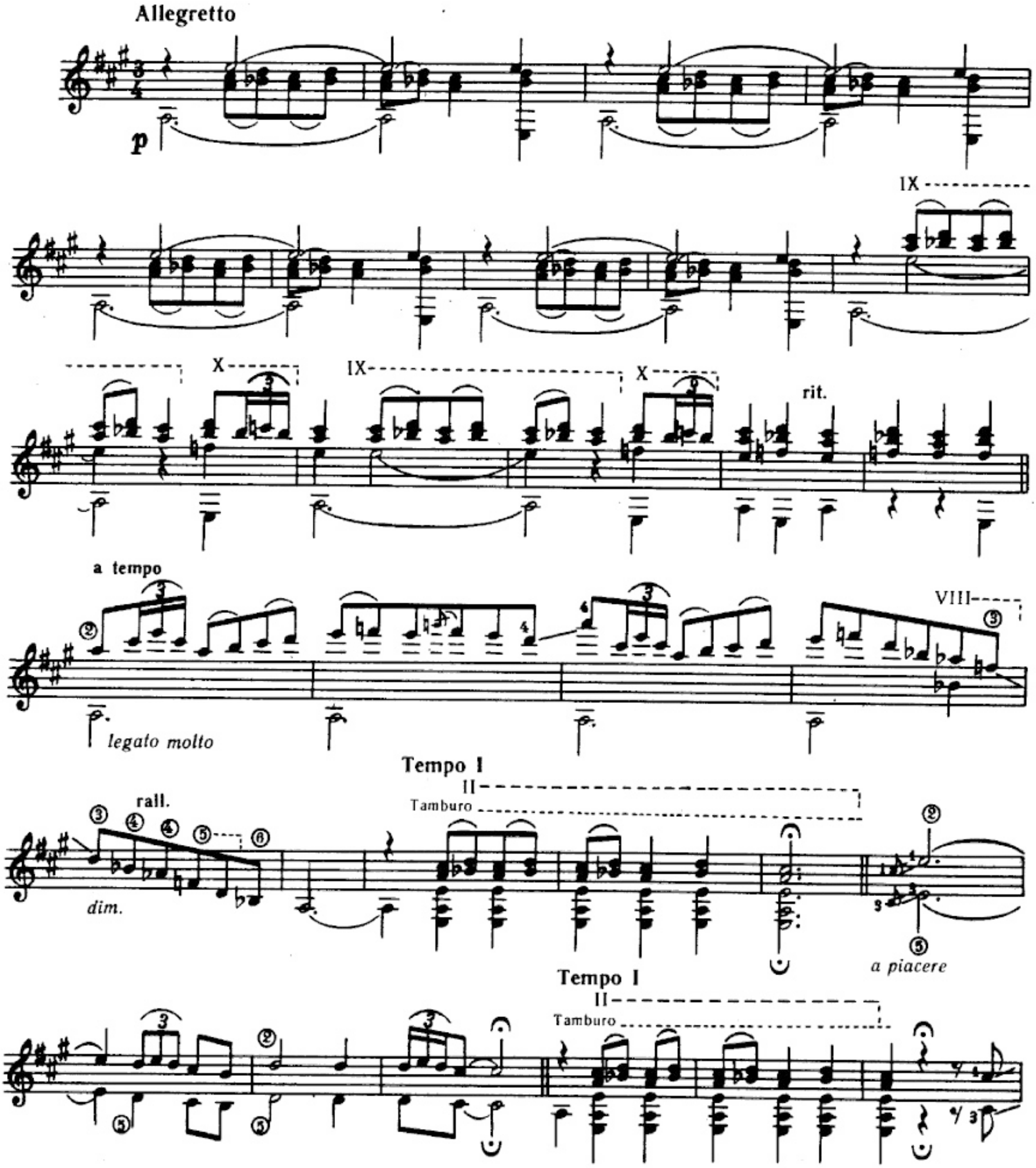



Meno mosso
41
cresc.
Tempo I
46
p
molto rall.
51
molto dim.
legato
55
rall.
dim.
pizz.
59
f
63
dim. poco a poco
67
VII
XII
XII
XII
Poco più mosso
71
fff
75
meno f


79
83
sf
87
f
cresc.
91
f
poco rall.
pizz.
fff
95
f
99
dim. poco a poco
103
pizz.
Molto meno mosso
pp
D.C. al
e segue
107
dim. poco a poco
111
fff

Відлуння святкових веселощів • Эхо праздничного веселья

Е. Гранадос
(1867—1916)
Перекладення С. Гарсіа Фортеа

Э. Гранадос
(1867—1916)
Переложение С. Гарсиа Фортеа



IV

ten.

Tempo I

II

Tamburo

Meno mosso

cresc.

loco ad libitum

II

Tamburo

rall.

dim. molto

pp

molto legato

VIII

IX X IX VI V II

f

III II III II Fl.

dim. poco a poco

ff

III III I

dim.

III I

I II III

p

I III Fl. 8va

f

poco rall. IX X IX

ff

VI V II IV II III

dim. poco a poco

rit. II Tempo I

p

IX X

IX X IX IX X IX

pp *molto legato*

Molto meno mosso

IX X IX VI

pp *cresc.*

V II III II Fl. II

dim. *ff*
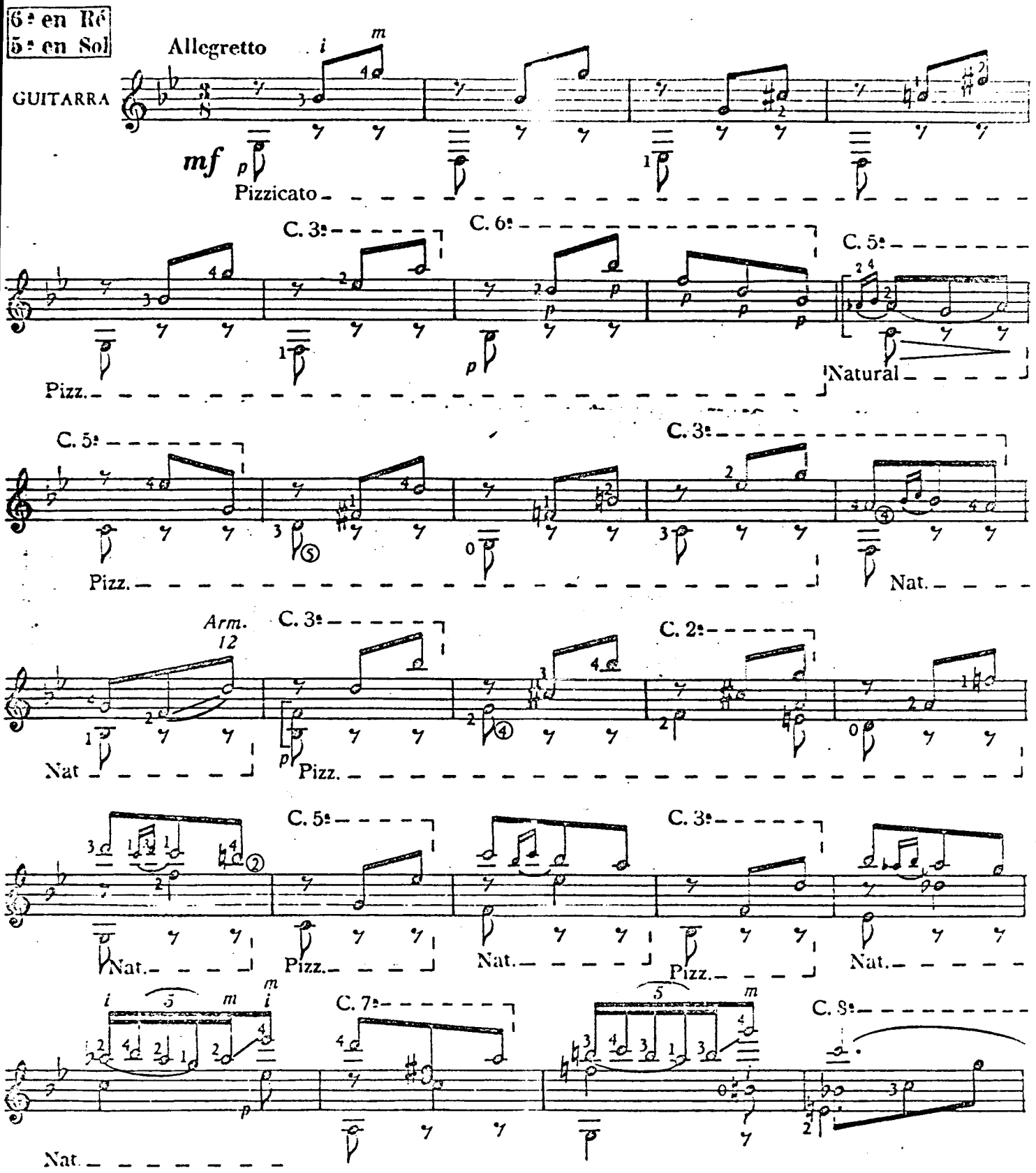
LA MAJA DE GOYA

TONADILLA

Transcripción para Guitarra de
MIGUEL LLOBET

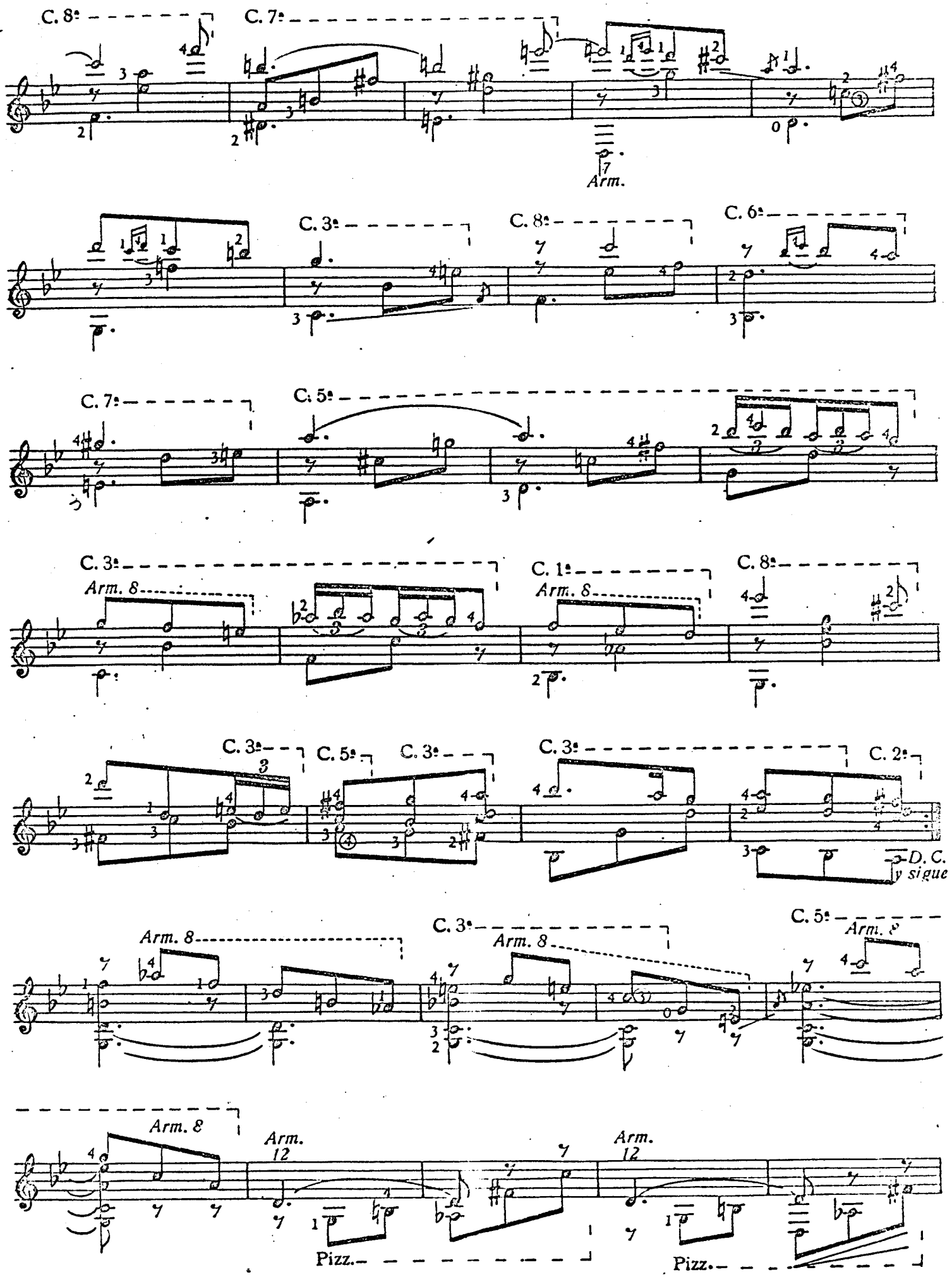
Música de
ENRIQUE GRANADOS

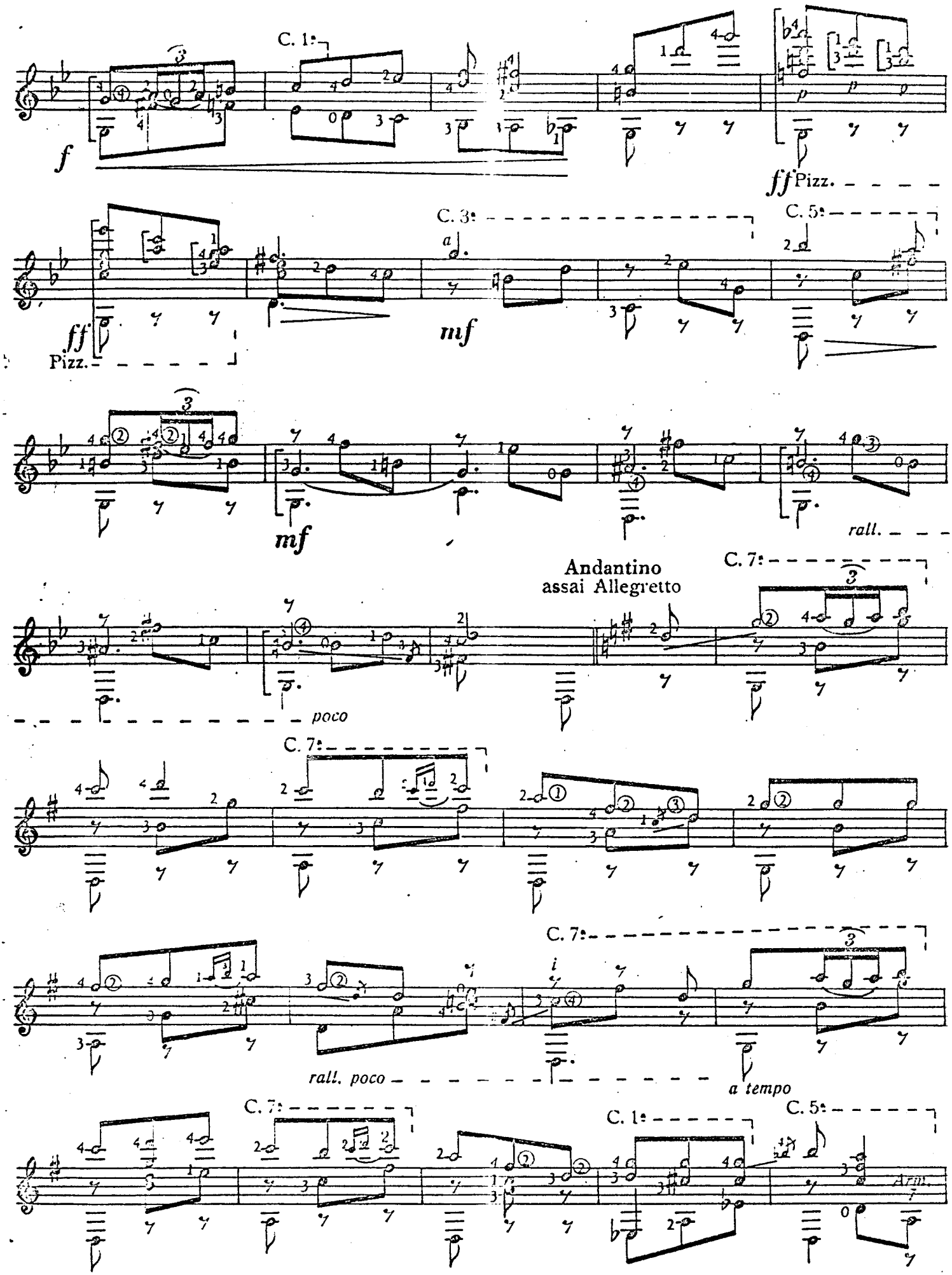
6ª en Ré
5ª en Sol

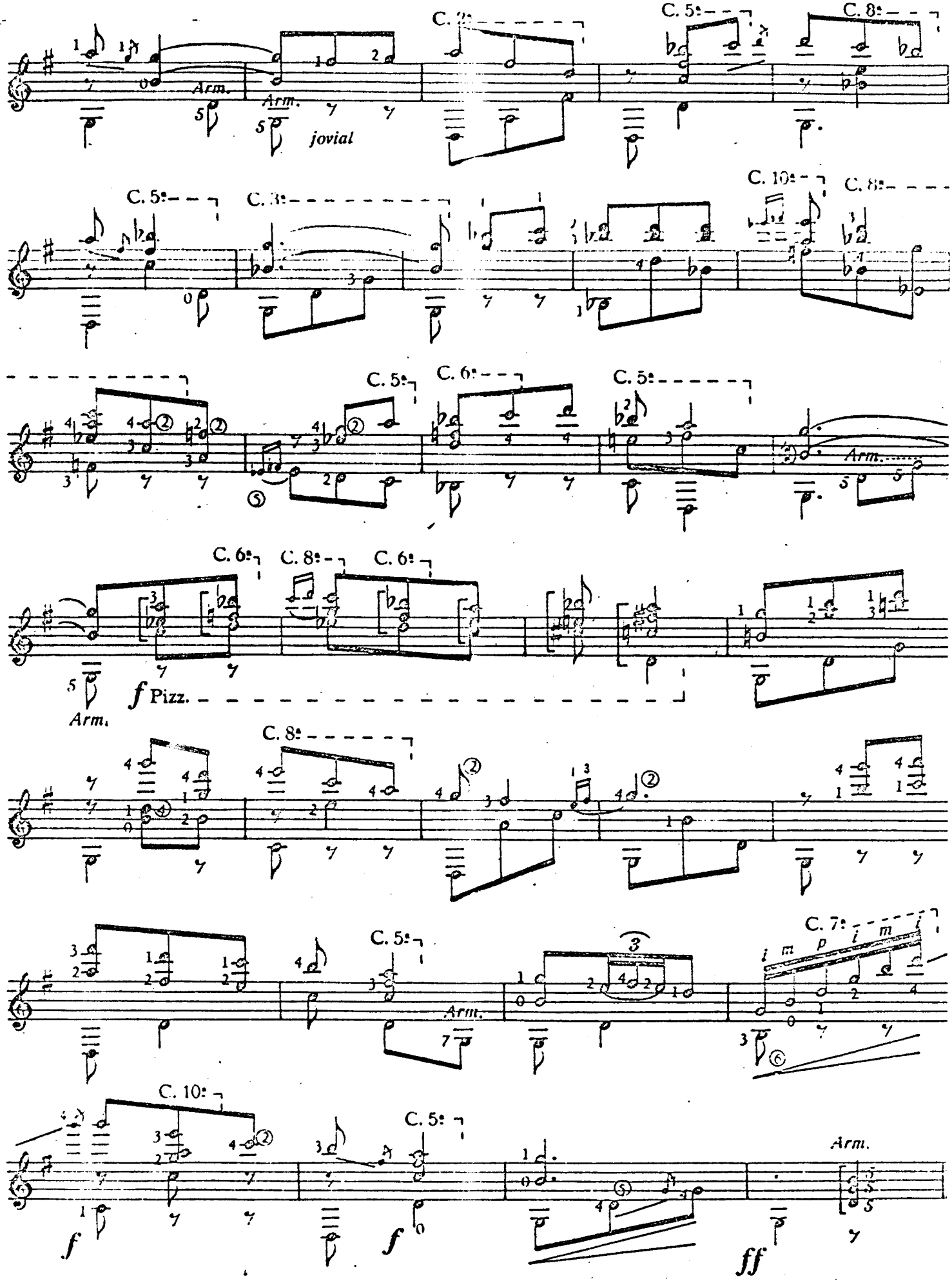


B. A. 11810

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C. 8ª
C. 7ª
Arm.
C. 3ª
C. 8ª
C. 6ª
C. 7ª
C. 5ª
C. 3ª
Arm. 8
C. 1ª
Arm. 8
C. 8ª
C. 3ª
C. 5ª
C. 3ª
C. 3ª
C. 2ª
D. C.
y sigue
Arm. 8
C. 3ª
Arm. 8
C. 5ª
Arm. 8
Arm. 8
Arm.
12
Arm.
12
Pizz.
Pizz.
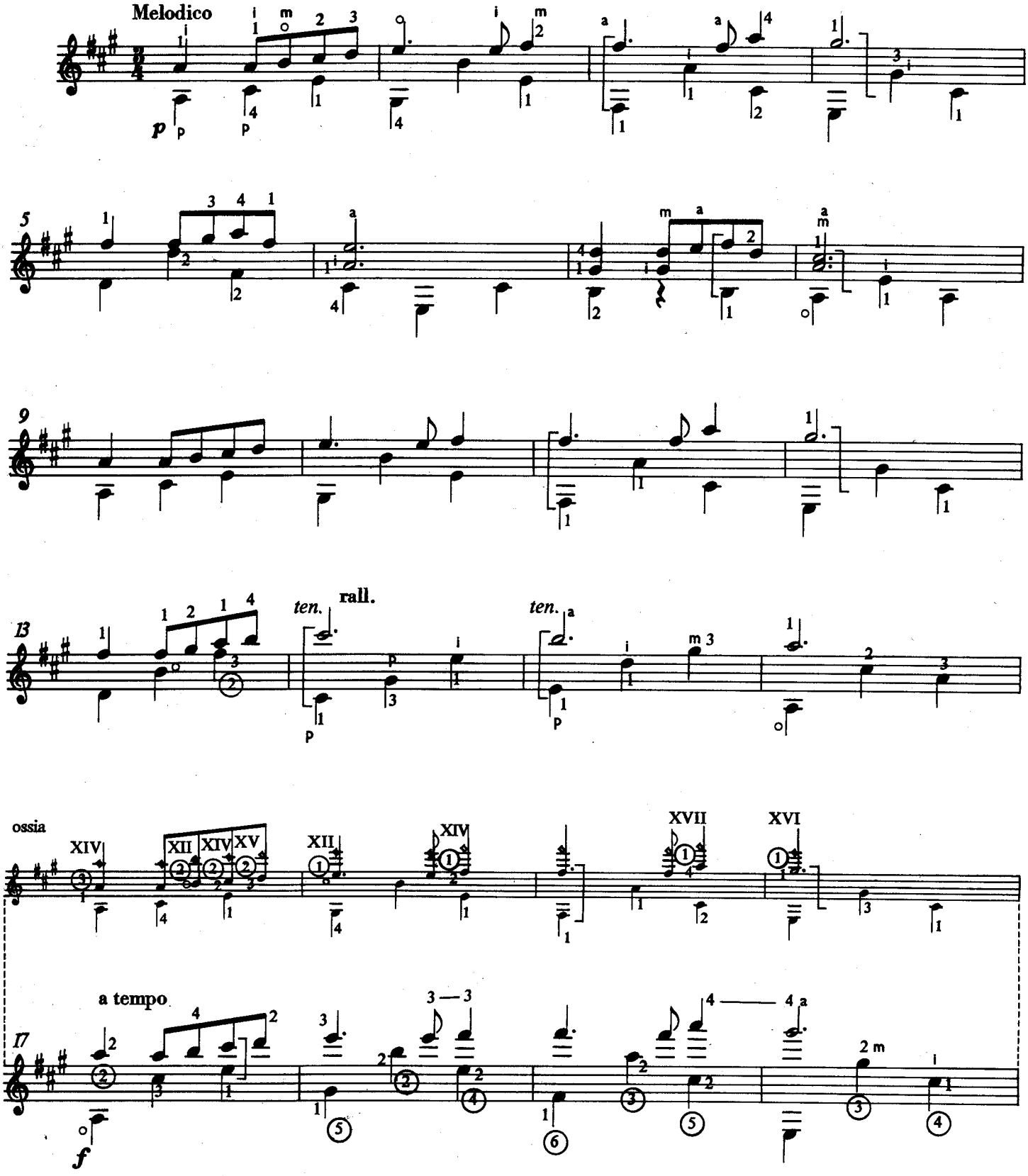

C. 1:
f
ff Pizz.
C. 3:
C. 5:
ff Pizz.
mf
mf
rall.
Andantino
assai Allegretto
C. 7:
poco
C. 7:
C. 7:
rall. poco
a tempo
C. 7:
C. 1:
C. 5:
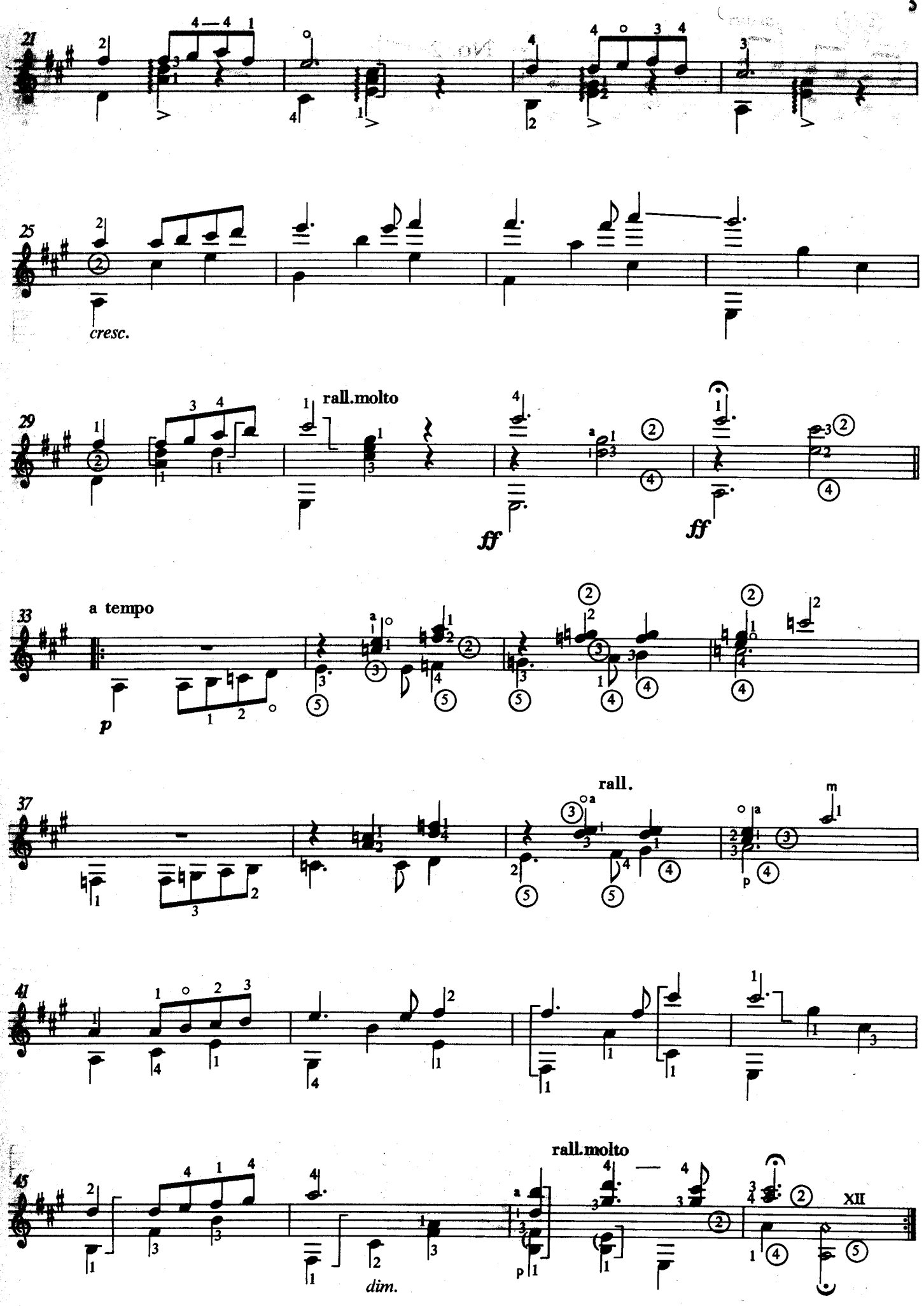

C. 5
C. 8
Arm.
jovial
C. 5
C. 3
C. 10
C. 8
C. 5
C. 6
C. 5
Arm.
C. 6
C. 8
C. 6
f Pizz.
Arm.
C. 8
C. 5
Arm.
C. 7
p
C. 10
C. 5
f
f
Arm.
ff

VALSES POÉTICOS

No. 1

Enrique Granados
(1867—1916)

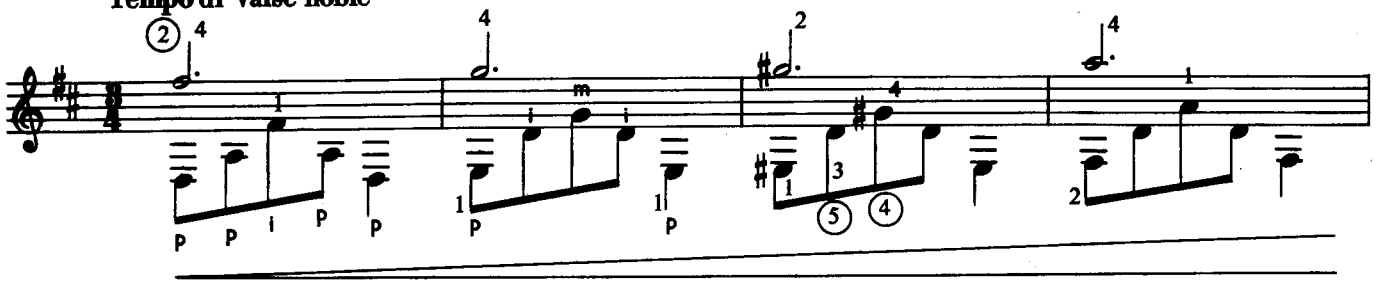


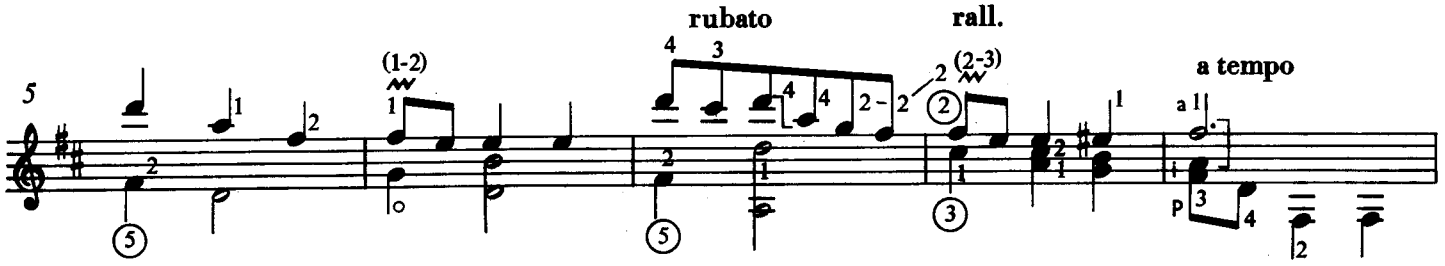

21
25
cresc.
29
rall.molto
ff
ff
33
a tempo
p
37
rall.
p
41
45
rall.molto
dim.
XII
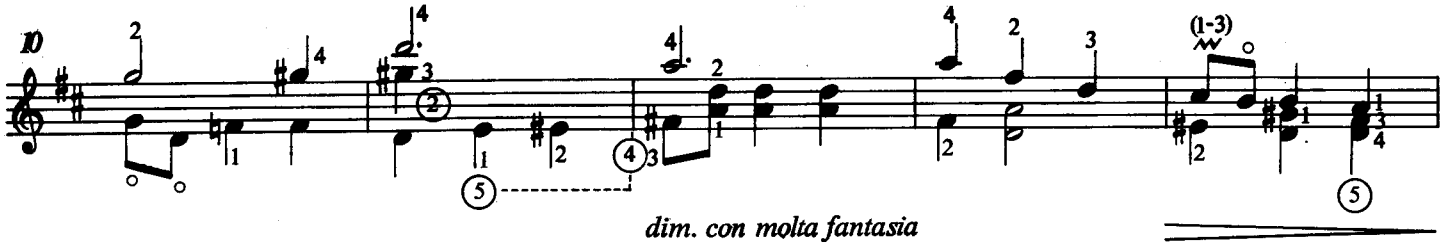
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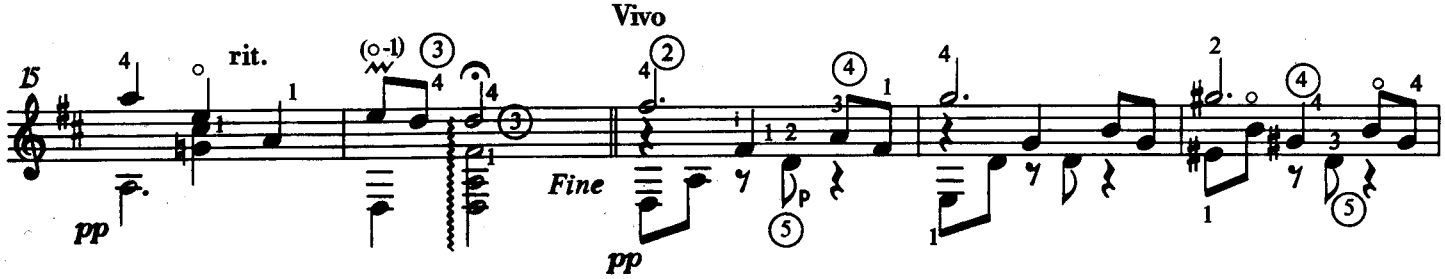
⑥ - Re
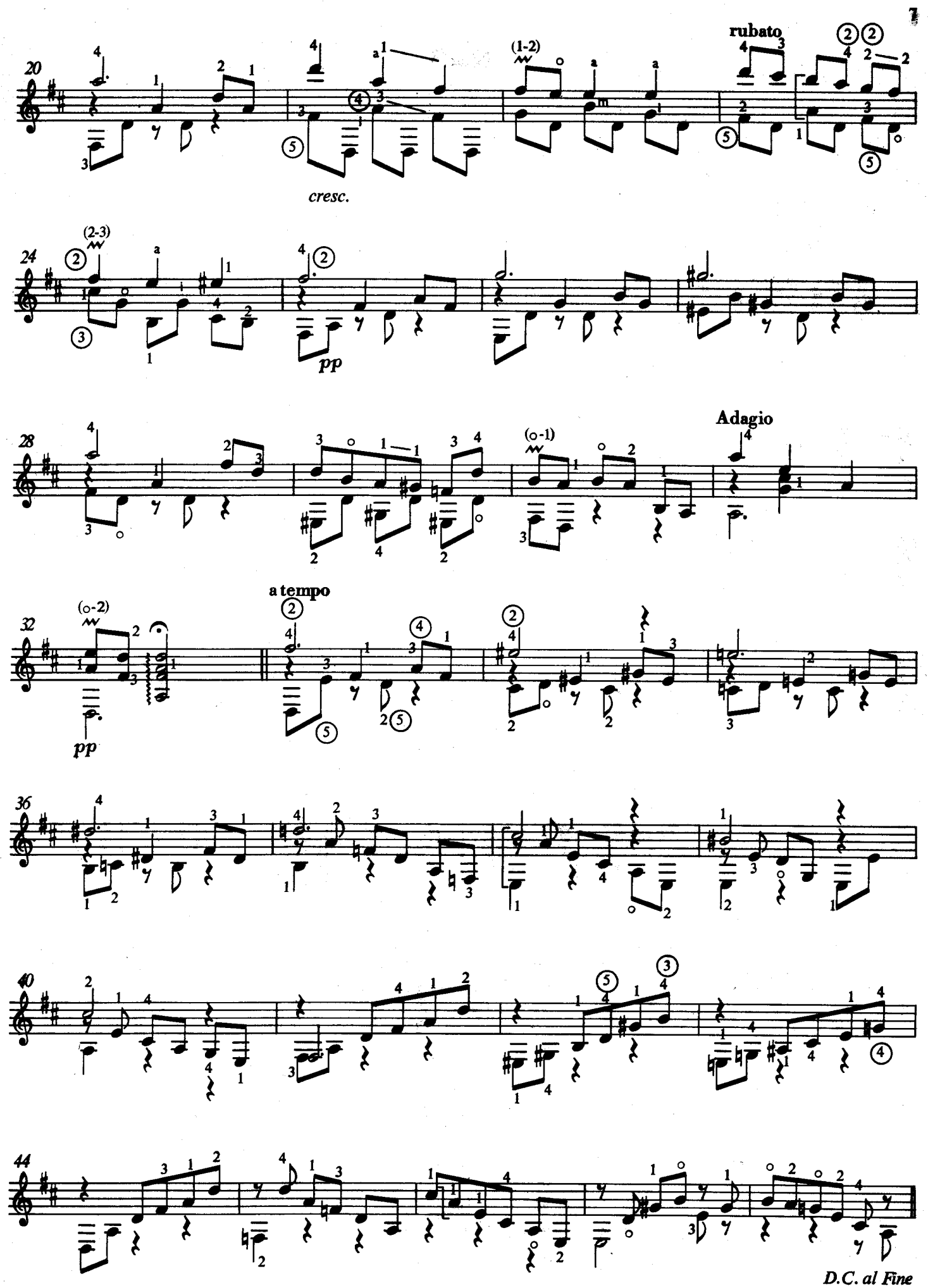
Tempo di Valse noble
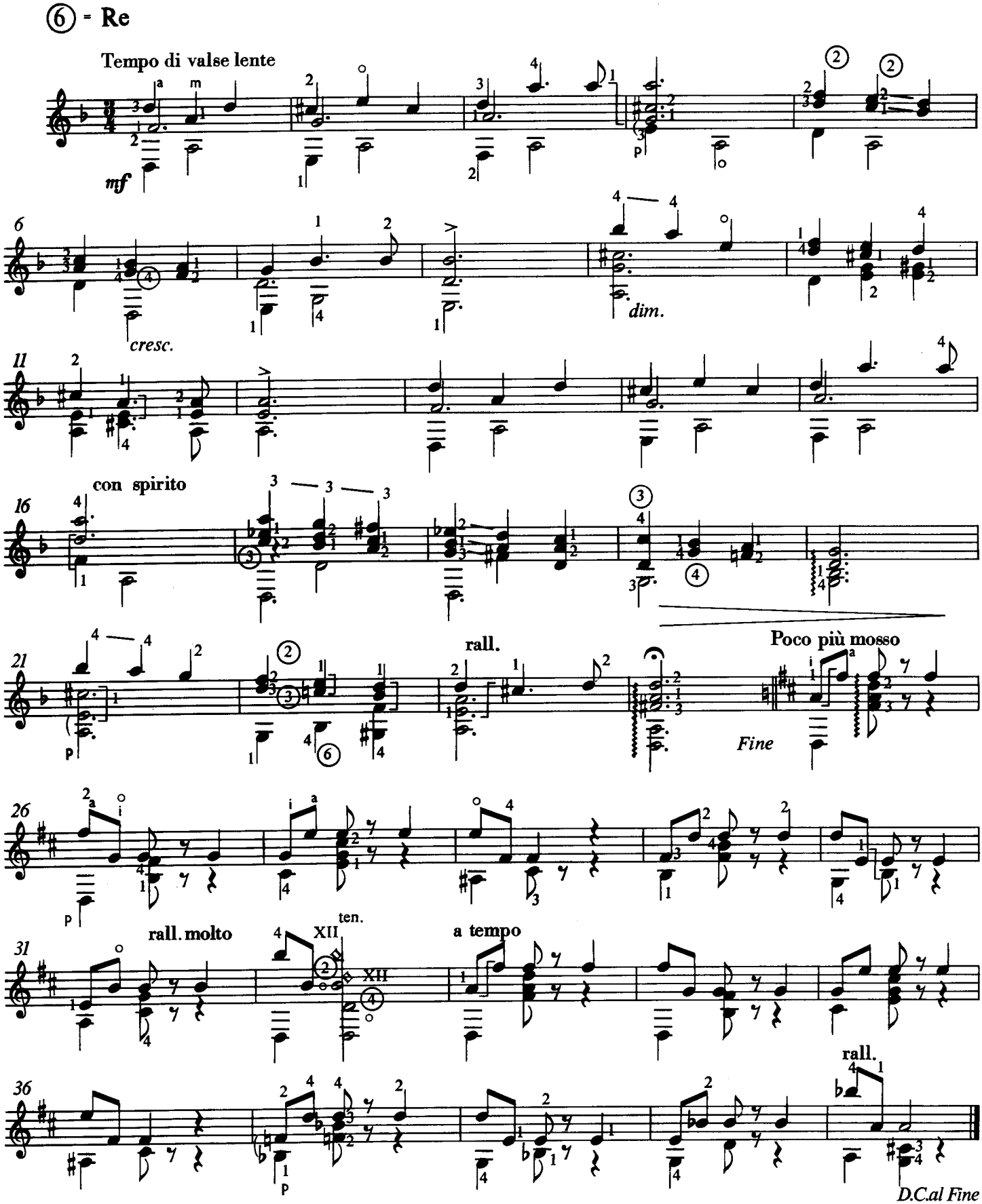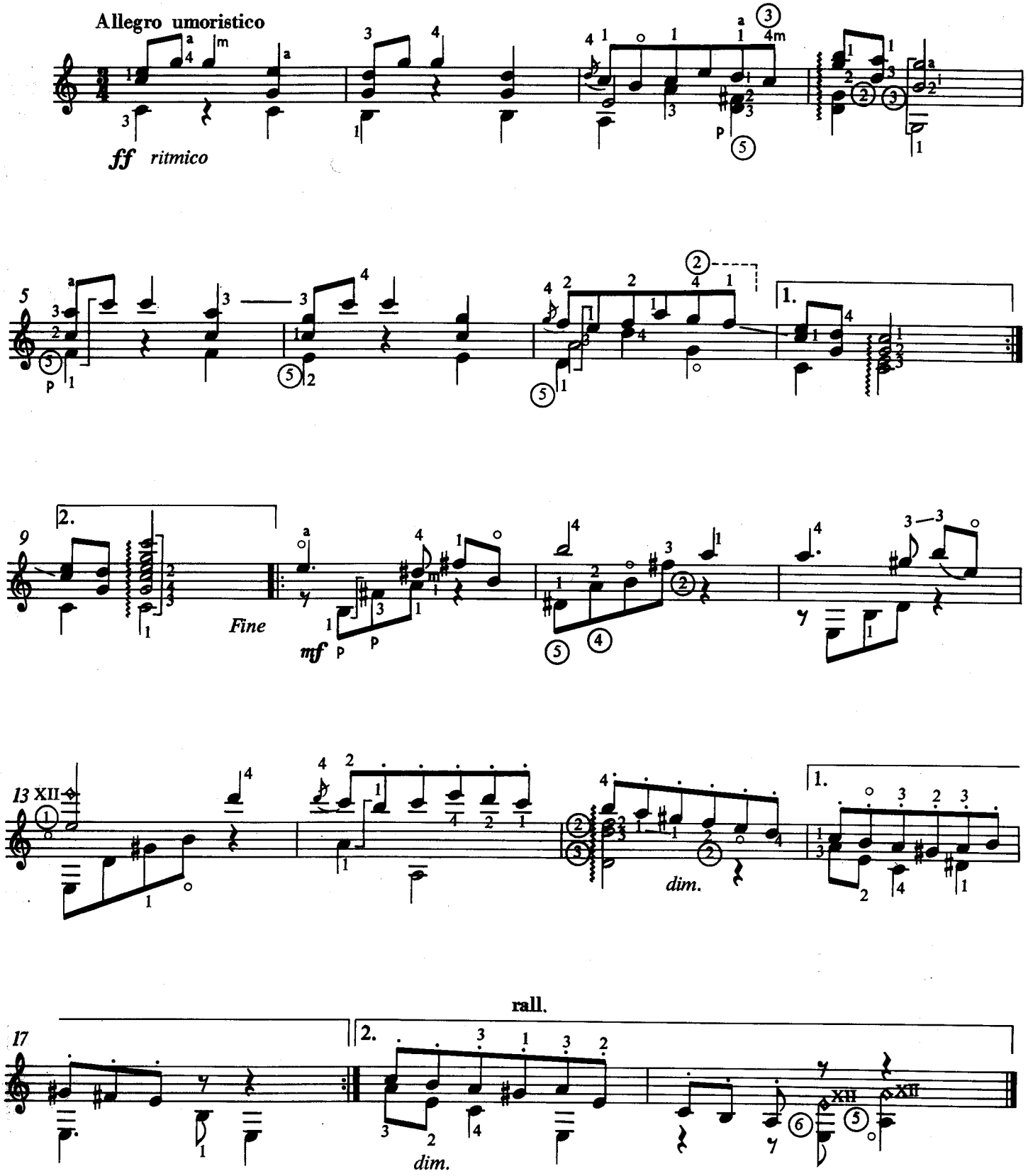









20
rubato
(1-2)
cresc.
24
(2-3)
pp
28
Adagio
(o-1)
32
(o-2)
pp
a tempo
36
40
44
D.C. al Fine
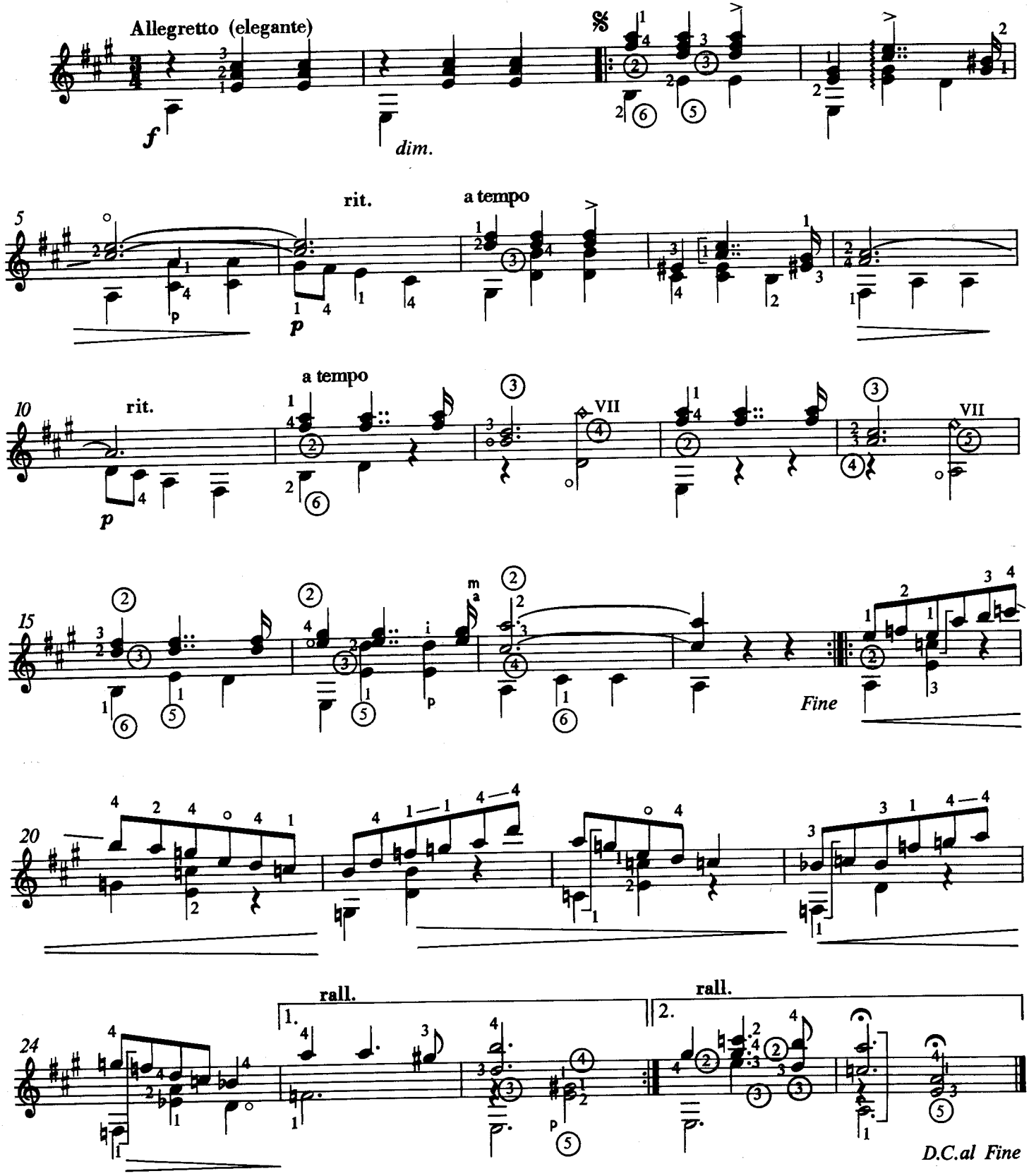
No. 3


⑥ = Re
Tempo di valse lente
mf
cresc.
dim.
con spirito
rall.
Poco più mosso
Fine
rall. molto
ten.
a tempo
rall.
D.C.al Fine
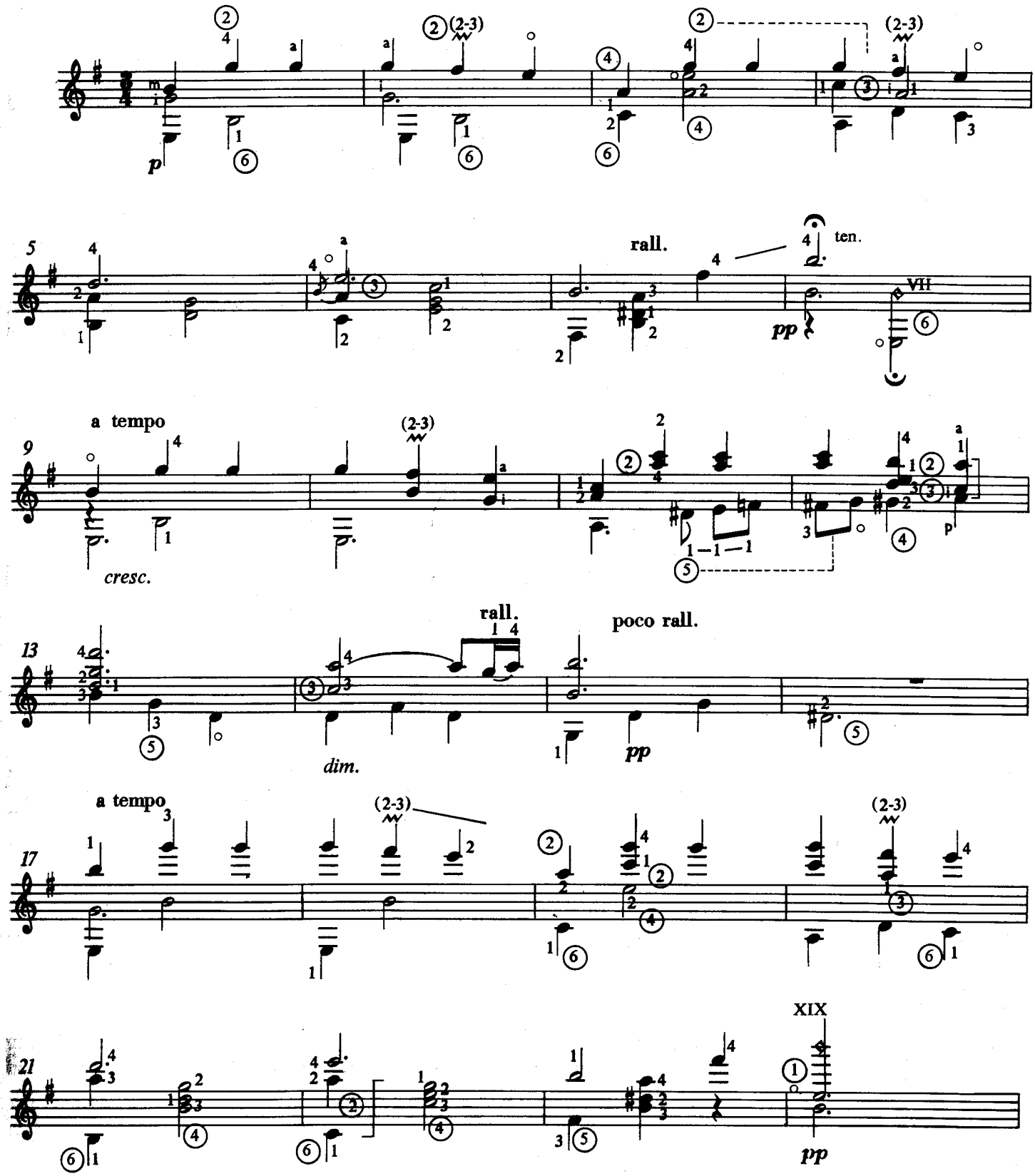
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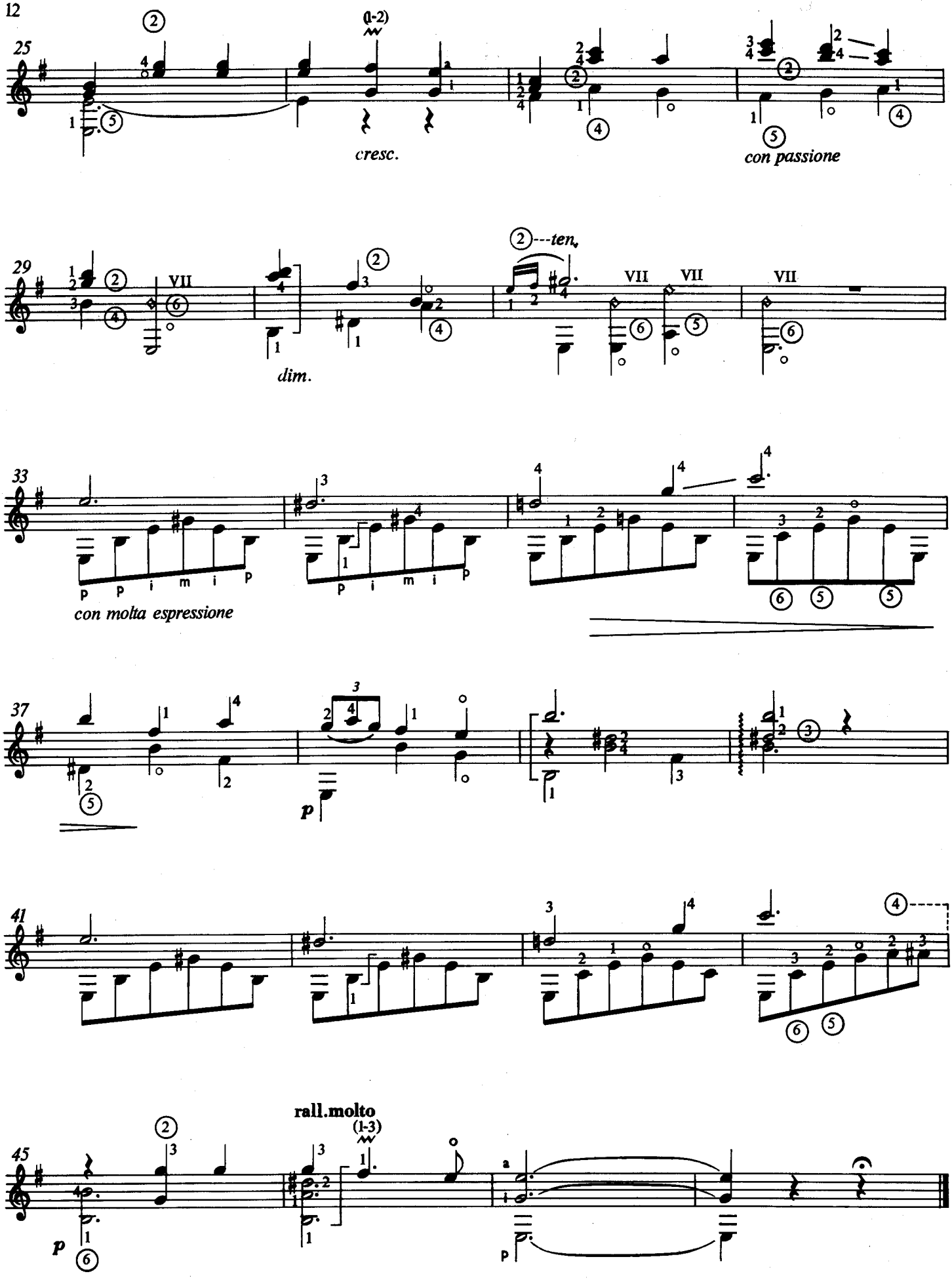

Allegro umoristico
ff ritmico
Fine
mf
dim.
rall.
dim.
D.C. al Fine

No. 5
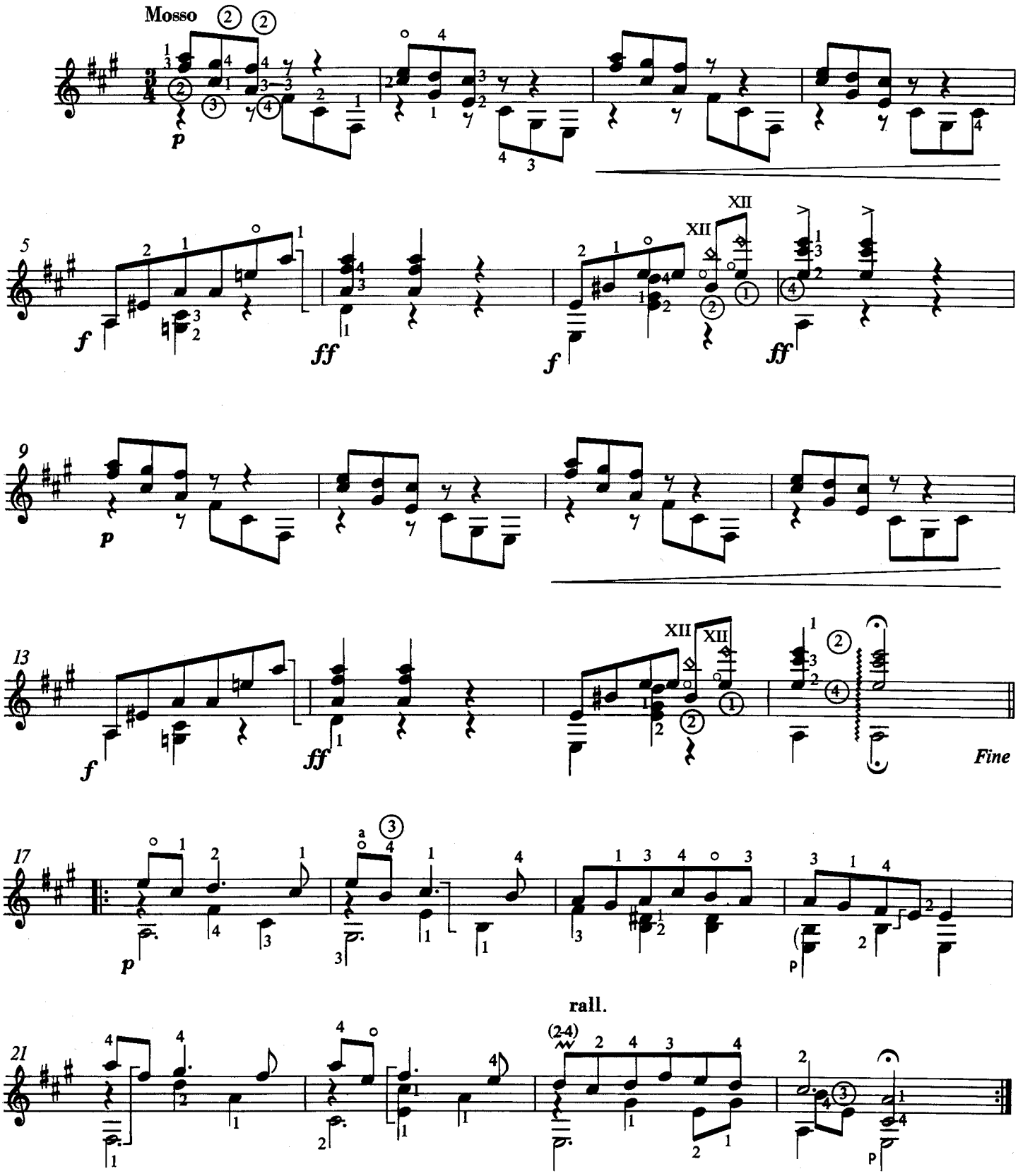

Allegretto (elegante)
f
dim.
rit.
a tempo
p
VII
Fine
rall.
1.
2.
D.C.al Fine

No. 6


p
5
rall.
ten.
pp
VII
a tempo
9
(2-3)
cresc.
13
rall.
poco rall.
dim.
pp
a tempo
17
(2-3)
21
XIX
pp


25
(1-2)
cresc.
con passione
29
VII
dim.
---ten.
33
con molta espressione
37
p
41
rall.molto
45
p

No. 7


Mosso
p
5
f
ff
f
ff
XII
XII
9
p
13
f
ff
XII
XII
Fine
17
p
p
rall.
21
(2-4)
p
D.C.al Fine

VALSES POETICOS

INTRODUCTION

Music by
E. GRANADOS

Vivace

CII

p *poco metalico*
con gracia

¢II CIV CV ¢VII

mf

¢II CIV CV CVII
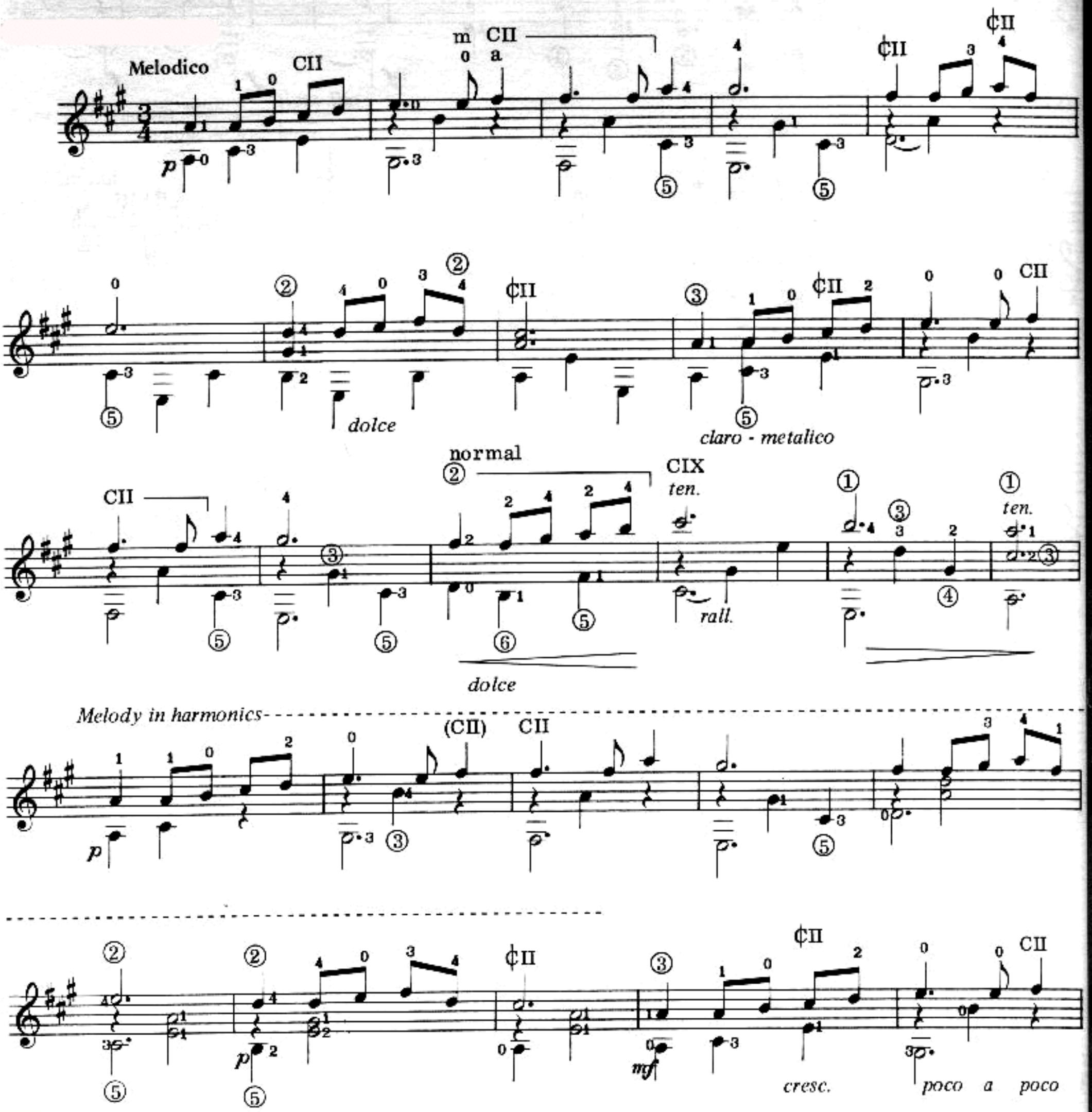
mf *p* p *D. C. al*

¢VII

pp *Fine*

I

Music by
E. GRANADOS



CII CIV CV ¢IX ¢IX

mf *f* *f*

rall. molto

a tempo

m i

f

harm. 8 ¢VIII

rall.

harm. 8 ¢V

rall.

¢II CII

mp *espr.*

vib. *con cadenza*

CII CII

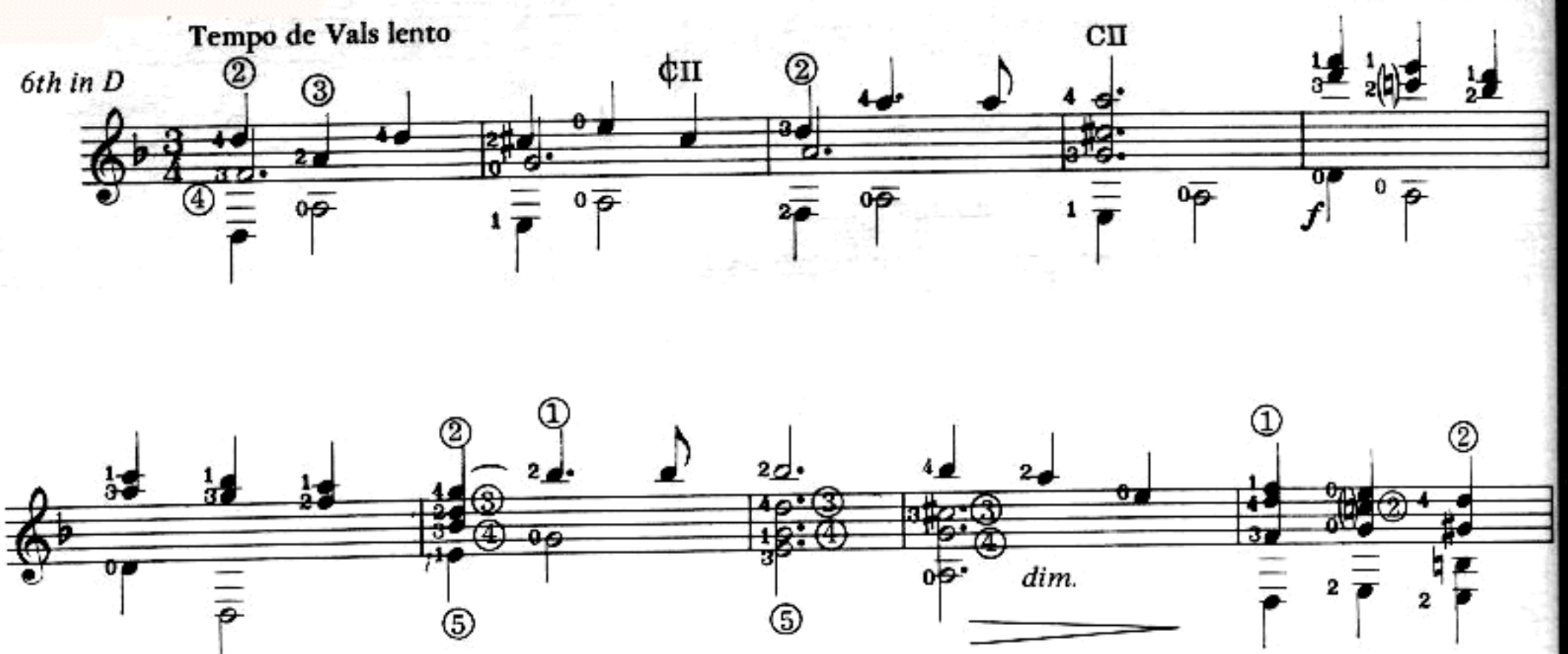
dim. *rall.* *molto*

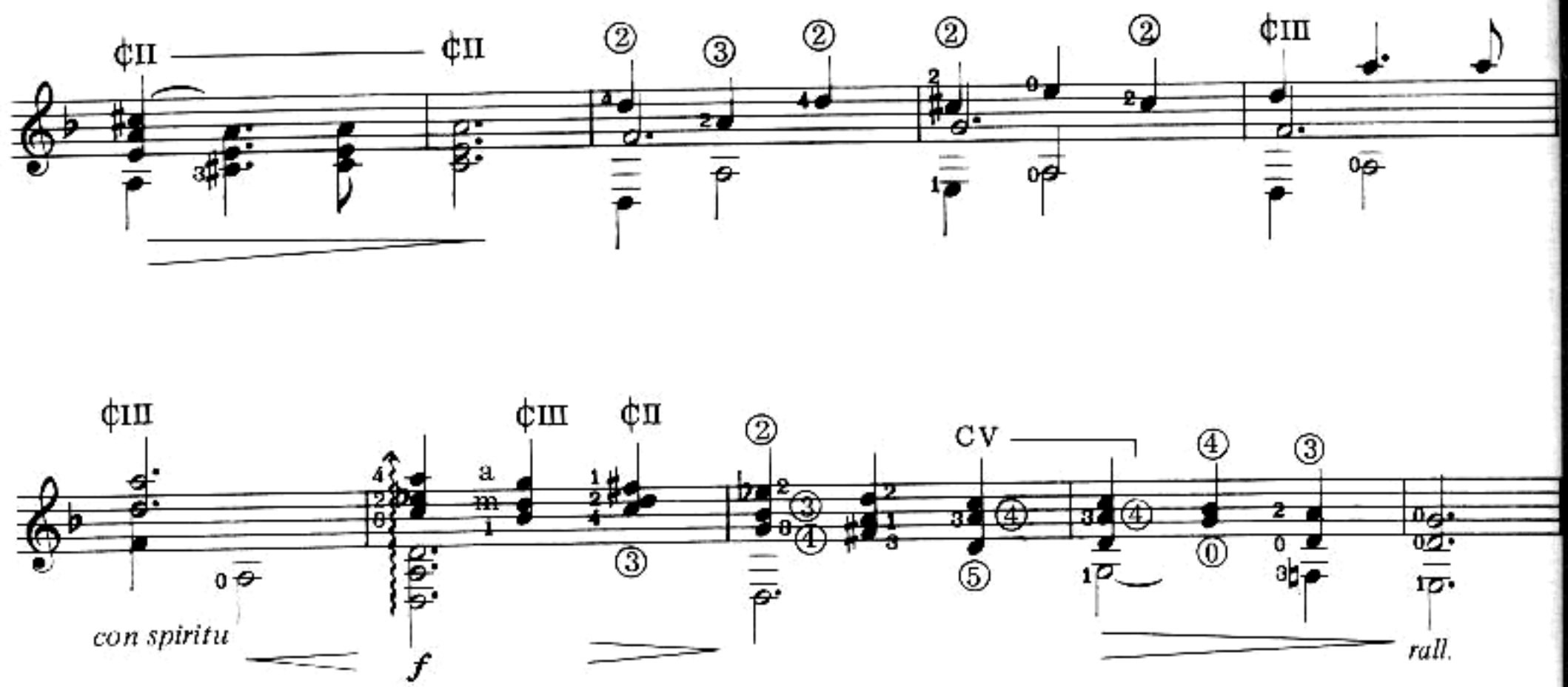
II

Music by
E. GRANADOS

Tempo de Vals lento

6th in D





CII (¢III) ② CV CIII ¢II

rall. *Fine*

Poco più

ten.

rall. molto

CV CV

Meno

⑥ *Meno*

rall
D.C. al Fine

III

Music by
E. GRANADOS

Allegro humonistico

CI — CI — (CI) — CVI

ritmico *f* — *mf* *metalico*

CIII — ♭III — CI

f

CI — CVI — CIII — ♭III

mf *metalico* — *Fine*

CV — CV — CV

dim.

mf

p m i — p m i

harm. 8

dim. e rall.
D.C. al Fine

IV

Music by
E. GRANADOS

Presto

mf

p

Vivace

a tempo

(♪=♪)

Vivace

¢VII

a tempo

CII

CII

CIX

ten.

¢II

¢II

Tempo del 1 Vals *same fingering as before

Melody in harmonics

harm. 8
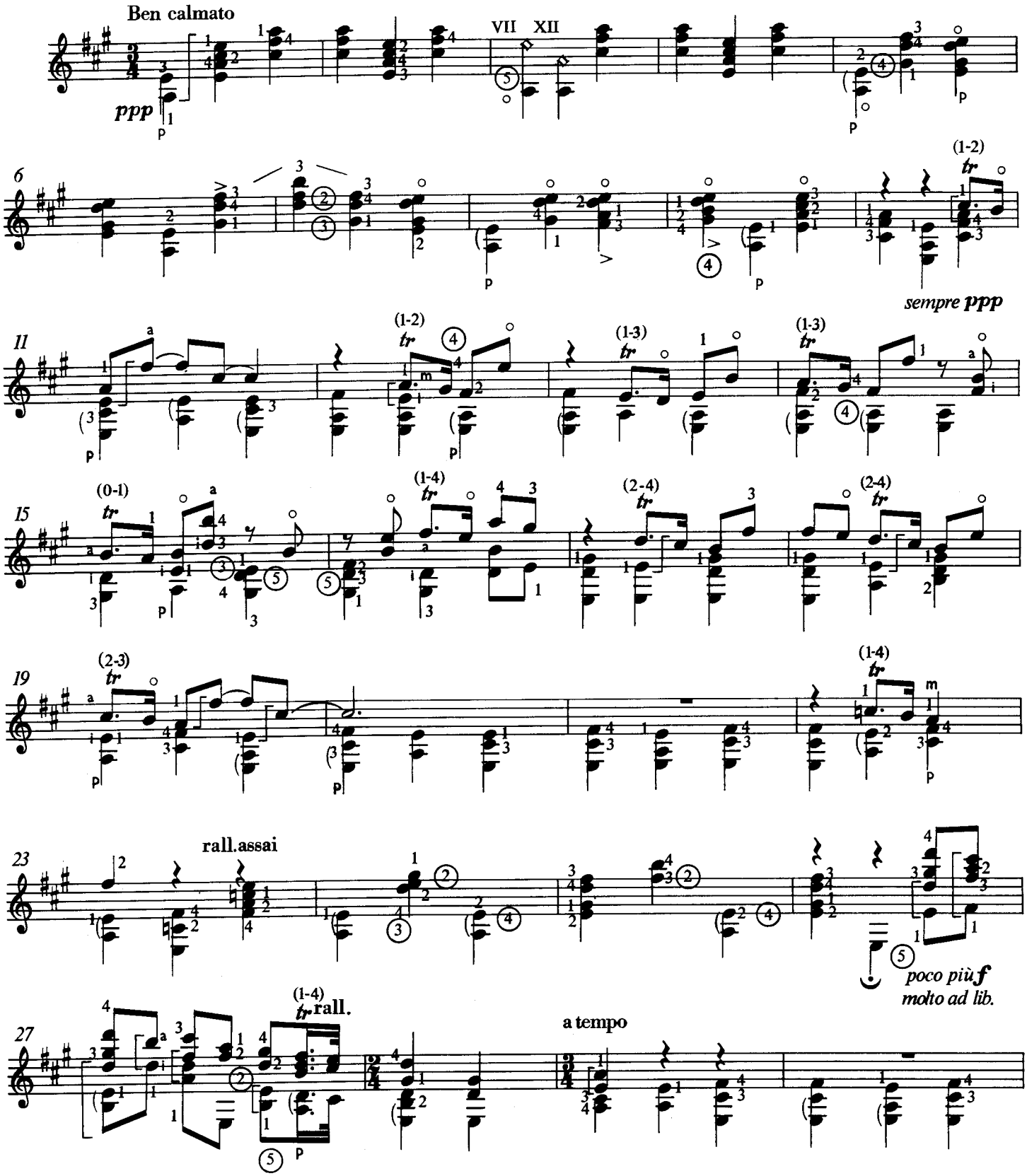
harm. 8
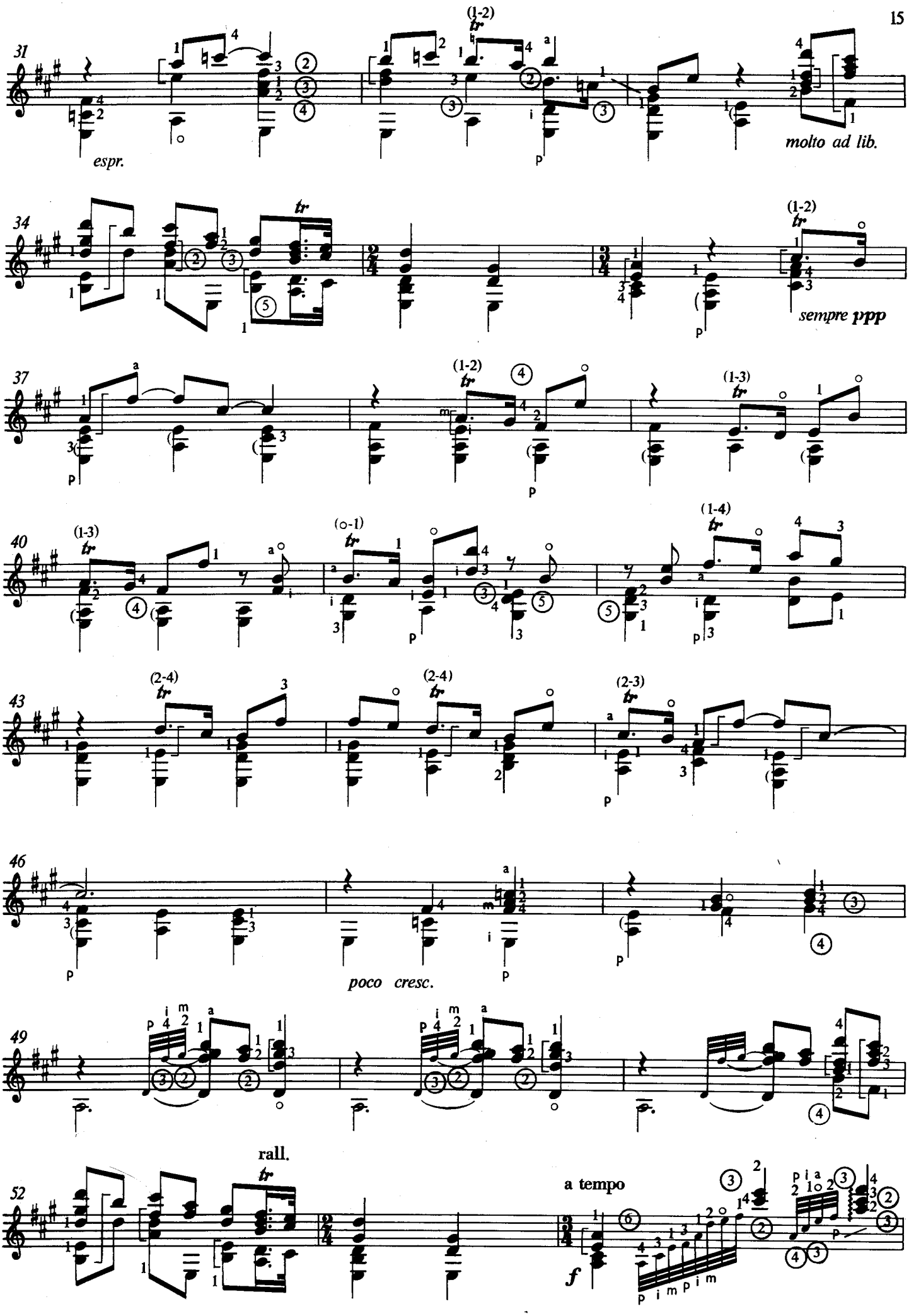
CII
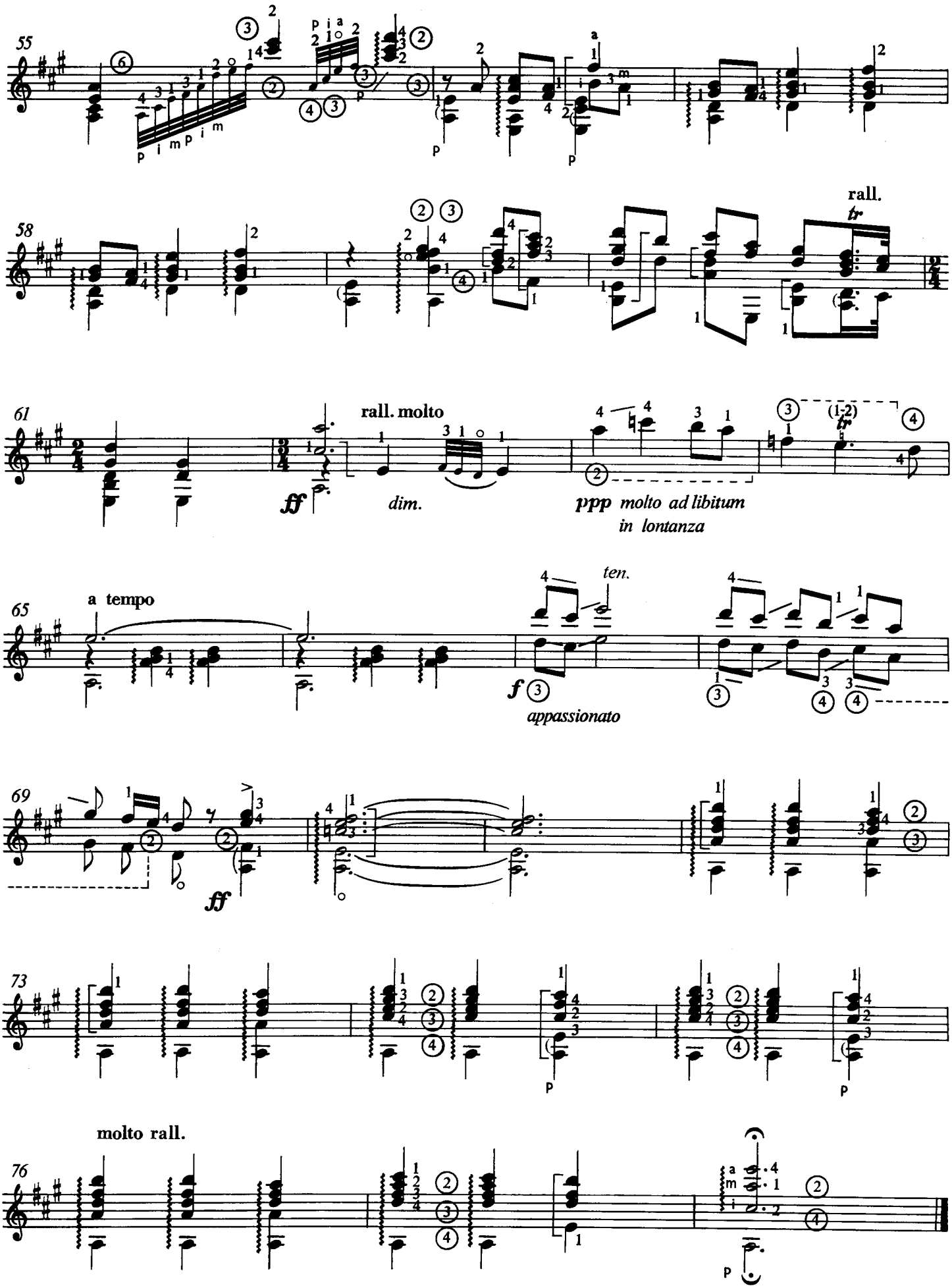
CII harm. 8

= *poco rall.*
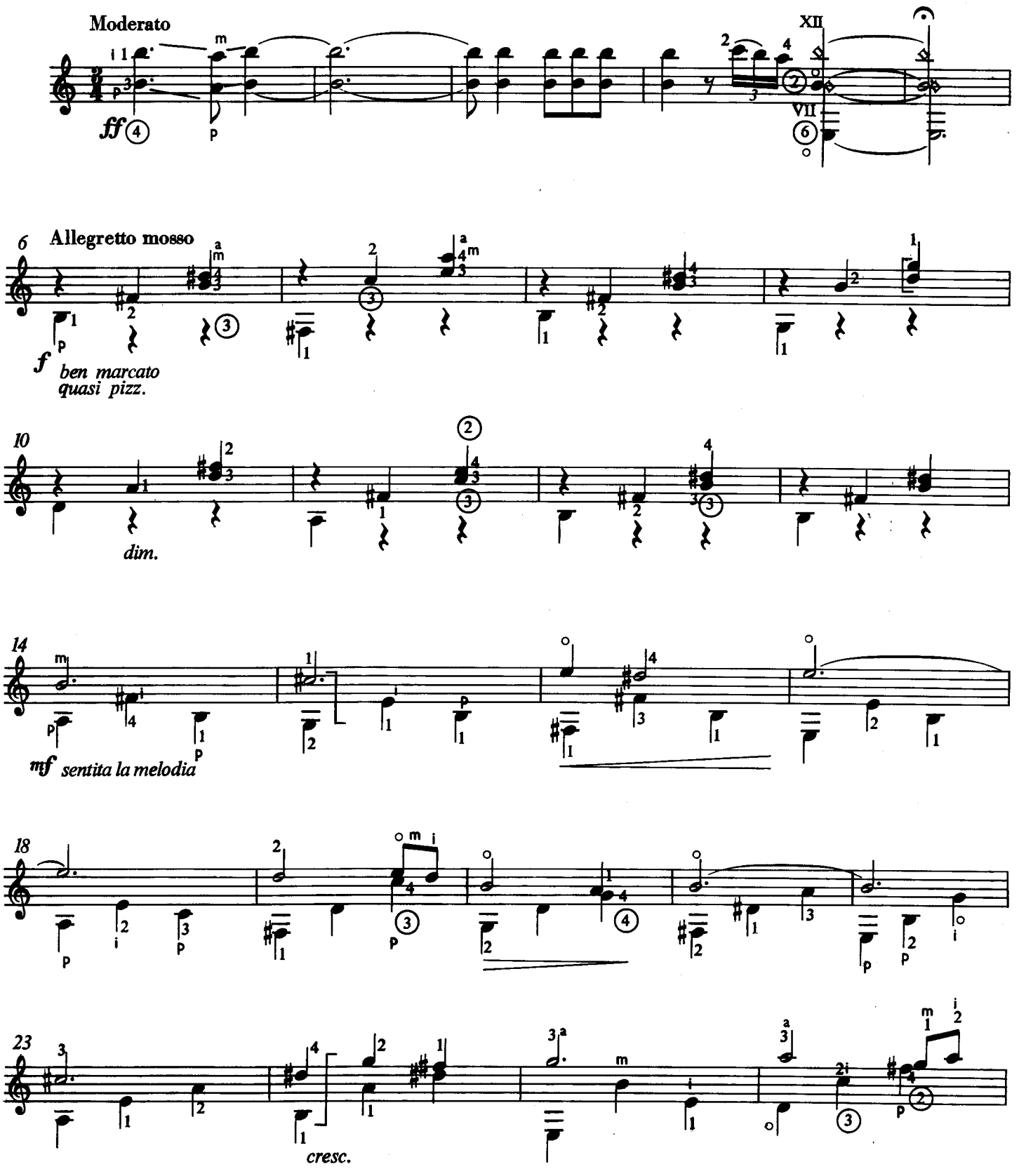
DANZA LENTA
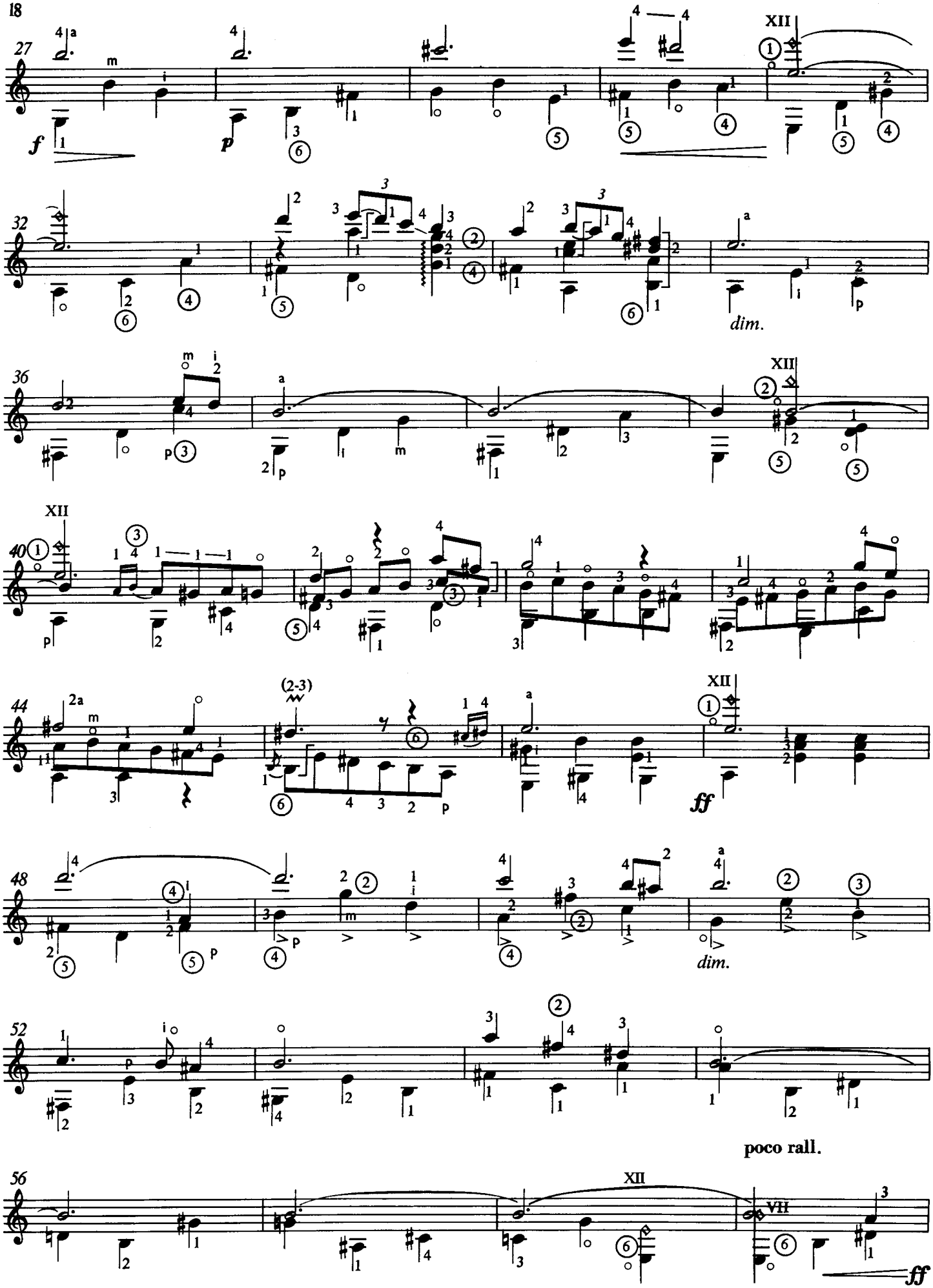

Ben calmato
ppp
VII XII
sempre ppp
rall.assai
poco più f
molto ad lib.
(1-4) rall.
a tempo
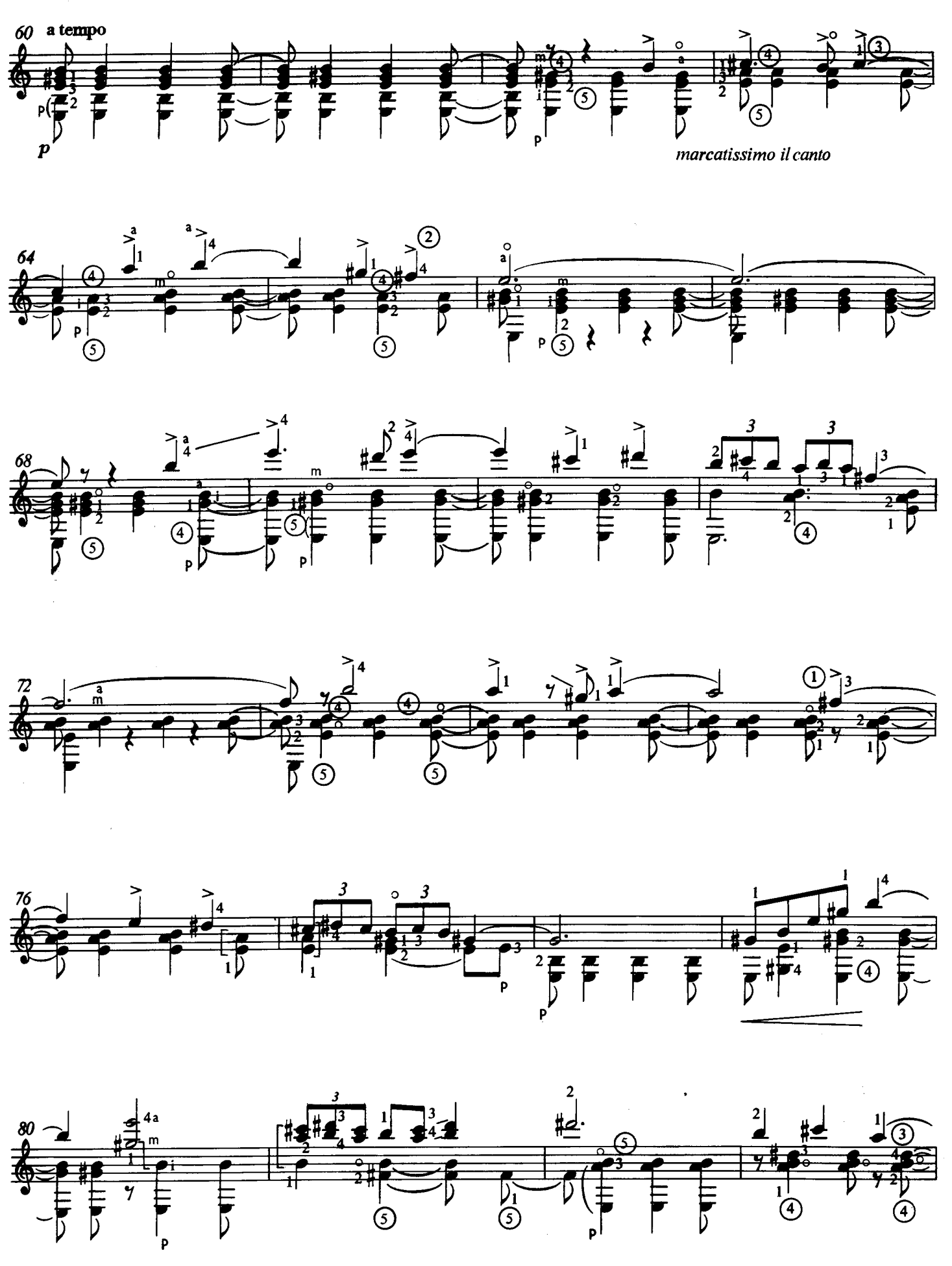

31
(1-2)
tr
espr.
molto ad lib.
34
tr
(1-2)
tr
sempre ppp
37
(1-2)
tr
(1-3)
tr
40
(1-3)
tr
(o-1)
tr
(1-4)
tr
43
(2-4)
tr
(2-4)
tr
(2-3)
tr
46
poco cresc.
49
rall.
tr
52
a tempo
f
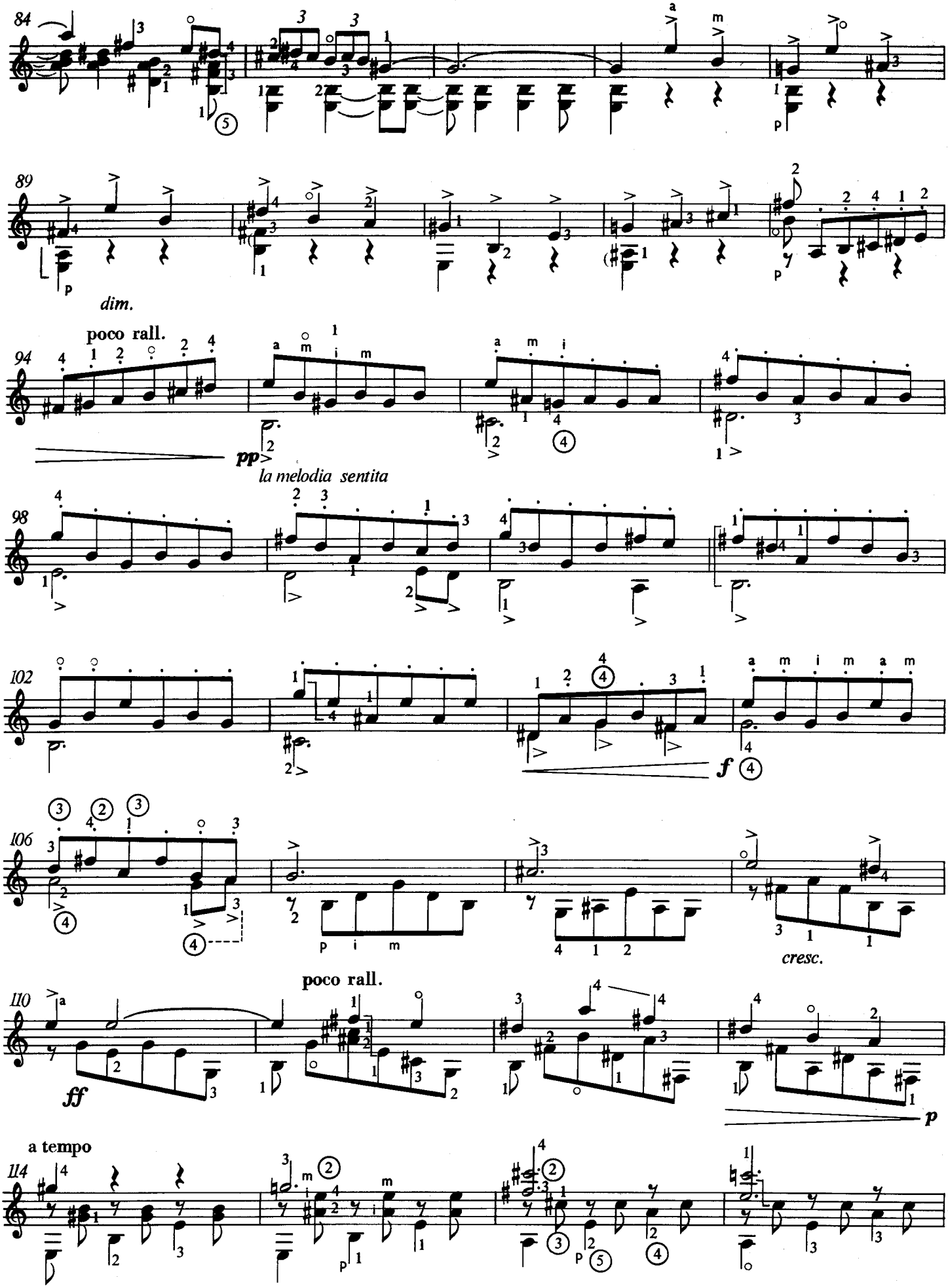

55
58
rall.
tr
61
rall. molto
ff
dim.
ppp molto ad libitum
in lontanza
(1-2)
tr
65
a tempo
ten.
f
appassionato
69
ff
73
molto rall.
76
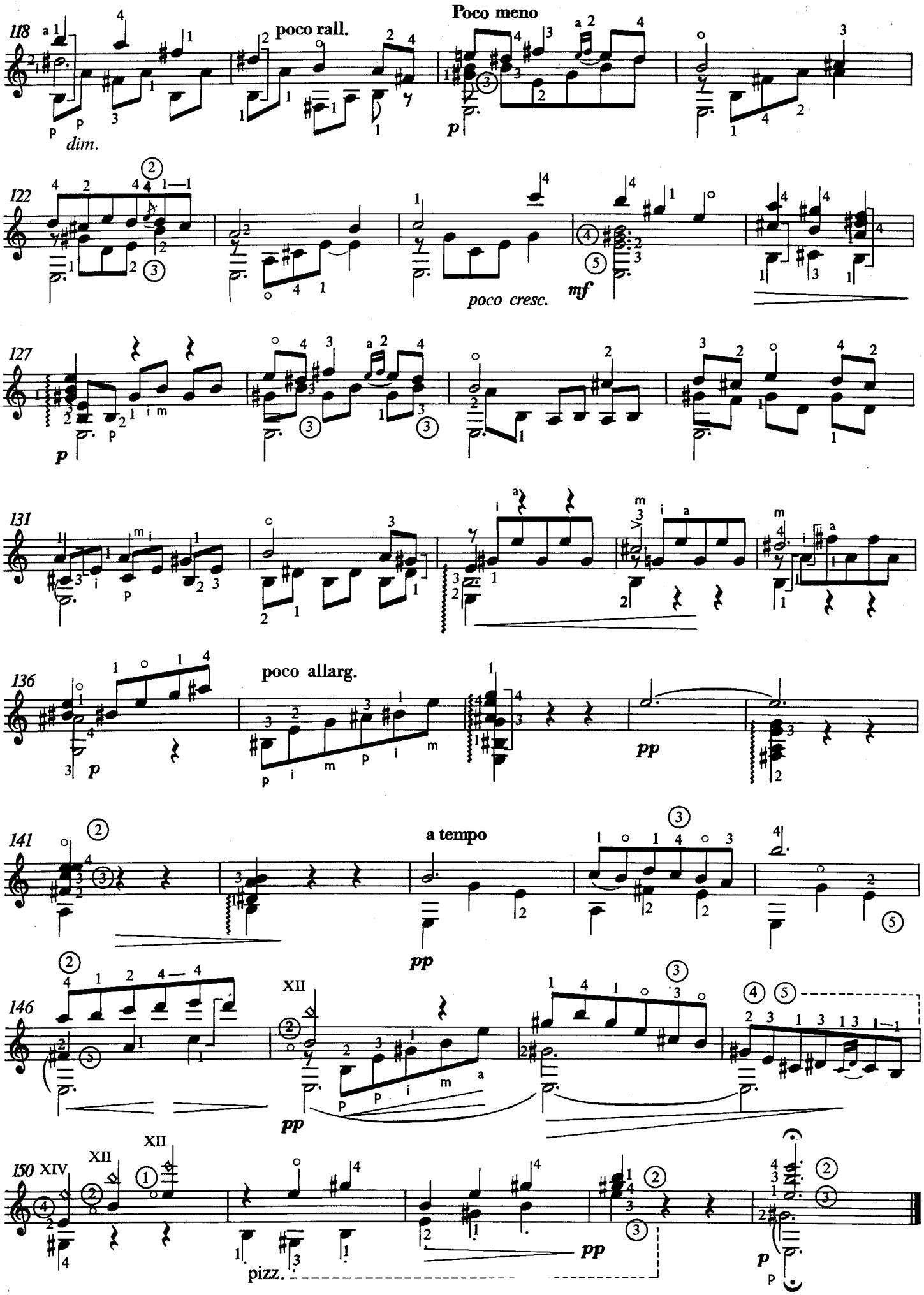
INTERMEZZO


Moderato
ff
p
XII
VII
6 Allegretto mosso
f
ben marcato
quasi pizz.
10
dim.
14
mf
sentita la melodia
18
23
cresc.
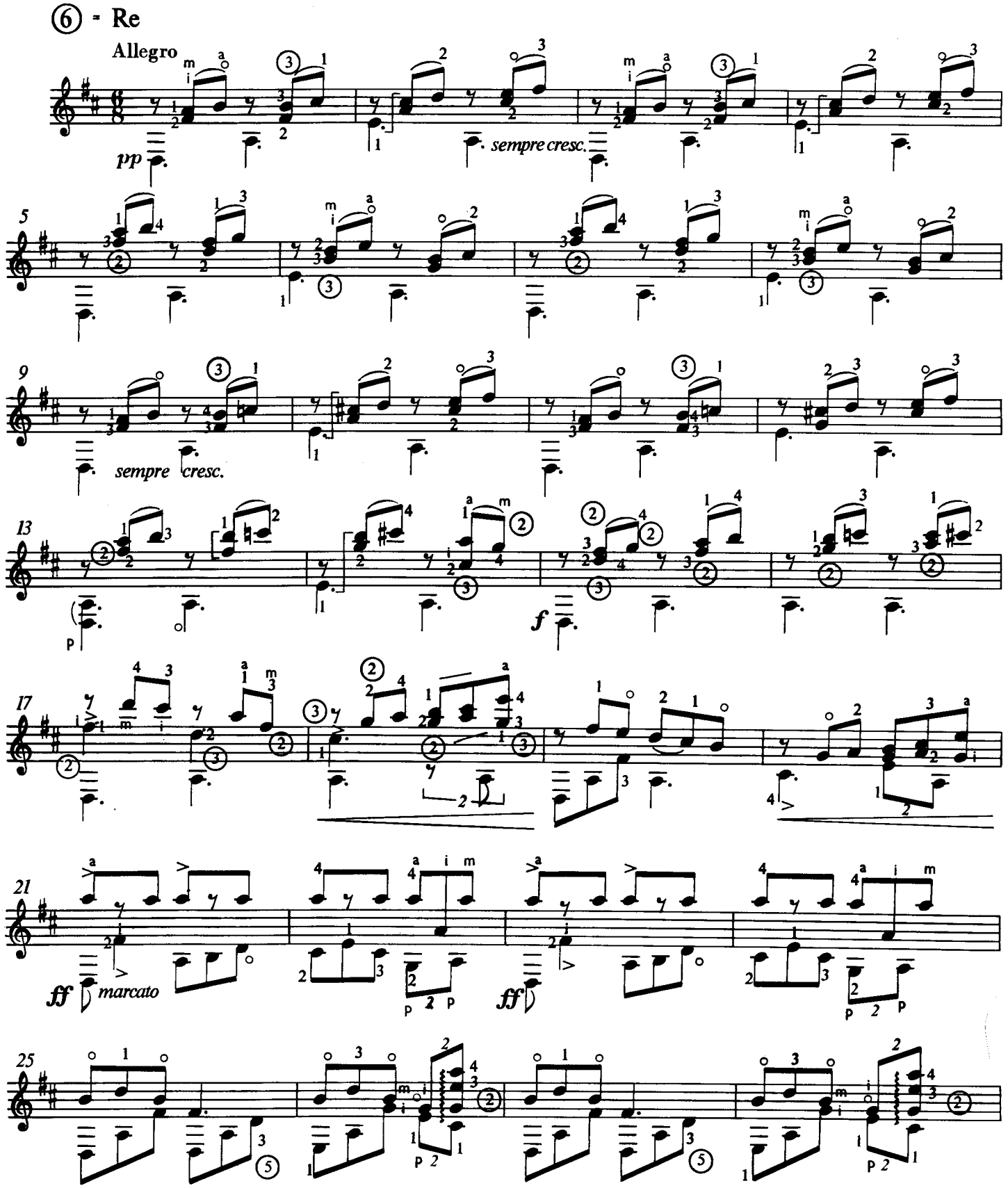

27
f
p
XII
32
dim.
36
XII
40
XII
44
(2-3)
XII
ff
48
dim.
52
poco rall.
56
XII
VII
ff
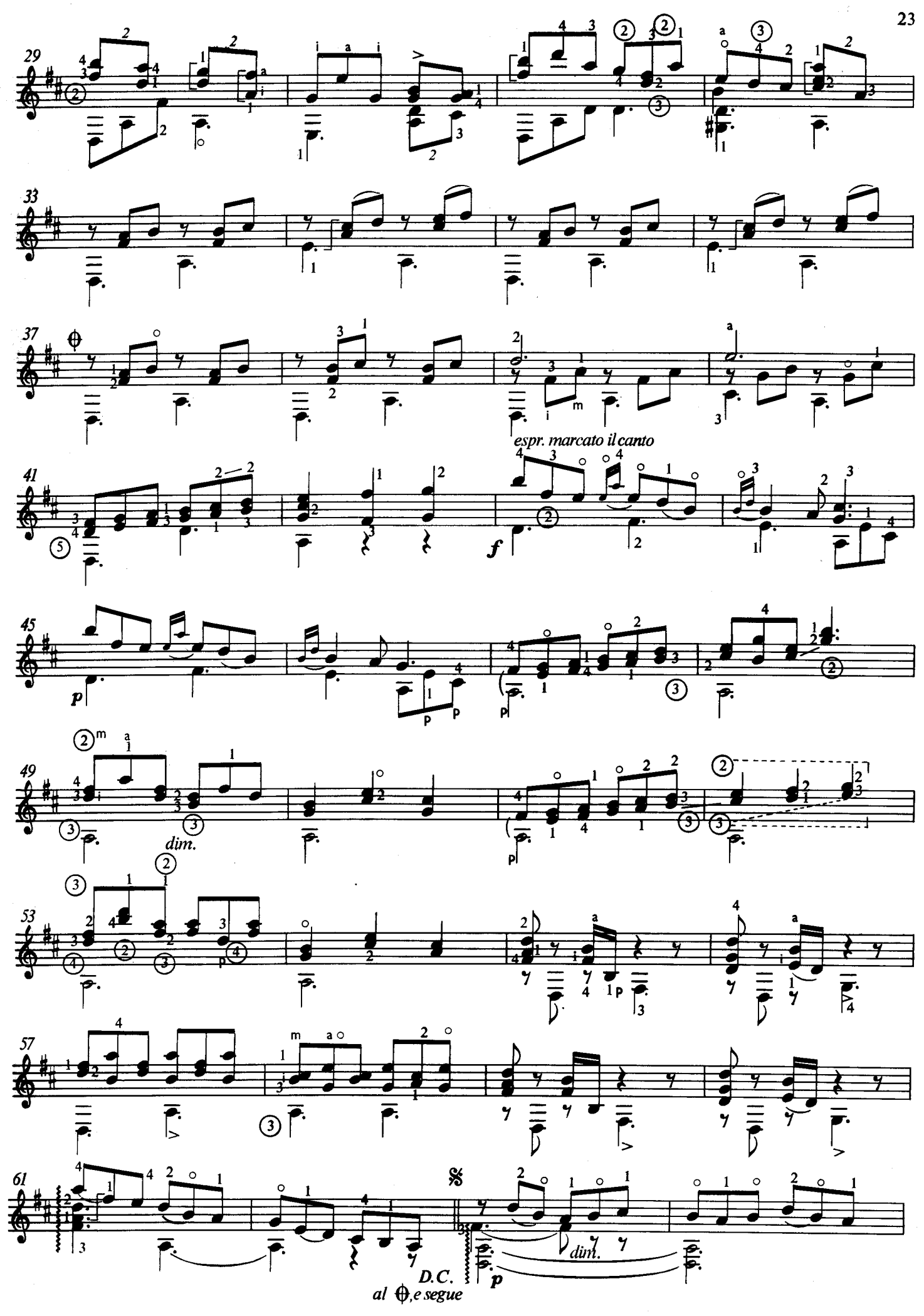

60
a tempo
p
marcatissimo il canto
64
68
72
76
80
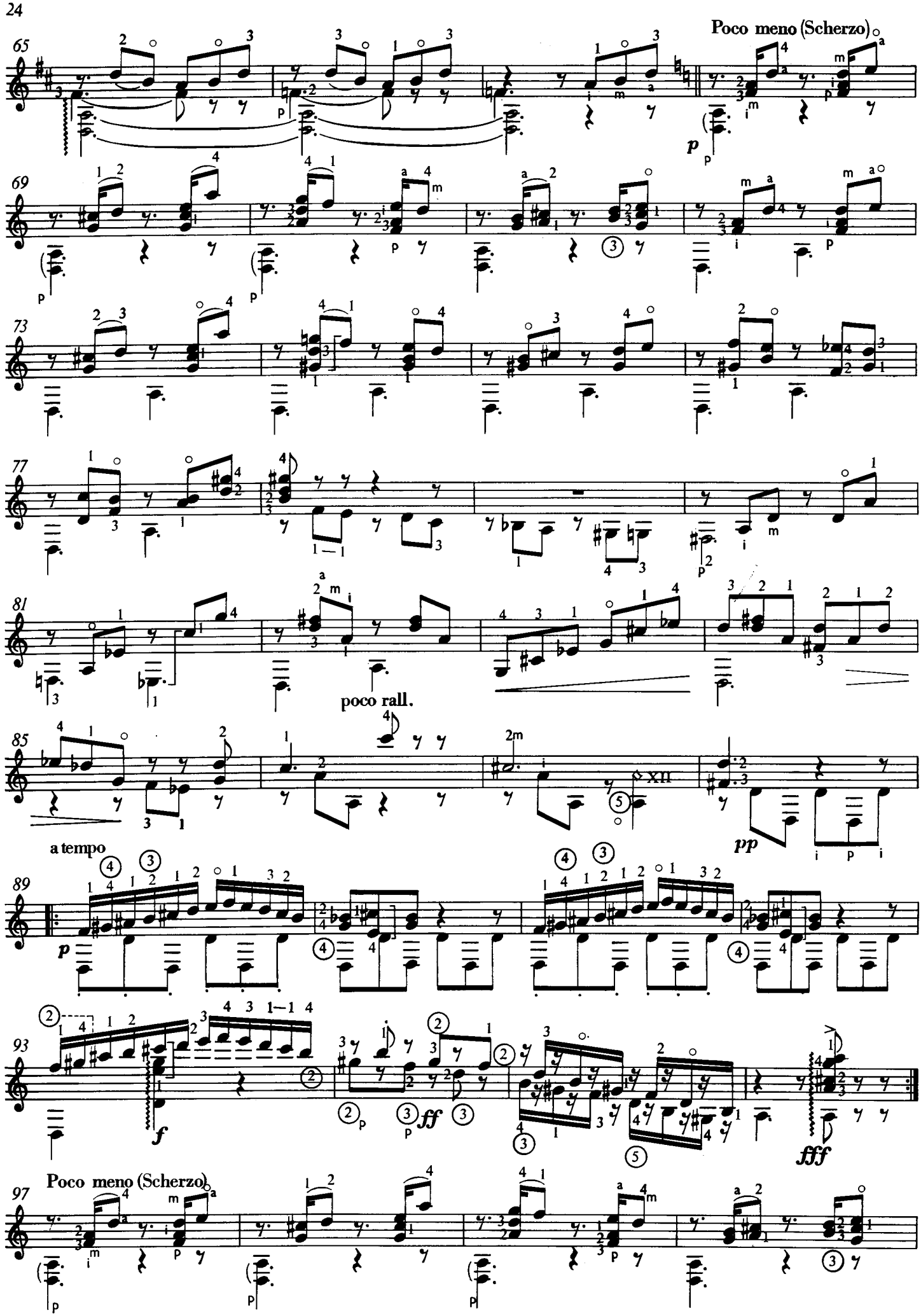

84
89
dim.
poco rall.
94
pp
la melodia sentita
98
102
f
106
p i m
cresc.
110
poco rall.
ff
p
a tempo
114
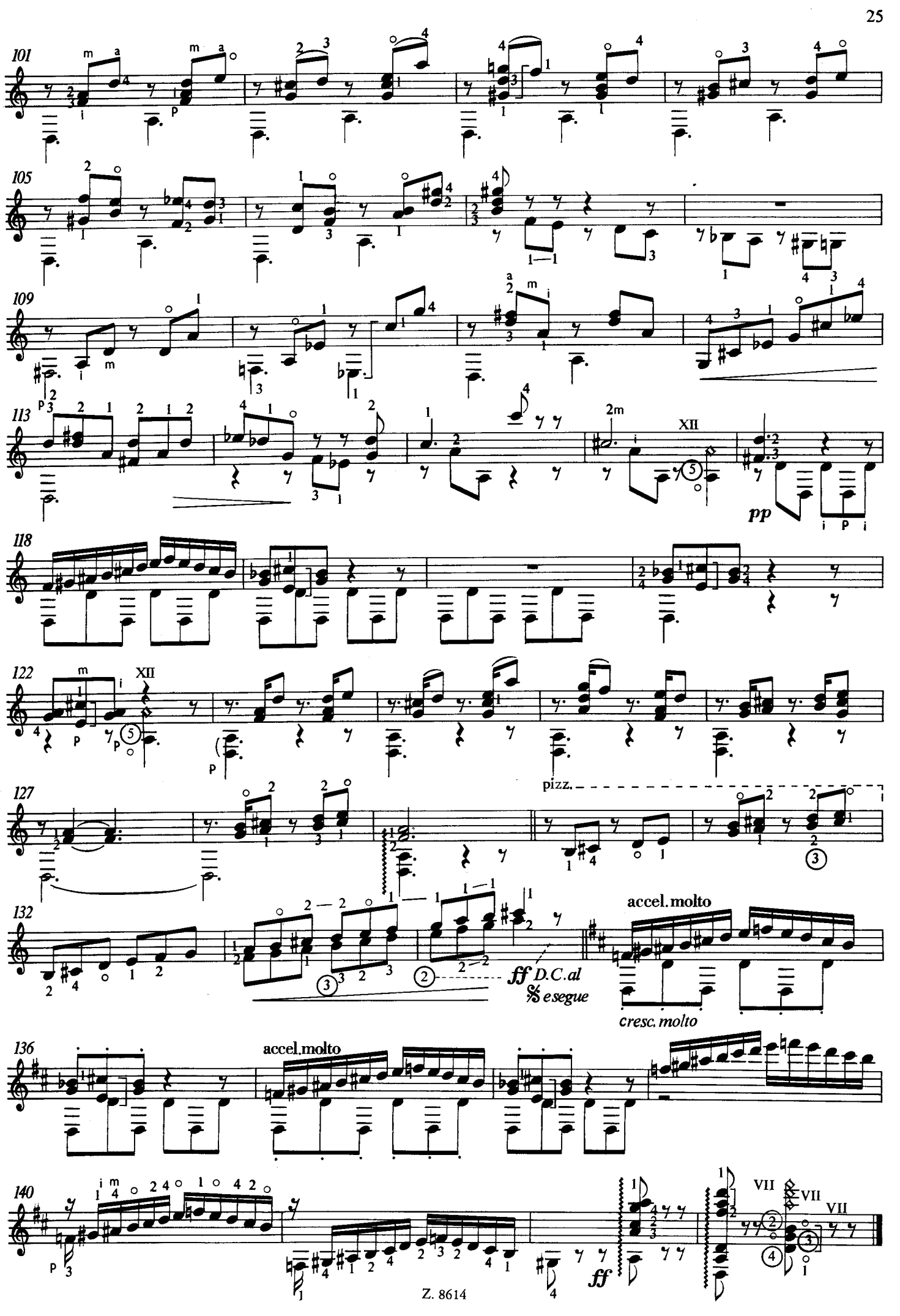

118
poco rall.
Poco meno
dim.
p
122
poco cresc.
mf
127
p
131
136
poco allarg.
p
pp
141
a tempo
pp
146
XII
pp
150
XII
XIV
pizz.
pp
p

ZAPATEADO


⑥ = Re
Allegro
pp
sempre cresc.
5
9
sempre cresc.
13
p
f
17
21
ff marcato
ff
25


29
33
37
espr. marcato il canto
41
f
45
p
49
dim.
53
57
61
dim.
p
D.C.
al ⊕,e segue


Poco meno (Scherzo)
poco rall.
a tempo
Poco meno (Scherzo)
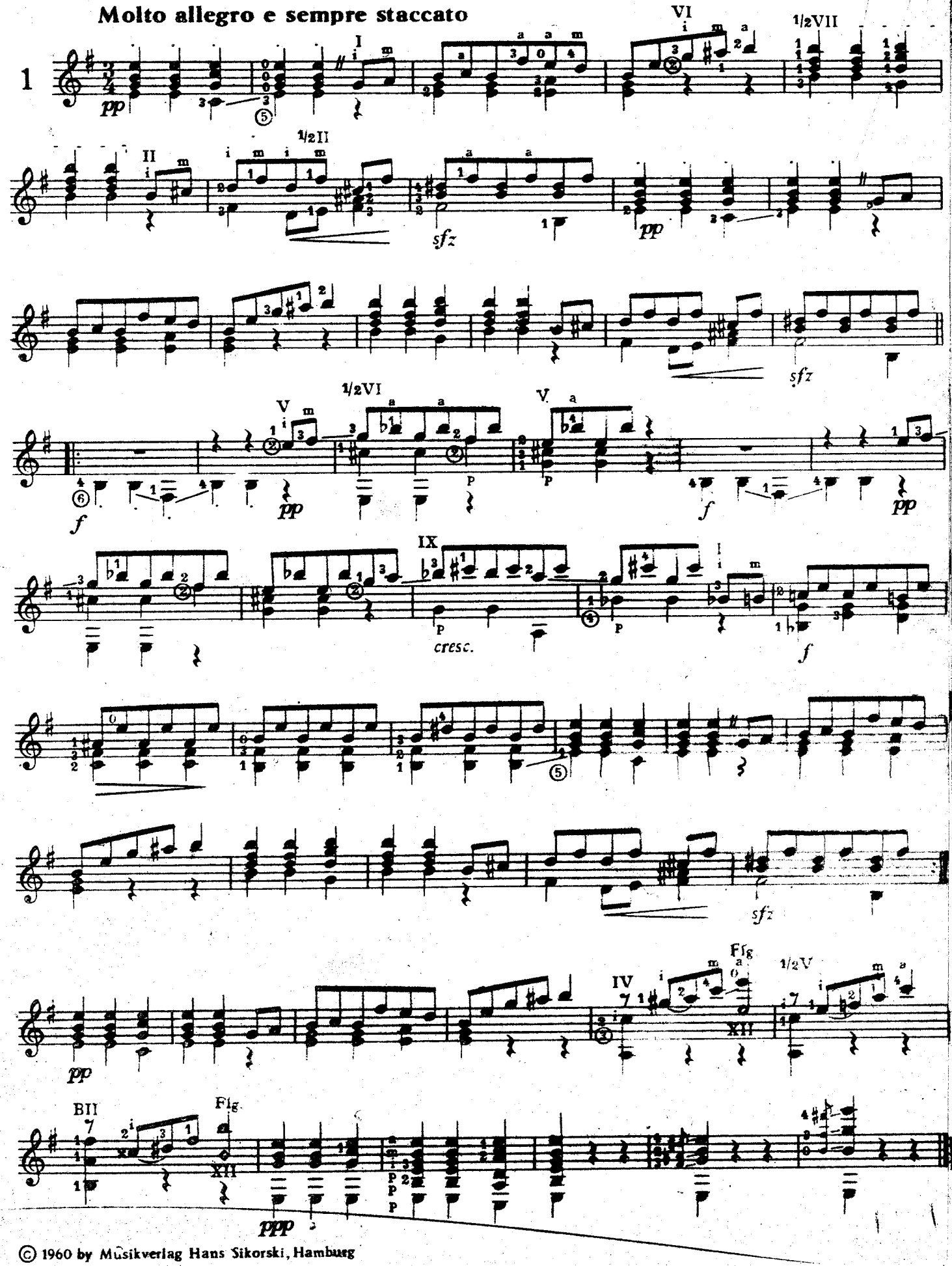

101
105
109
113
118
122
127
132
136
140
pp
pizz.
accel. molto
ff D.C.al
% e segue
cresc. molto
accel. molto
ff

Das Grieg-Buch

Herausgegeben und bearbeitet von Erwin Schwarz-Reiflingen

Elfentanz
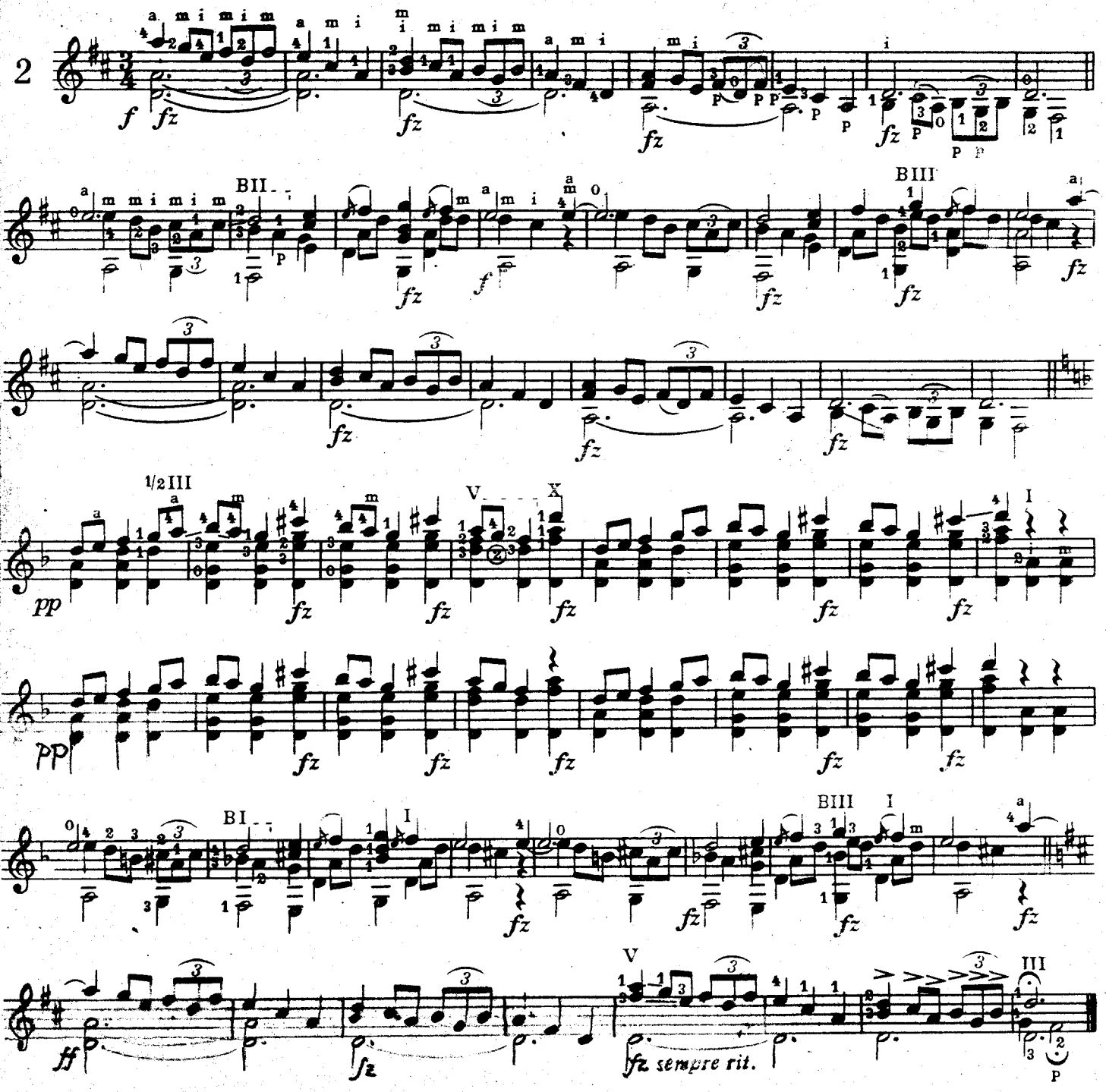
Molto allegro e sempre staccato



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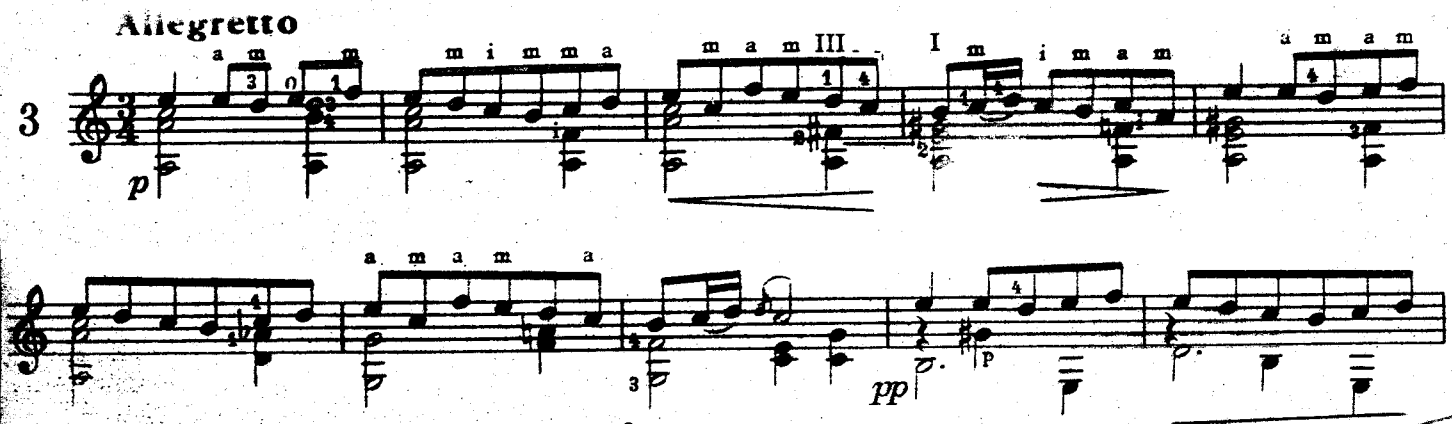
Norwegisch
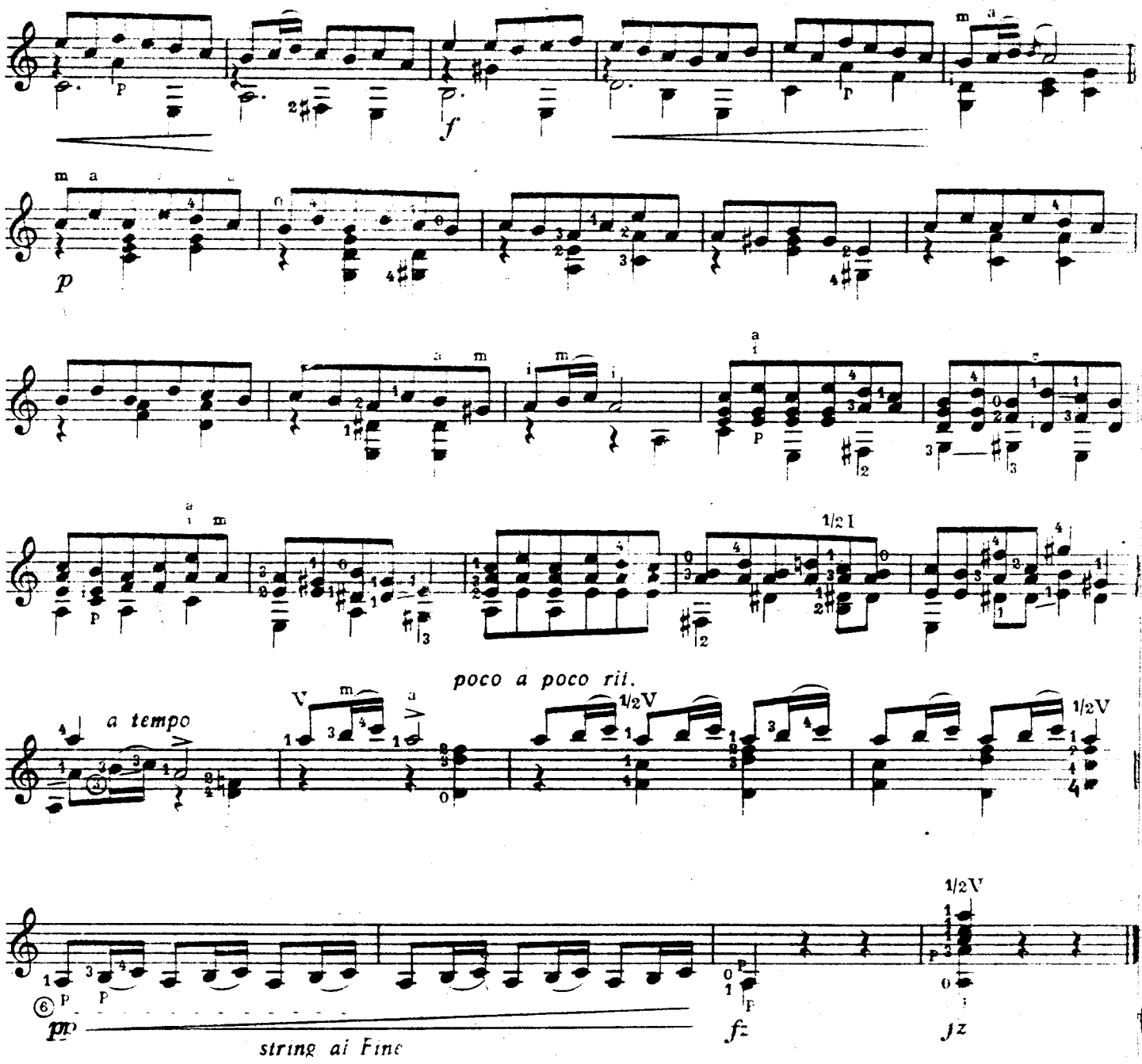
Presto marcato
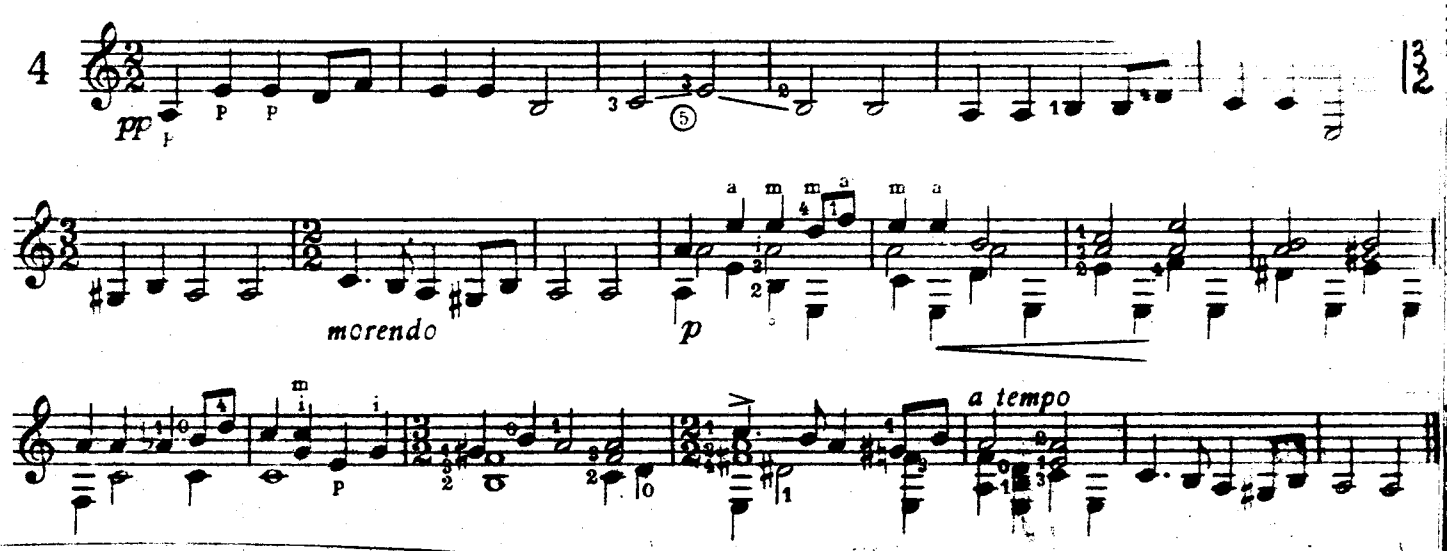


Springtanz

Allegretto
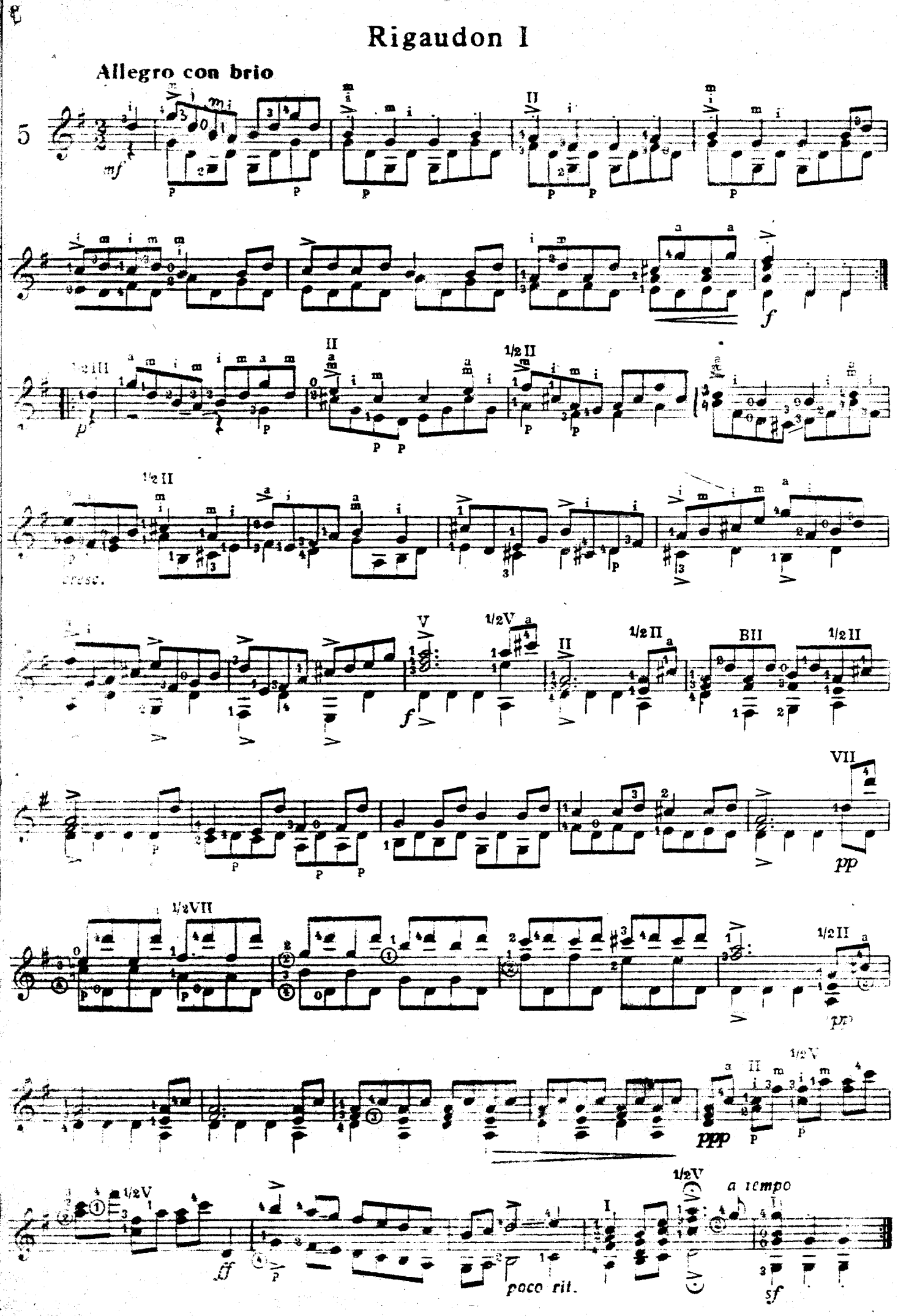




Wiegenlied
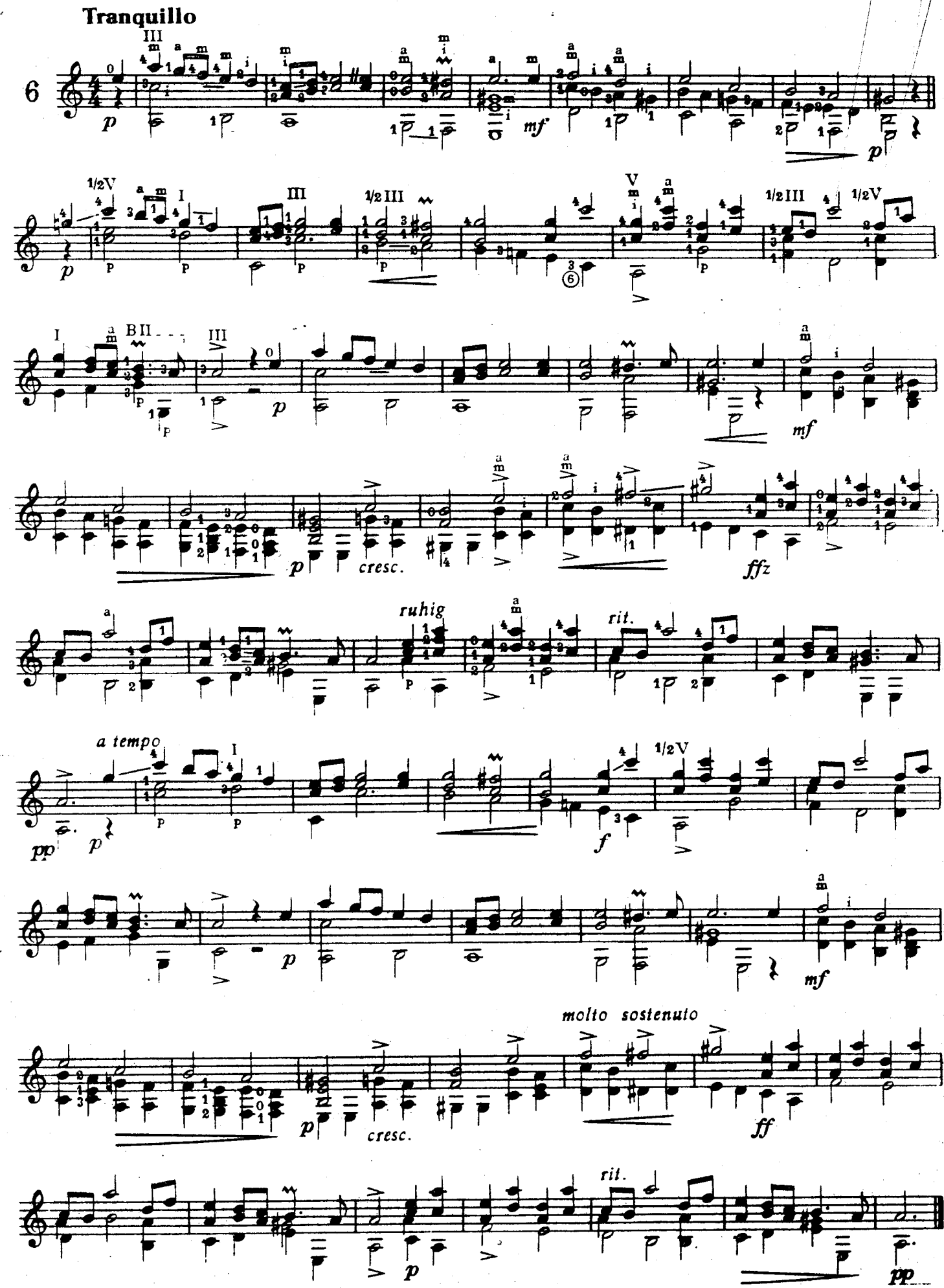


Rigaudon I

Allegro con brio



Rigaudon II


Tranquillo
6
p
mf
p
1/2V
I
III
1/2 III
V
1/2 III
1/2V
I
BII
III
p
mf
p
cresc.
ffz
ruhig
rit.
a tempo
I
1/2V
pp
p
f
p
mf
molto sostenuto
p
cresc.
ff
rit.
p
pp

Musette

Andantino

7

pp *Fine*

p *cresc.*

f

f *fff* *sff*

D. C. al Fine

Lied des Bauern

Andante semplice cantabile

8.

p

cresc. *f* *p*

p *p*

poco rit.

aus „Auf den Bergen“

Presto

9

mf

IV III I

IV I

p
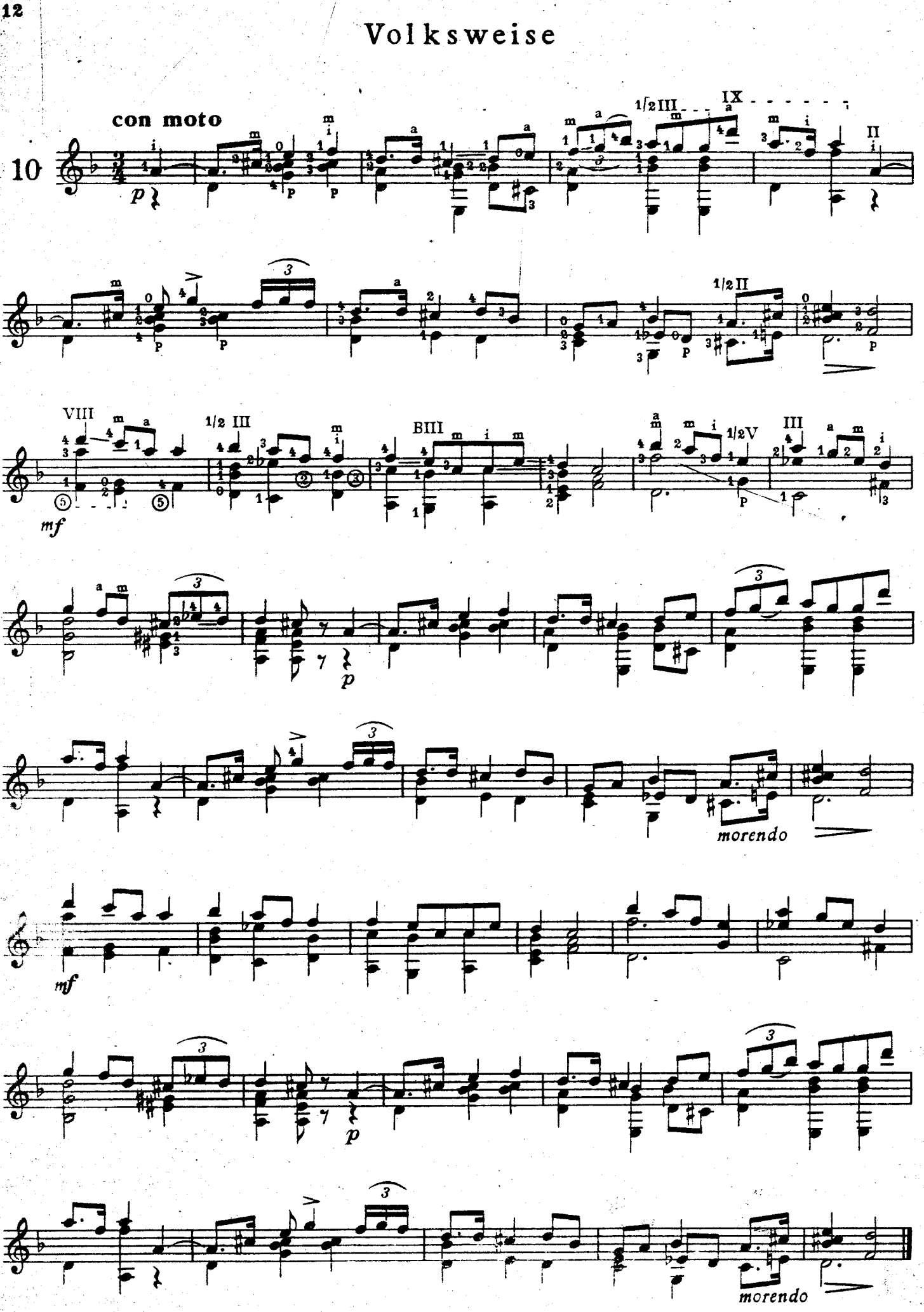
I a

1/2 IV 1/2 V
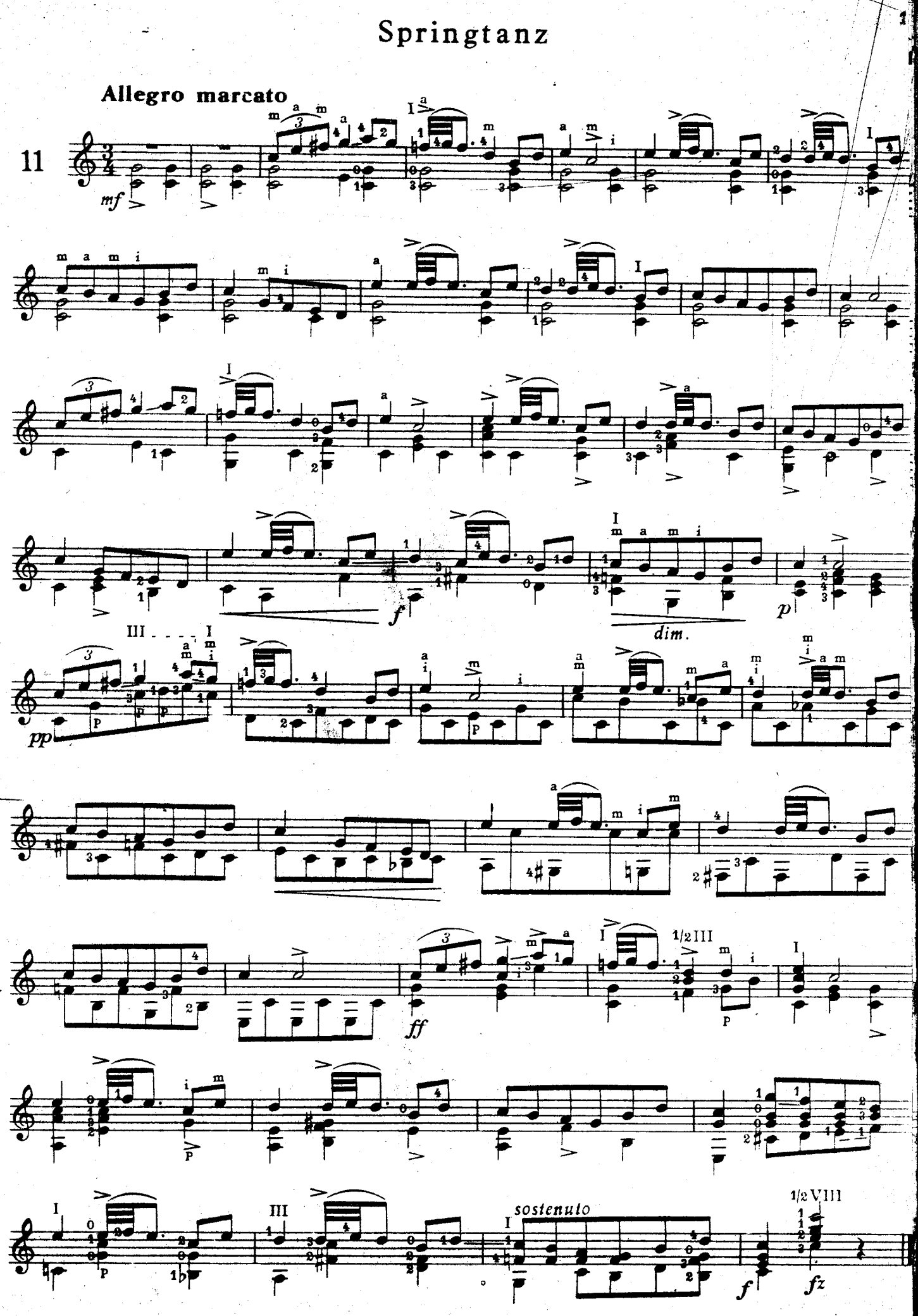
decresc.

fz *fz*

Volksweise
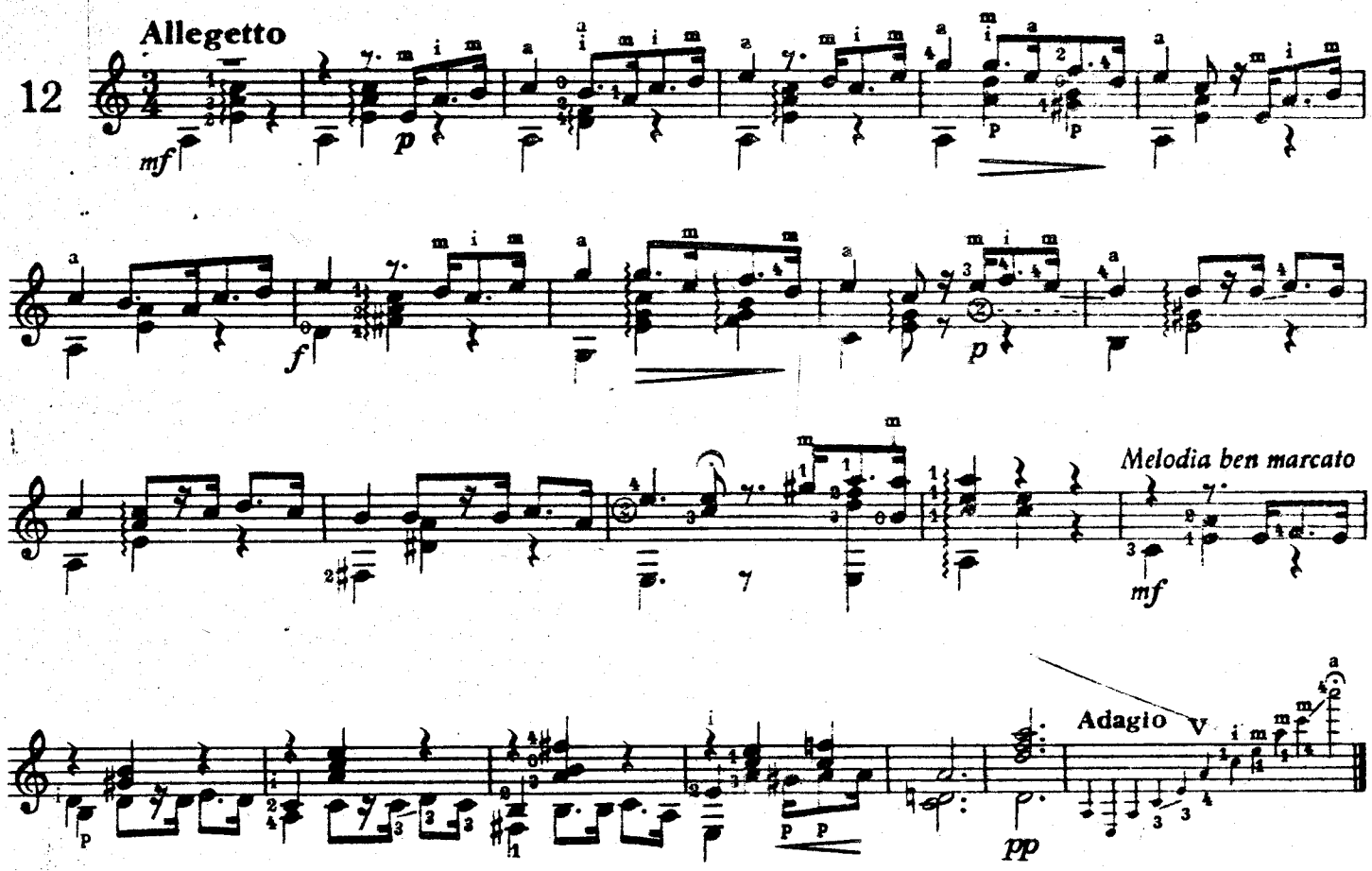

con moto
10
p
1/2 III
IX
II
1/2 II
VIII
1/2 III
BIII
1/2V
III
mf
morendo
mf
p
morendo

Springtanz
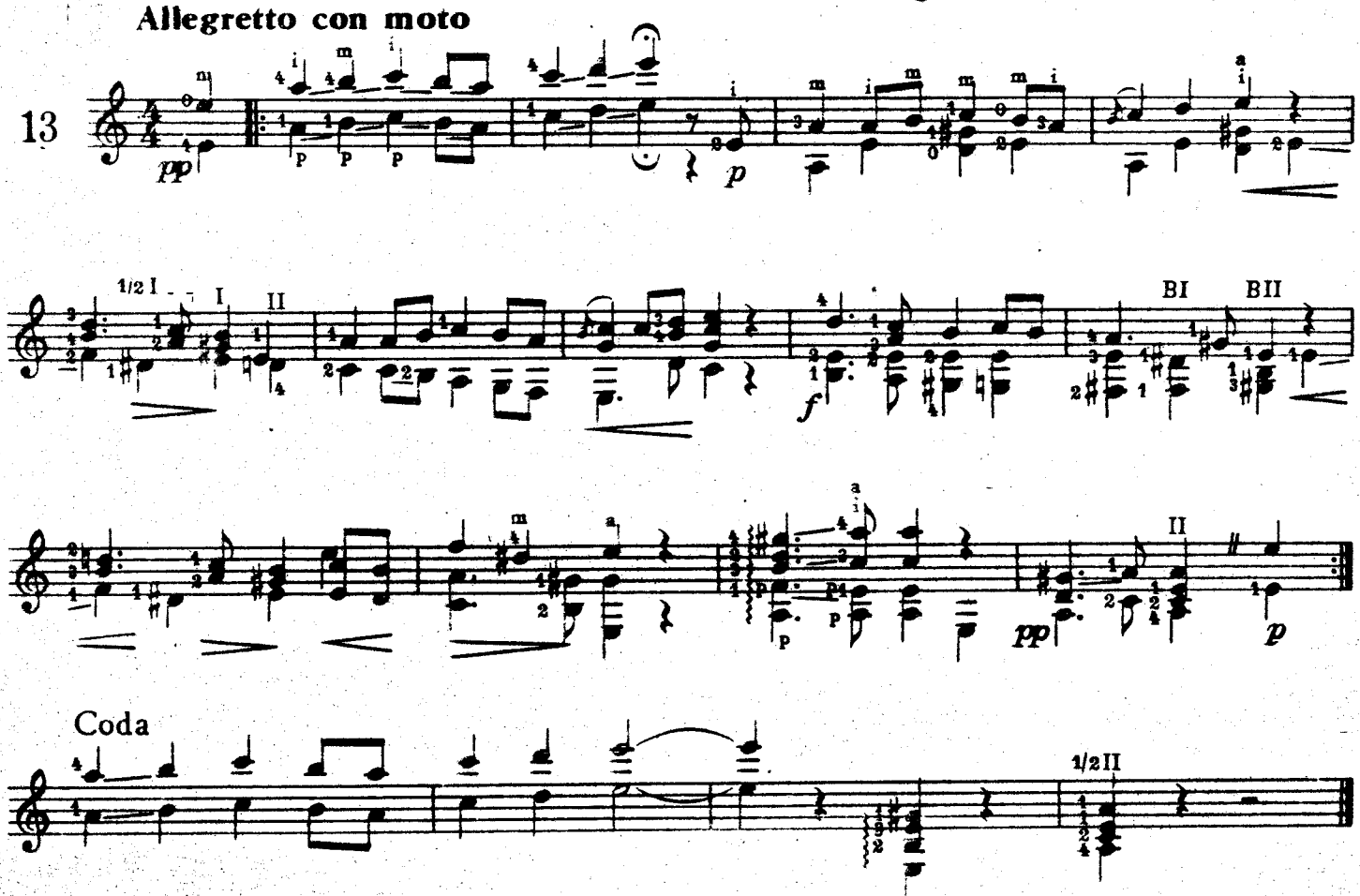


Lied des Freiers

12
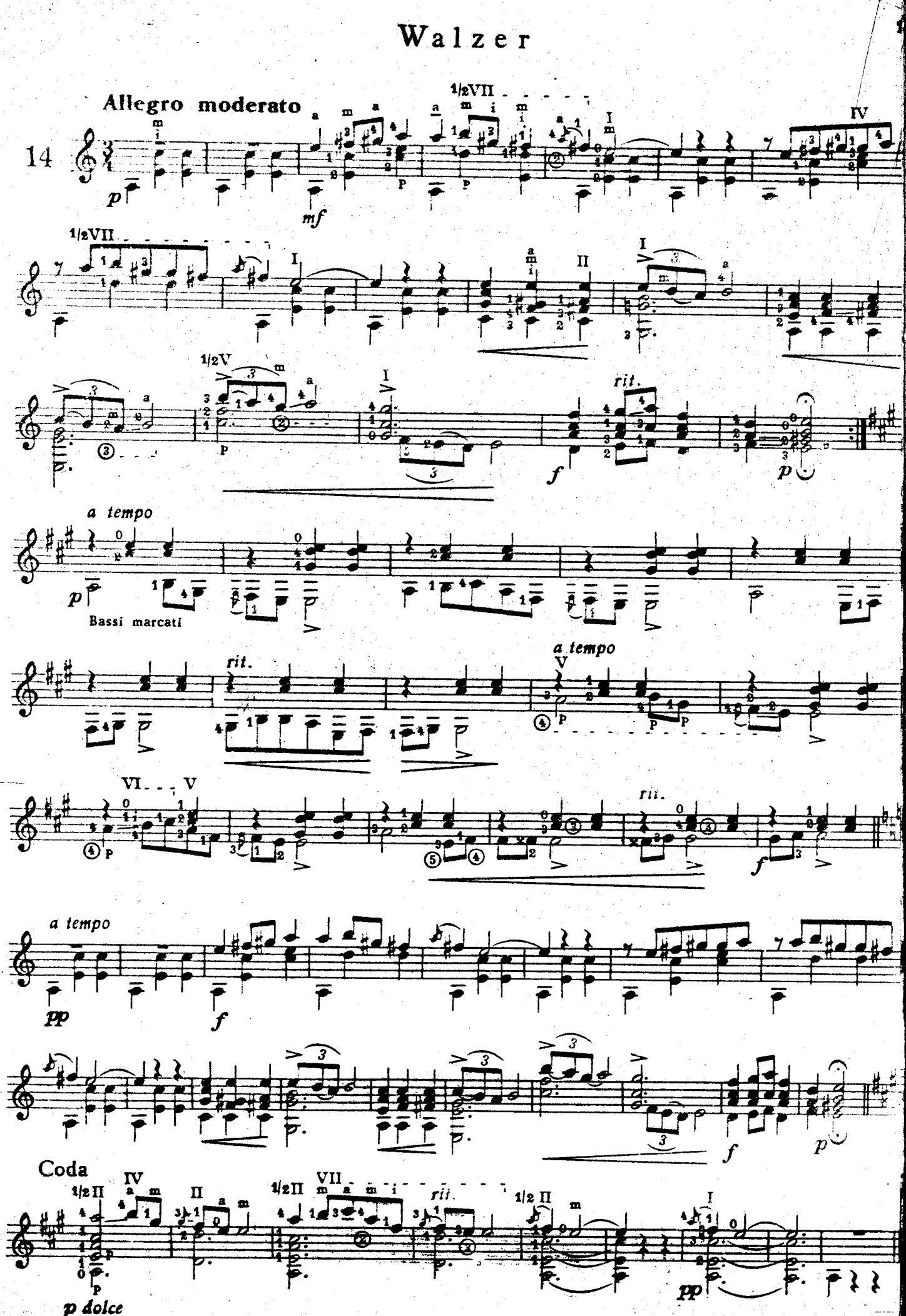


Die Bremse und die Fliege

13



Walzer


Allegro moderato
14
1/2VII
IV
1/2VII
I
II
I
1/2V
I
rit.
a tempo
Bassi marcati
rit.
a tempo
V
VI
V
rit.
a tempo
Coda
1/2 II
IV
II
1/2 II
VII
rit.
1/2 II
I
p dolce

Halling

Norwegischer Tanz

Allegro

15

E-Saite in D (Re)

p

cresc.

p

f

fz

fz

p

p

sempre p

rit.

dim.

pp

Ranveig

Allegro
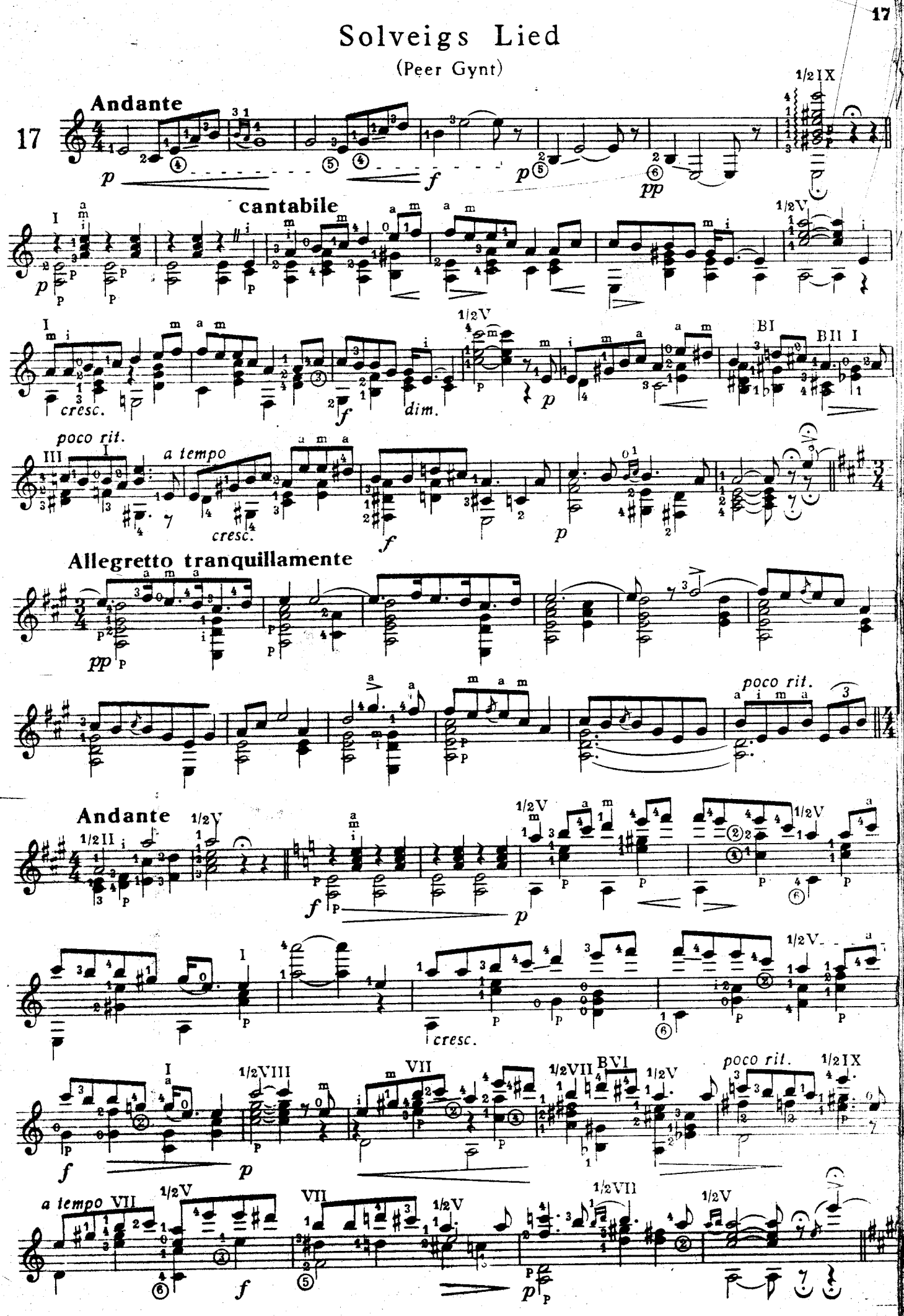
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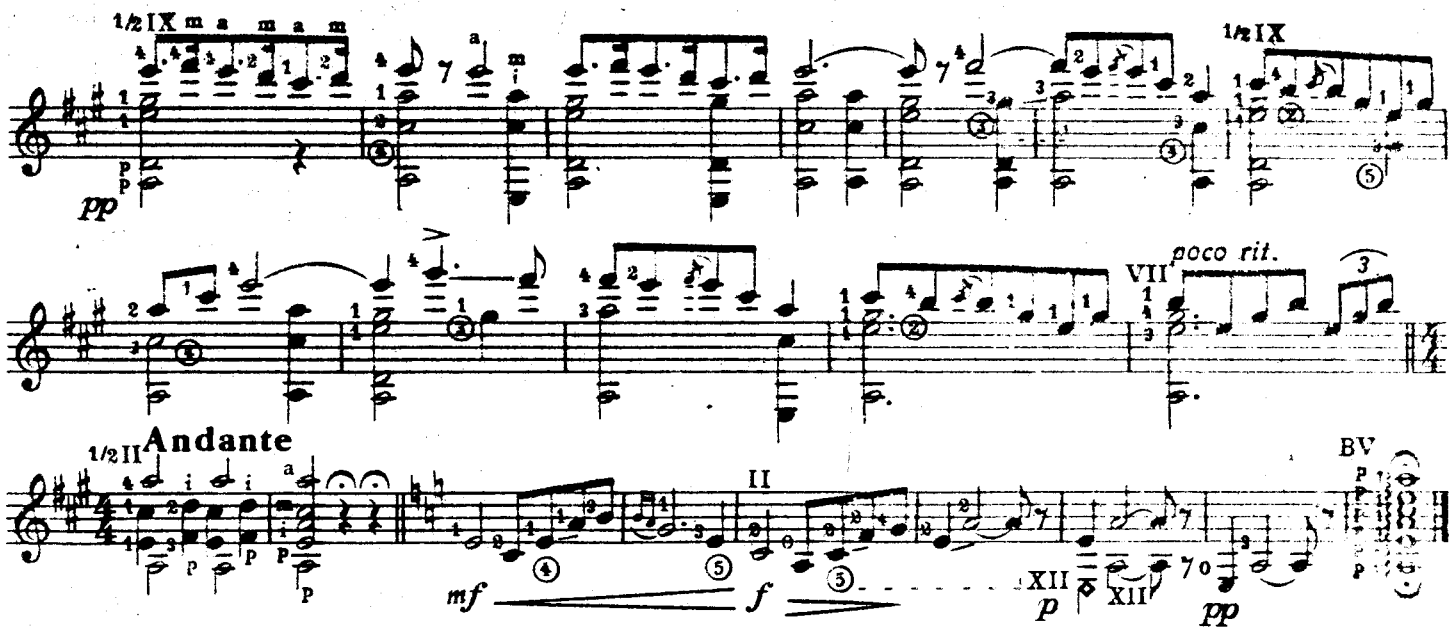
p

rit.
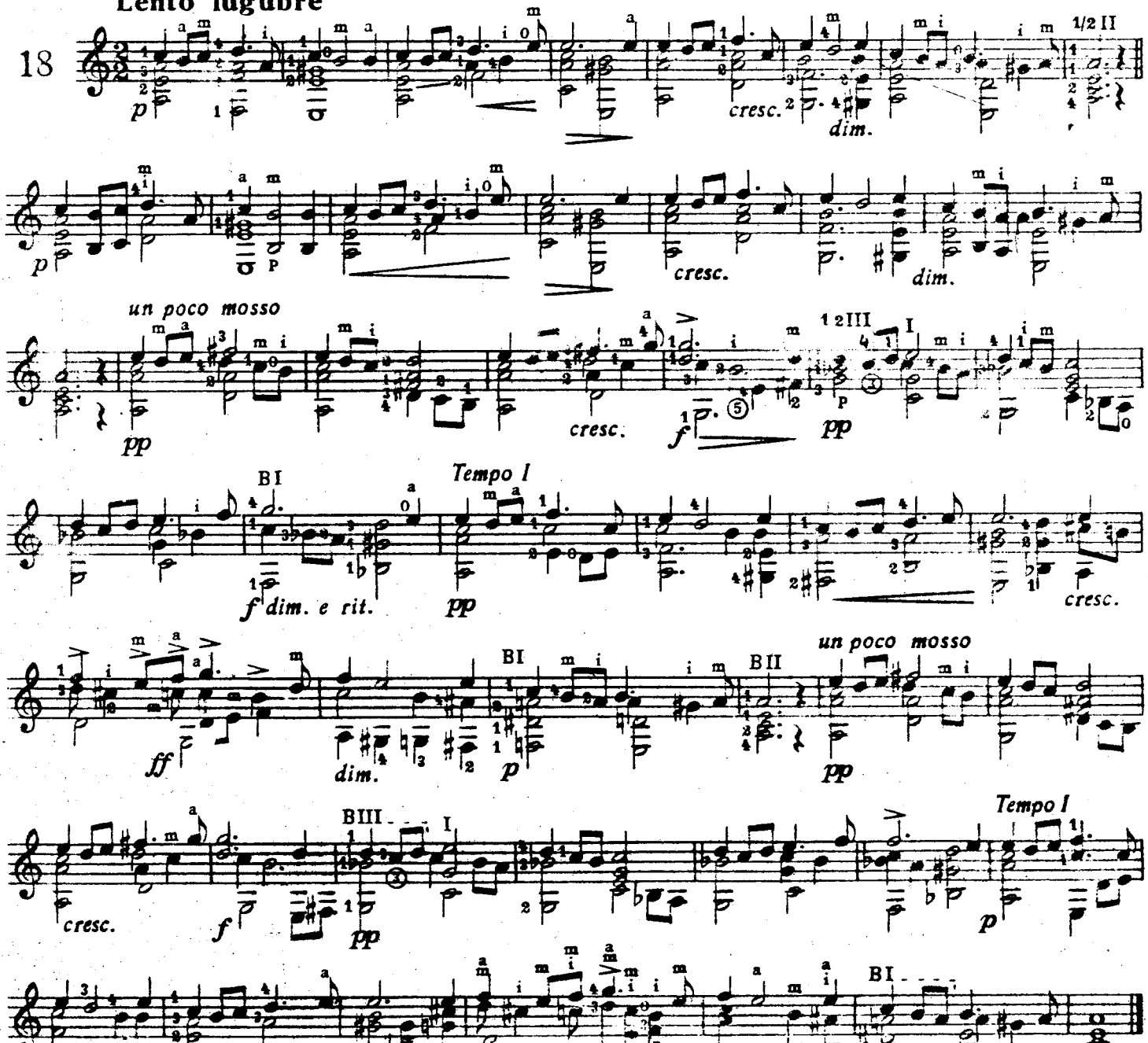
Solveigs Lied

(Peer Gynt)
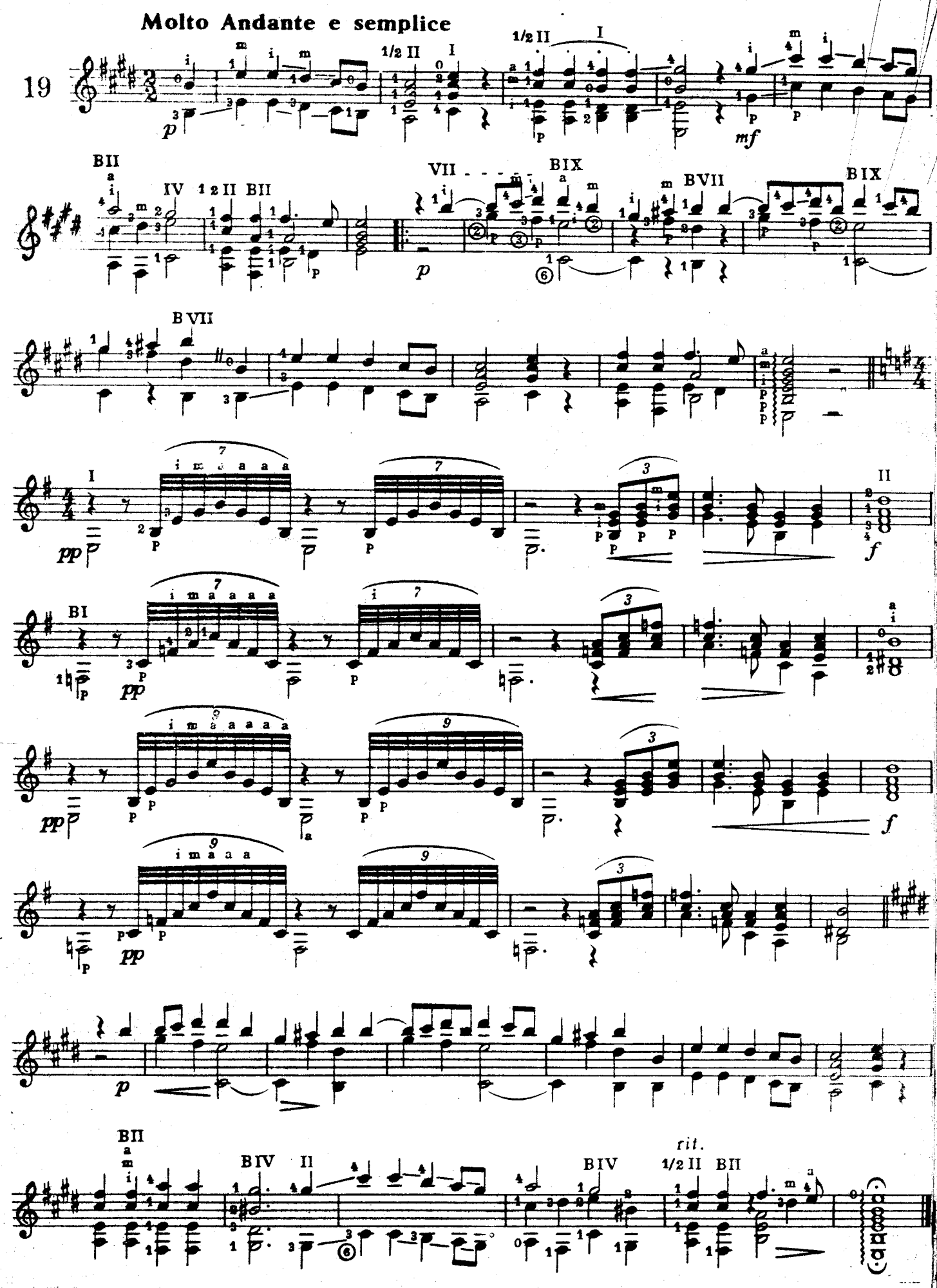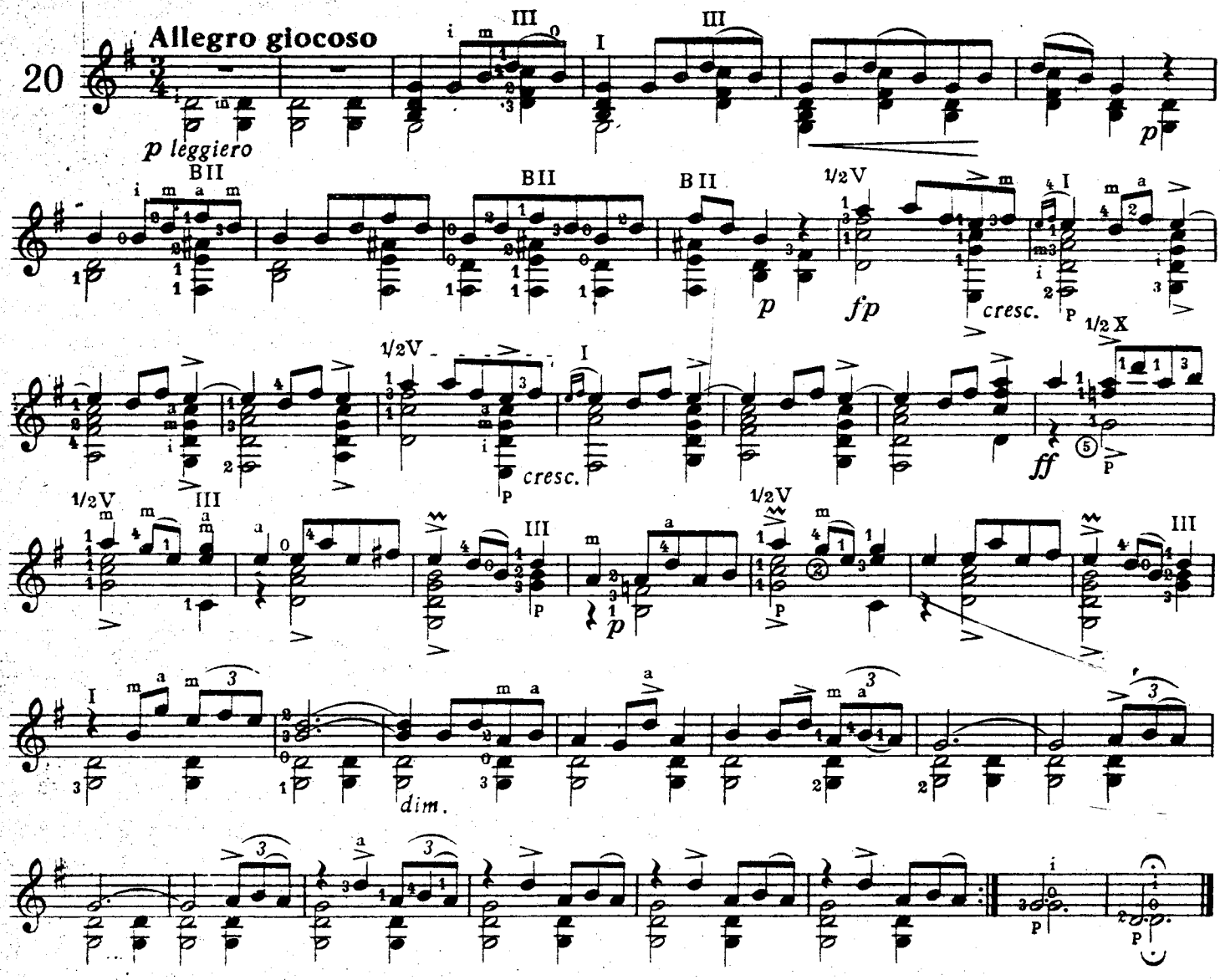




Im Balladenton
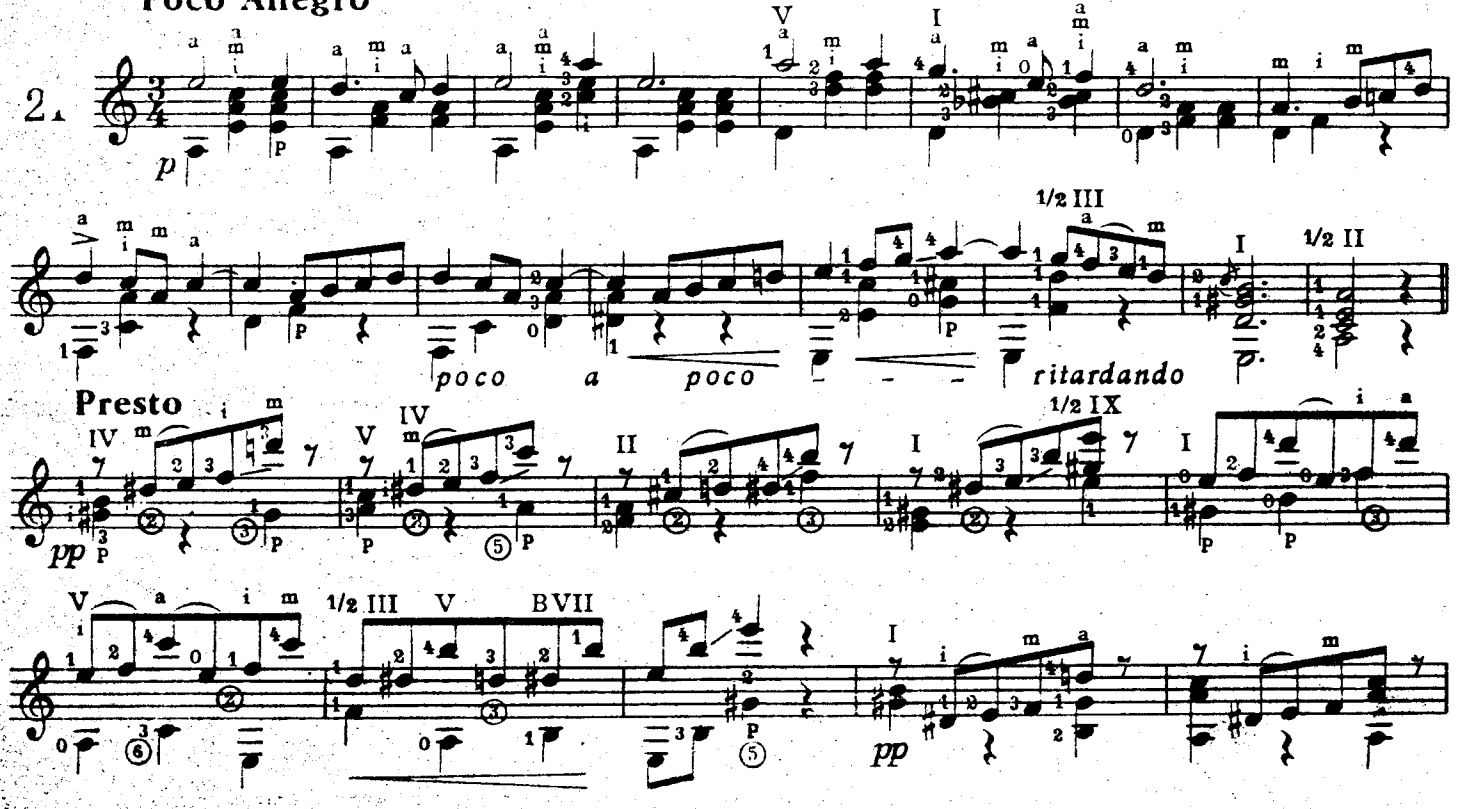


Wächterlied
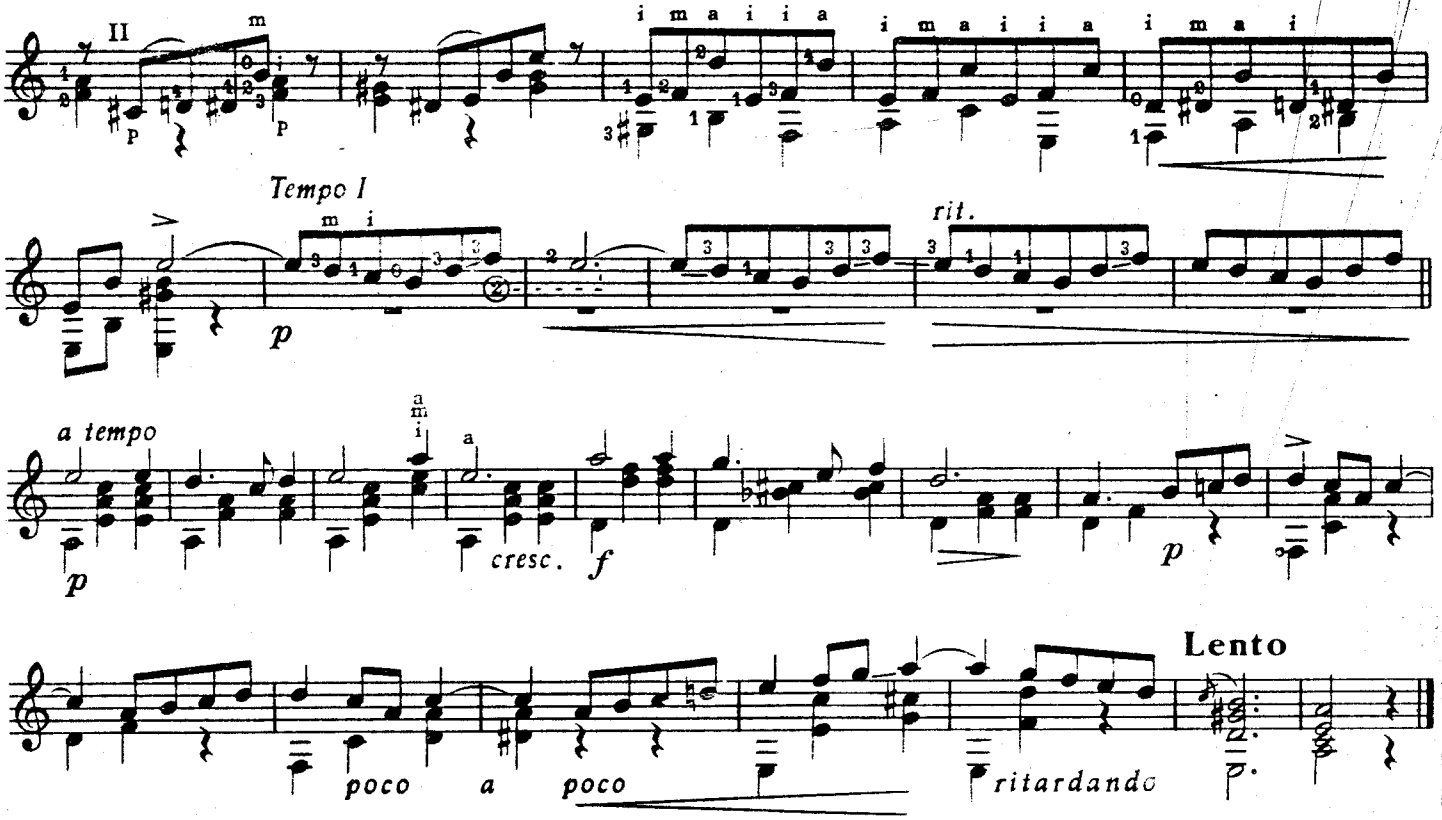


Springtanz
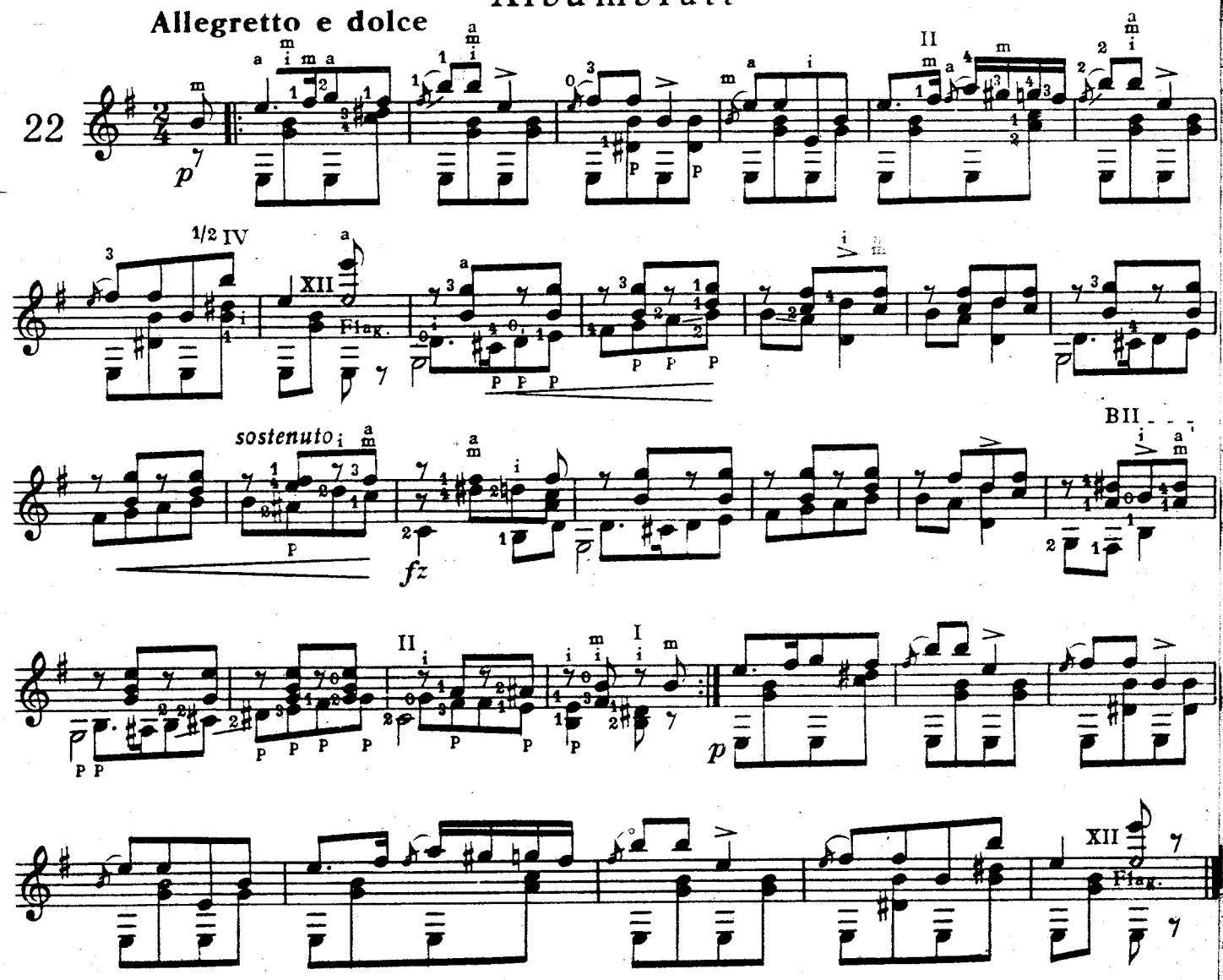


Walzer




Tempo I
rit.
a tempo
cresc.
poco a poco
ritardando
Lento
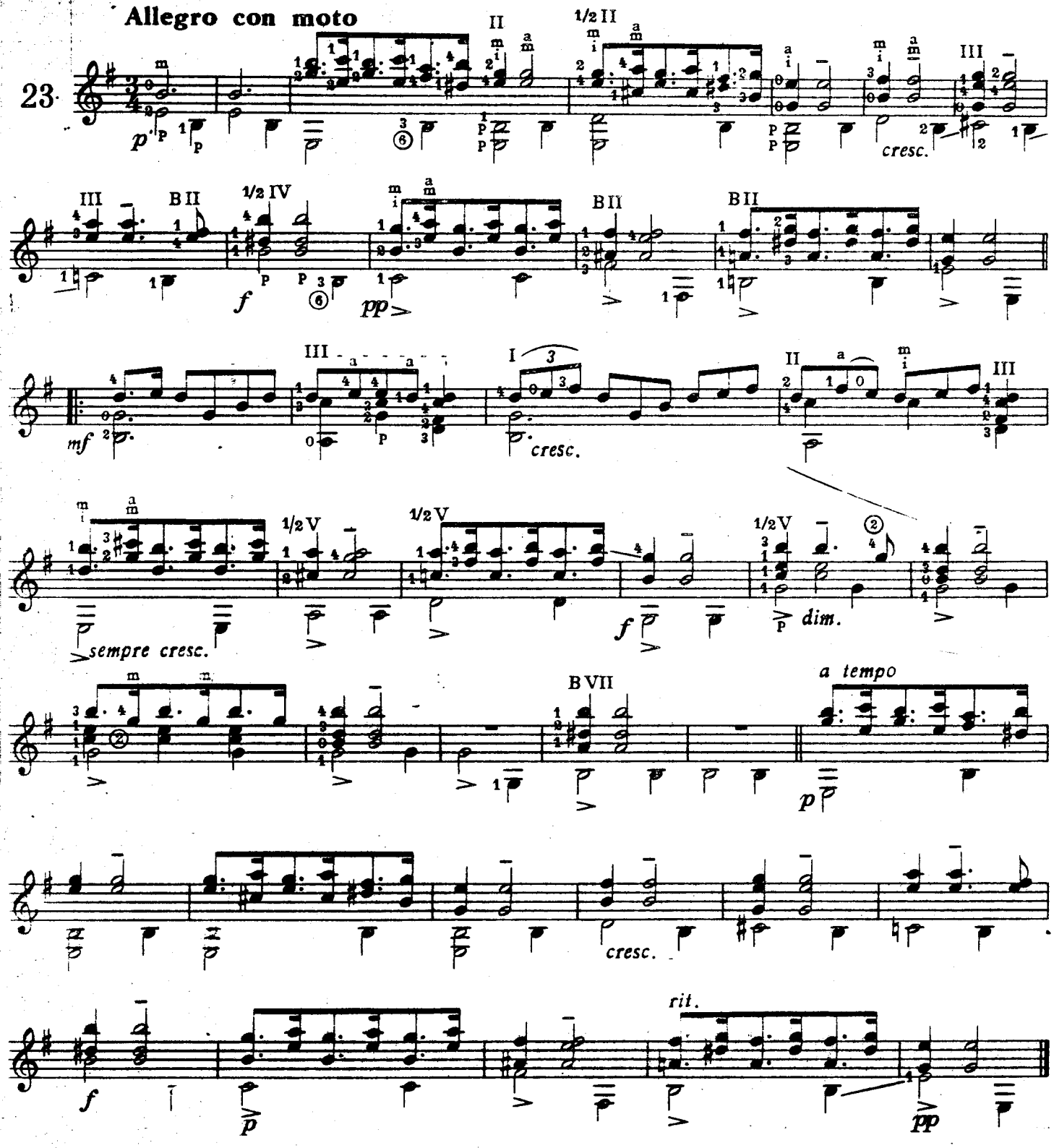
Albumblatt


Allegretto e dolce
22
sostenuto
fz

Volksweise

Allegro con moto

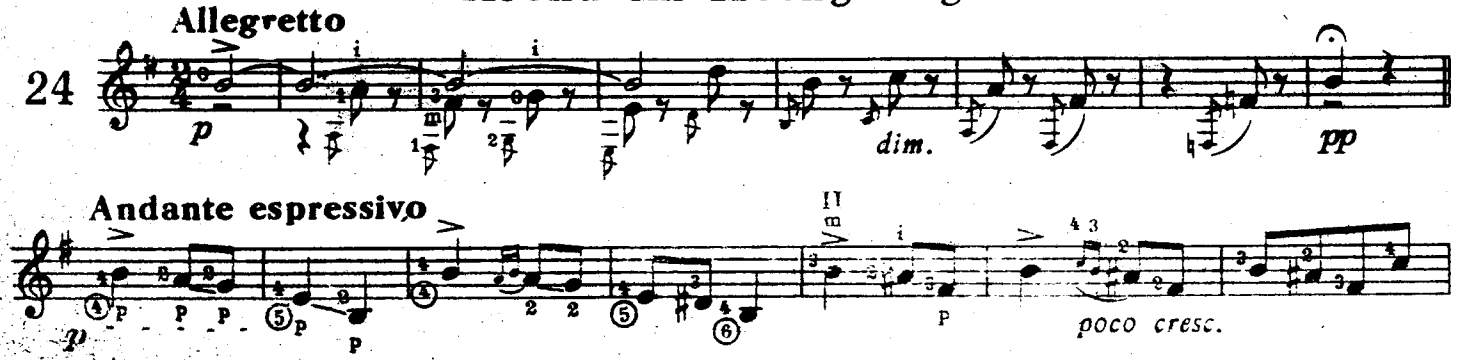
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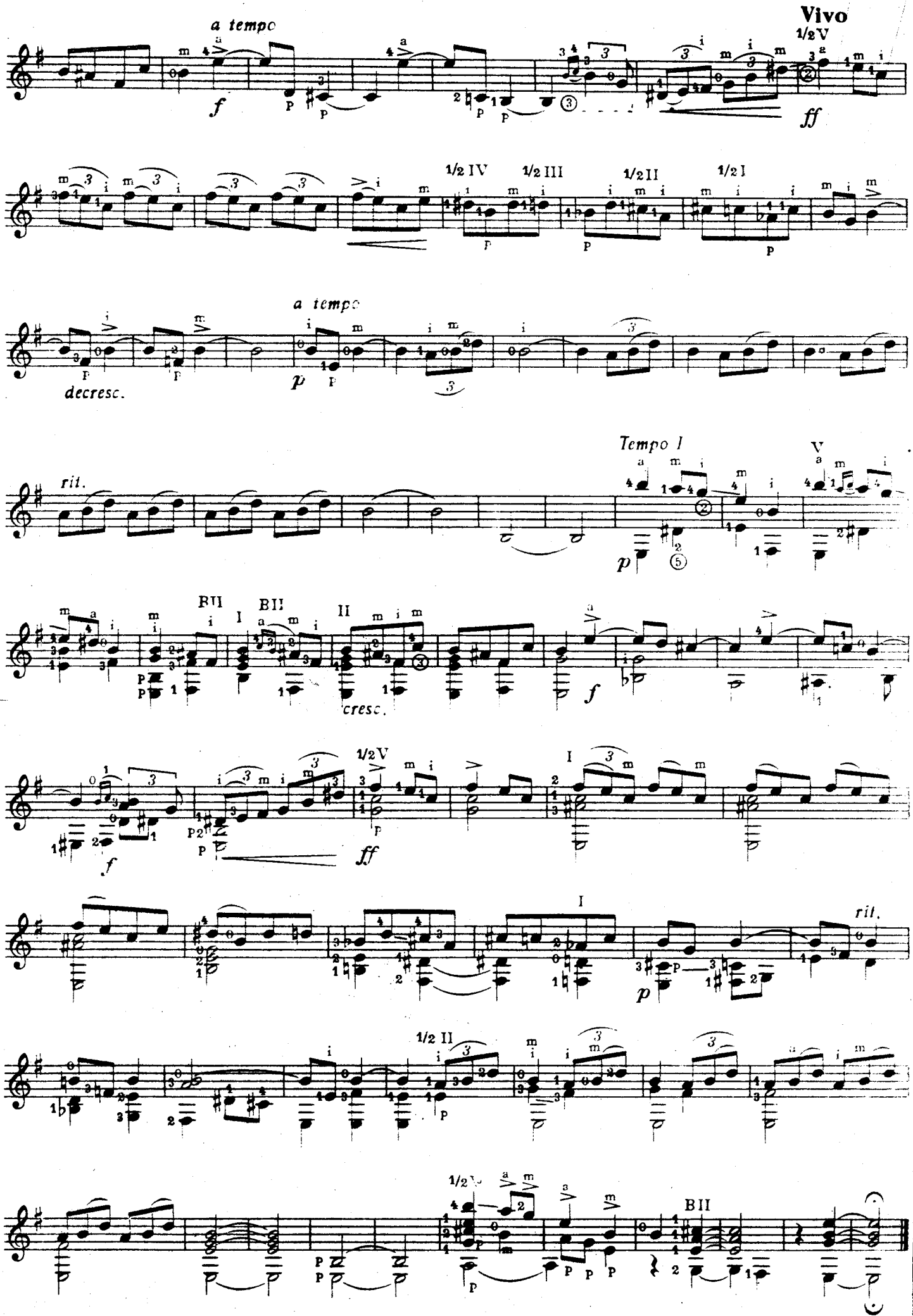


Abend im Hochgebirge
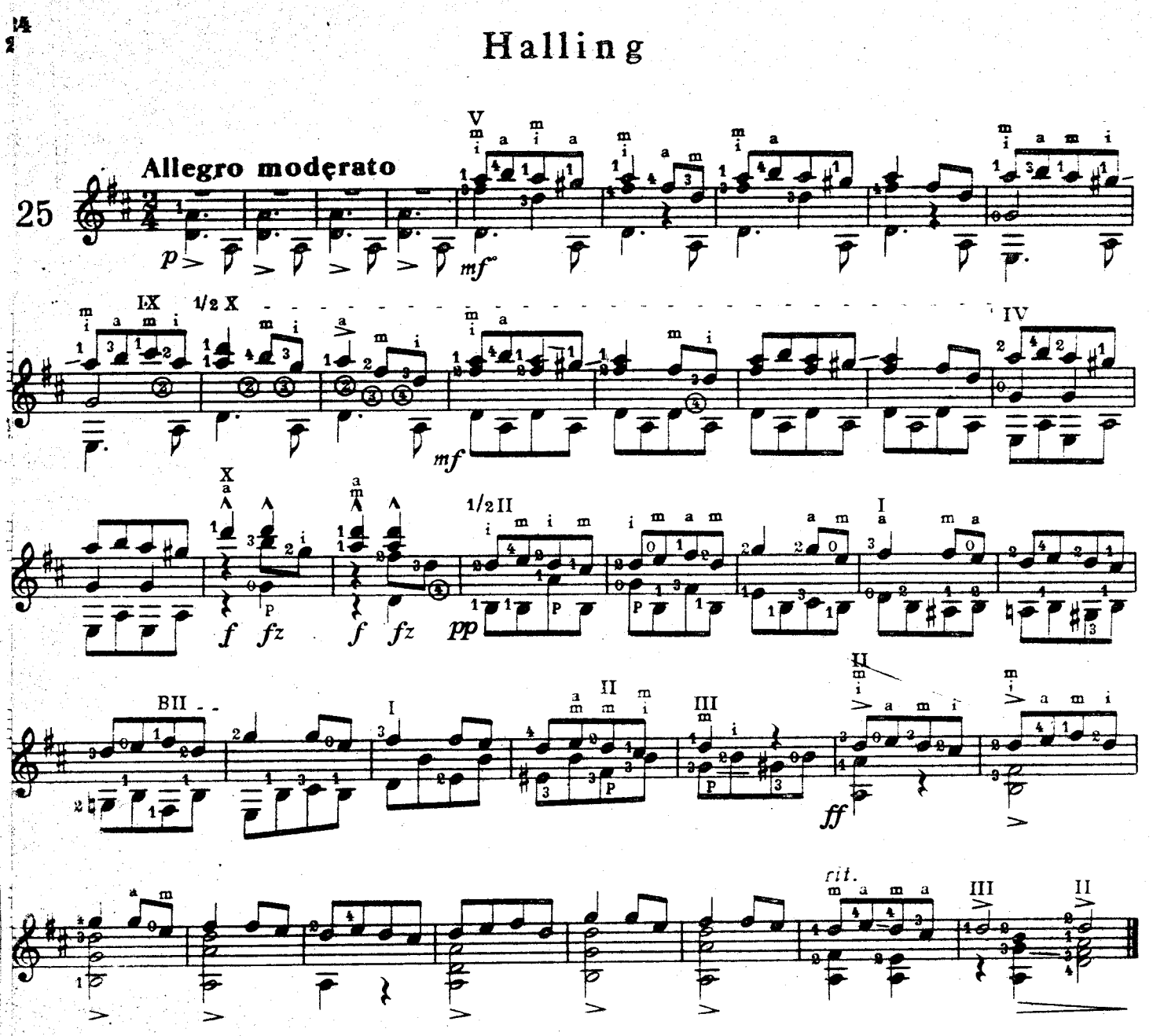
Allegretto

24
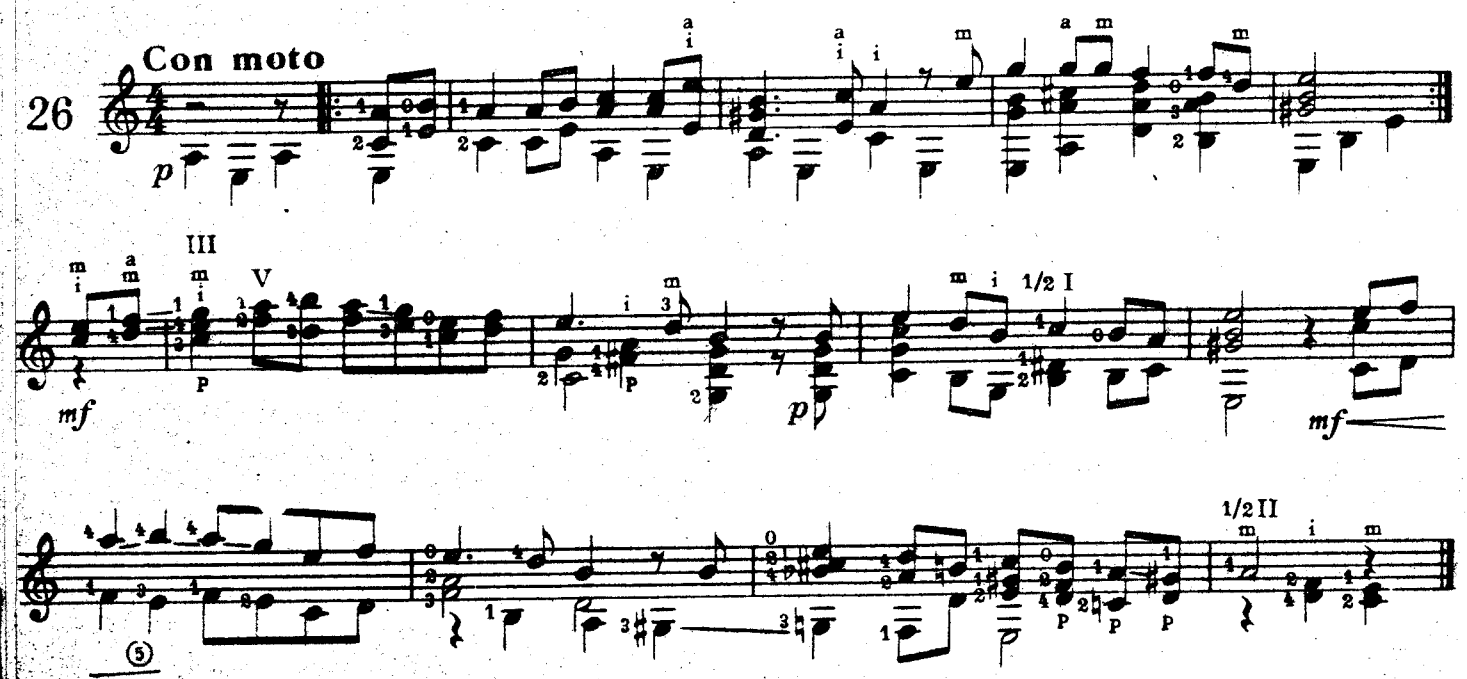



Vivo
a tempo
1/2 V
1/2 IV
1/2 III
1/2 II
1/2 I
a tempo
decresc.
rit.
Tempo I
V
BII
I
II
cresc.
1/2 V
I
rit.
1/2 II
BII

Halling
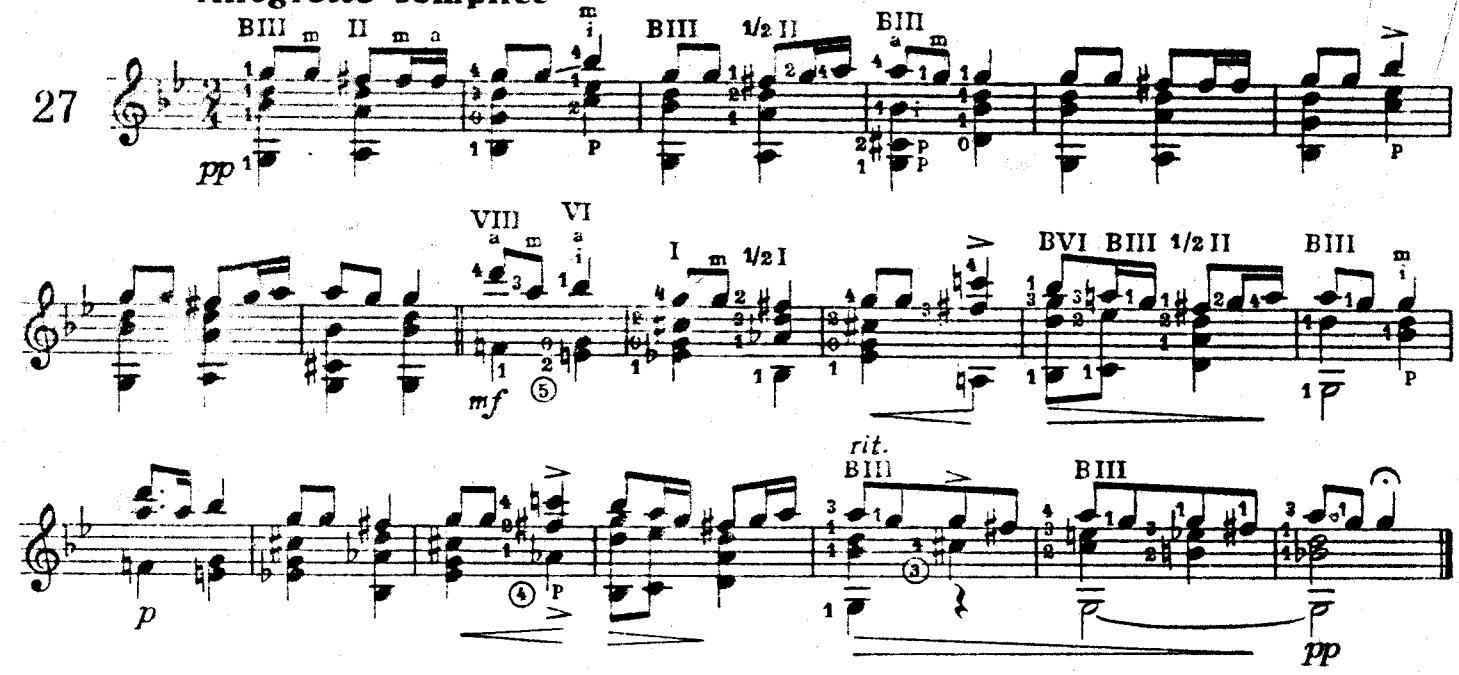


Der Jüngling
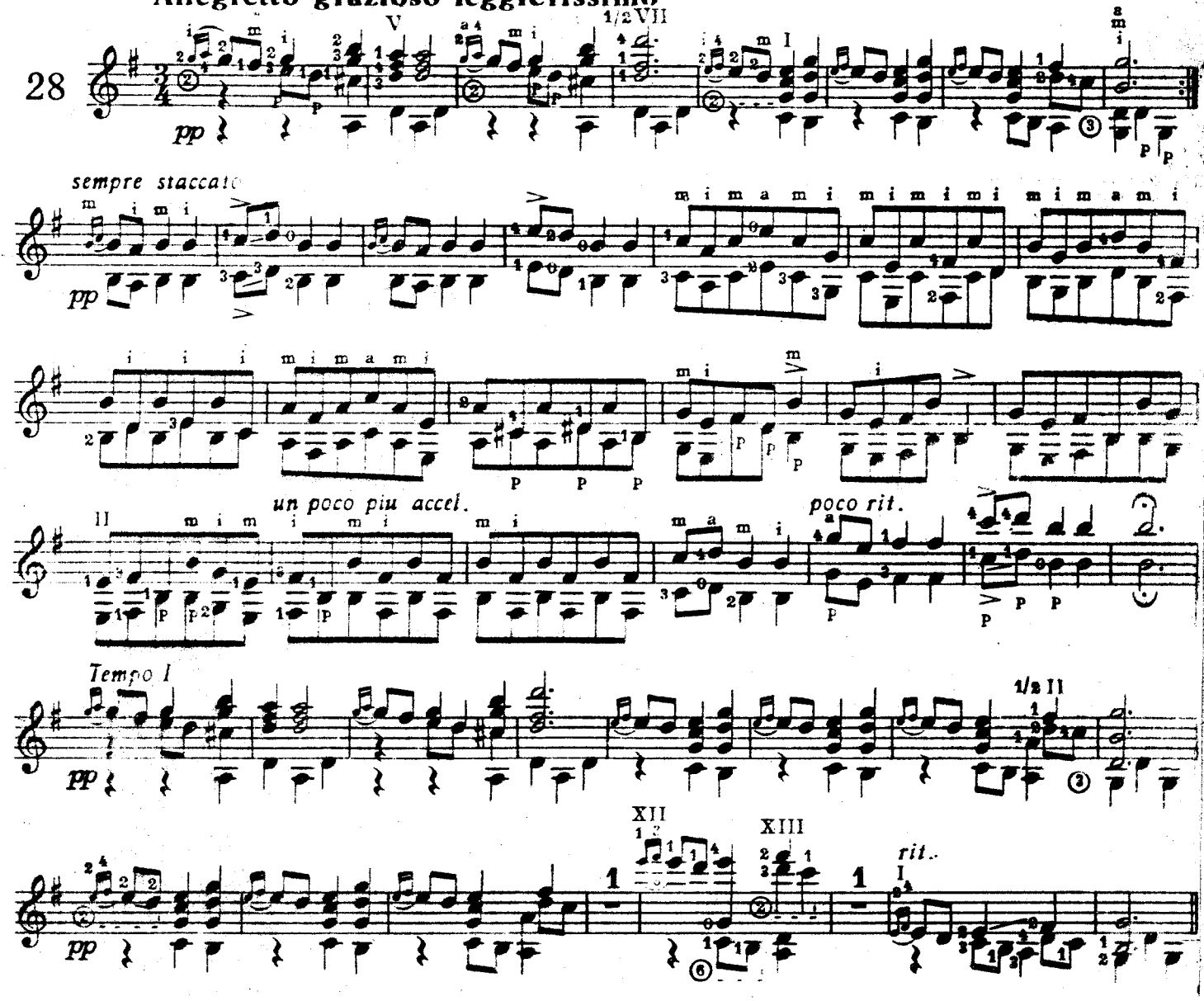


Gjendines Wiegenlied

Allegretto semplice
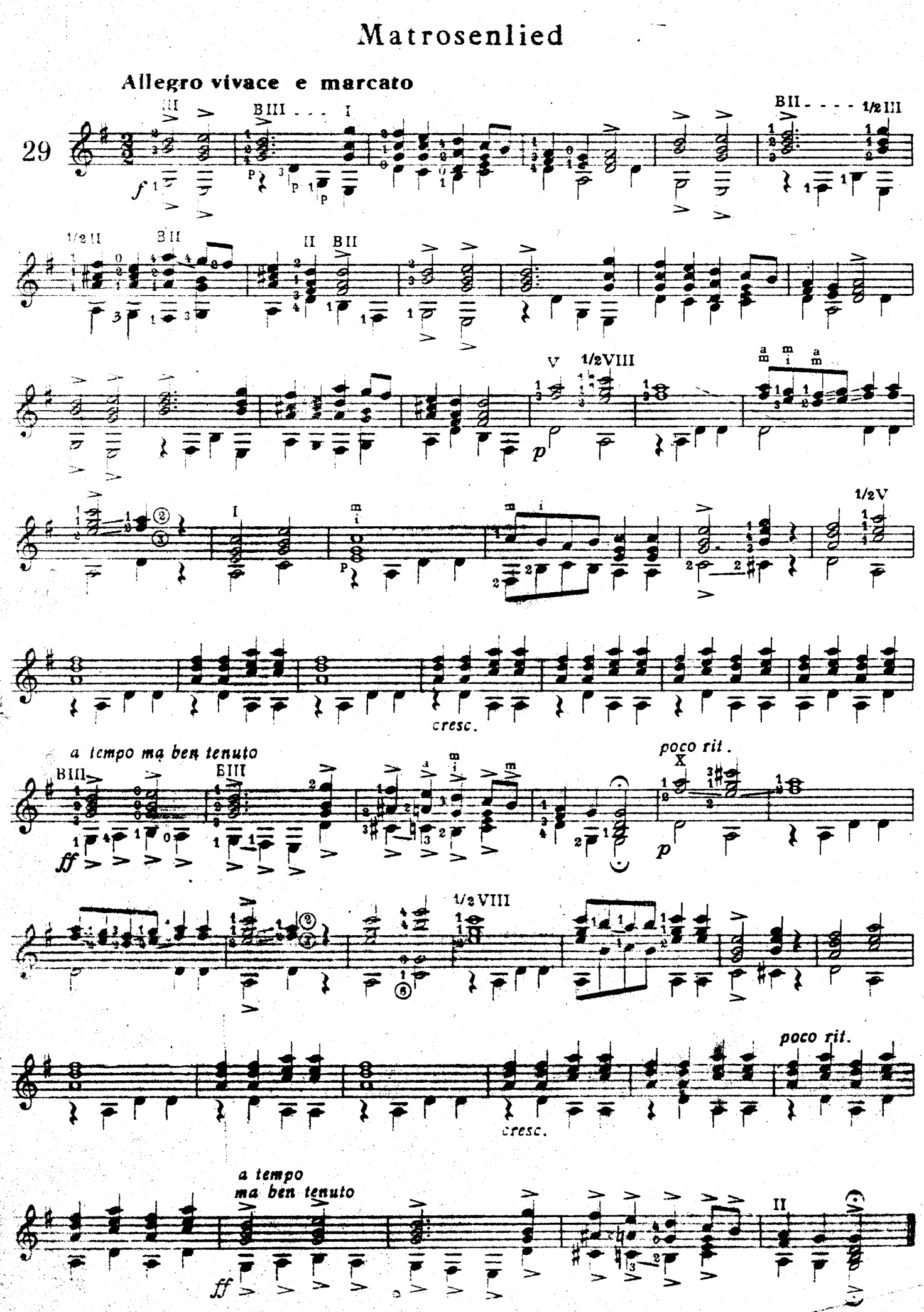


Großmutters Menuett

Allegretto grazioso leggierissimo
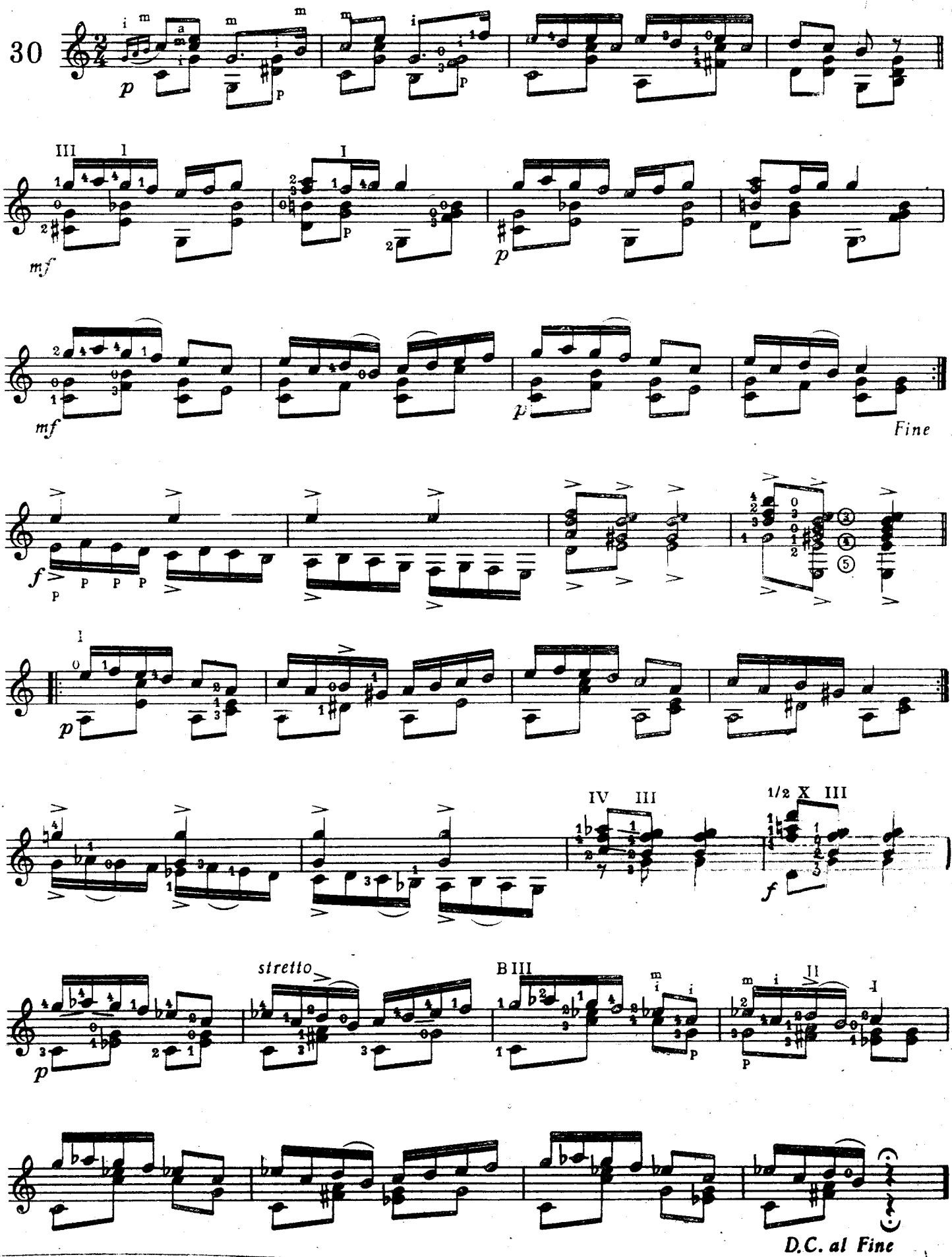


Matrosenlied



Norwegischer Tanz
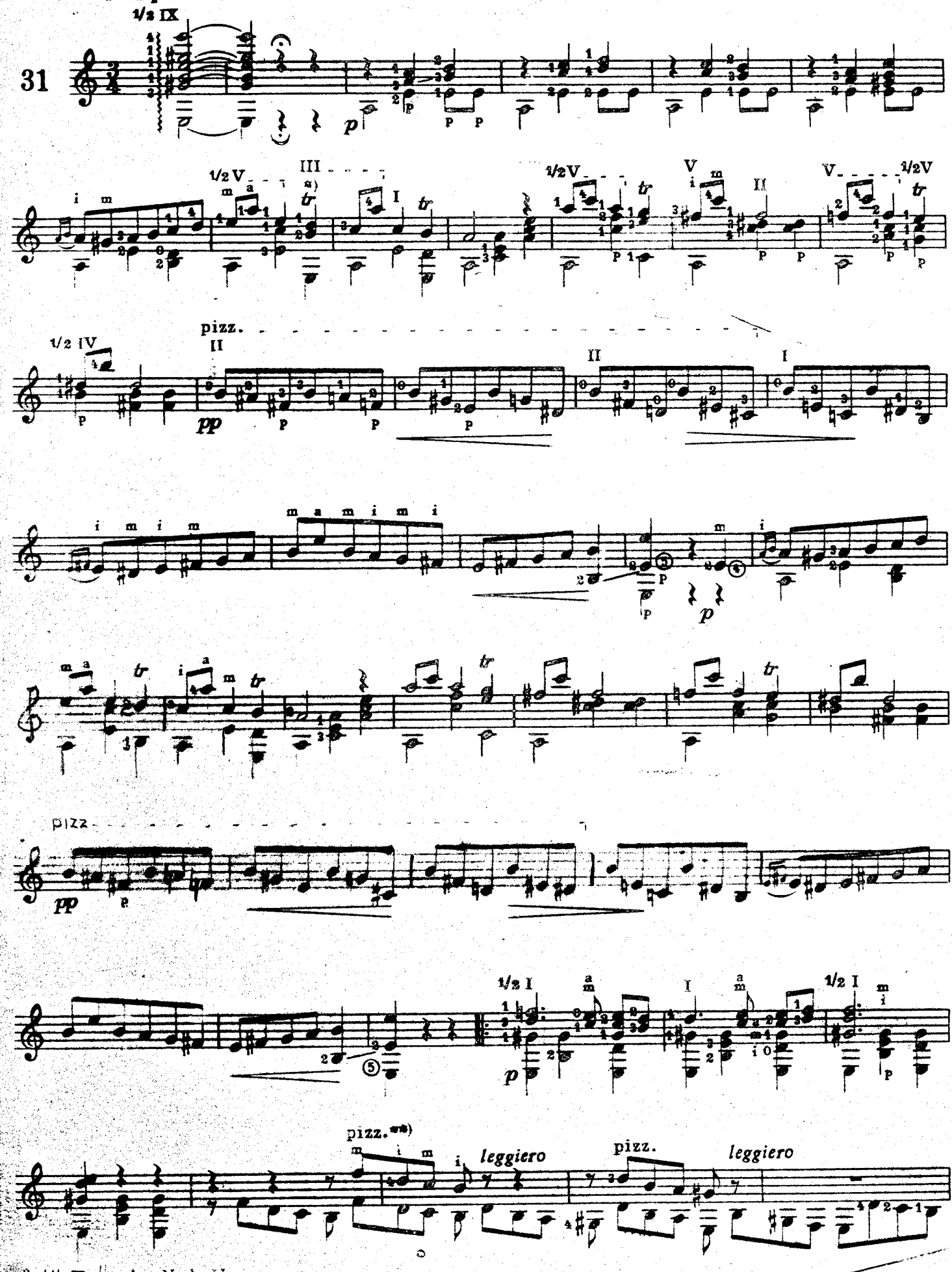
Allegretto tranquillo e grazioso



Anitras Tanz
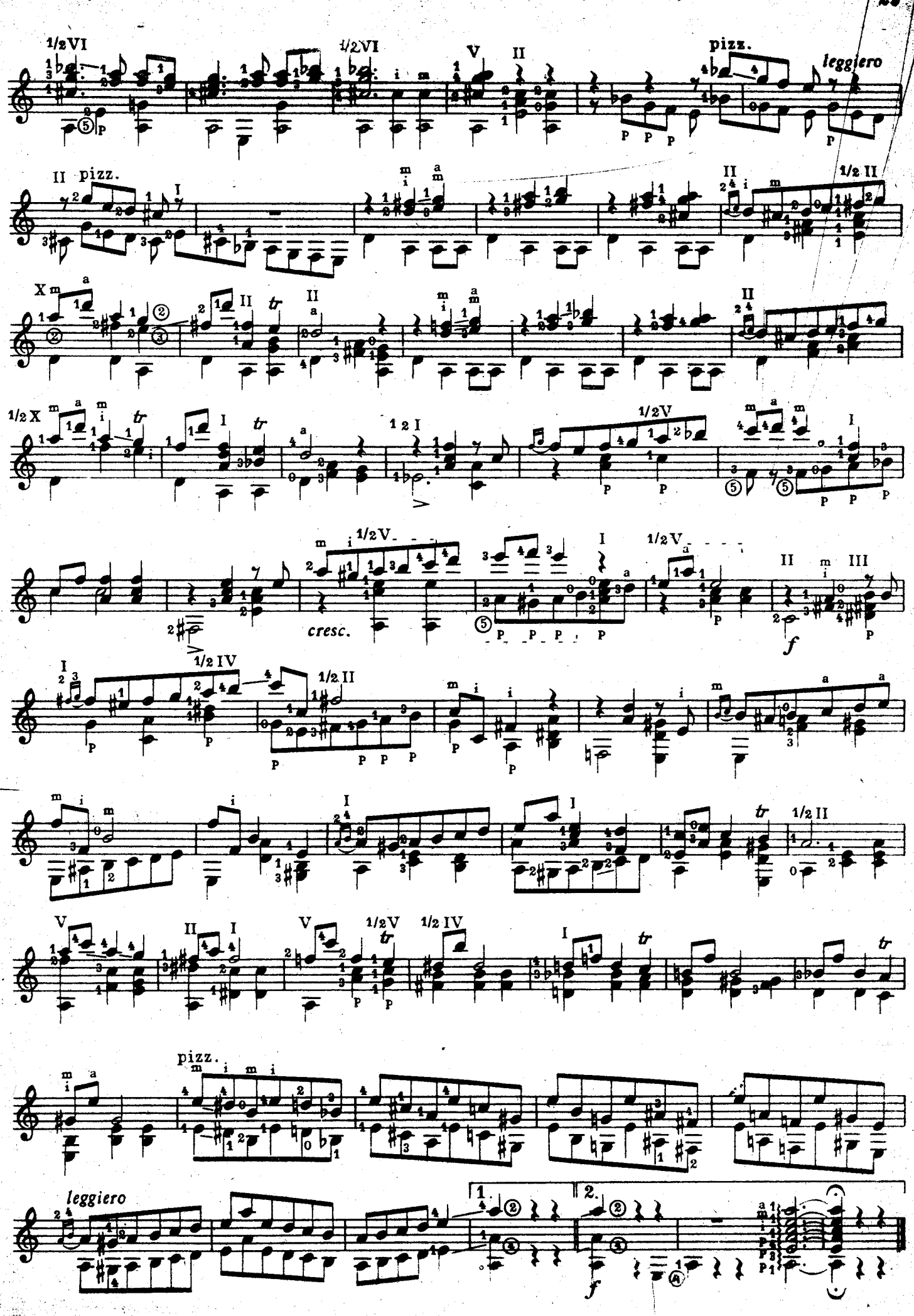
(Peer Gynt)

Tempo di Mazurka



*) Alle Trillern ohne Nachschlag
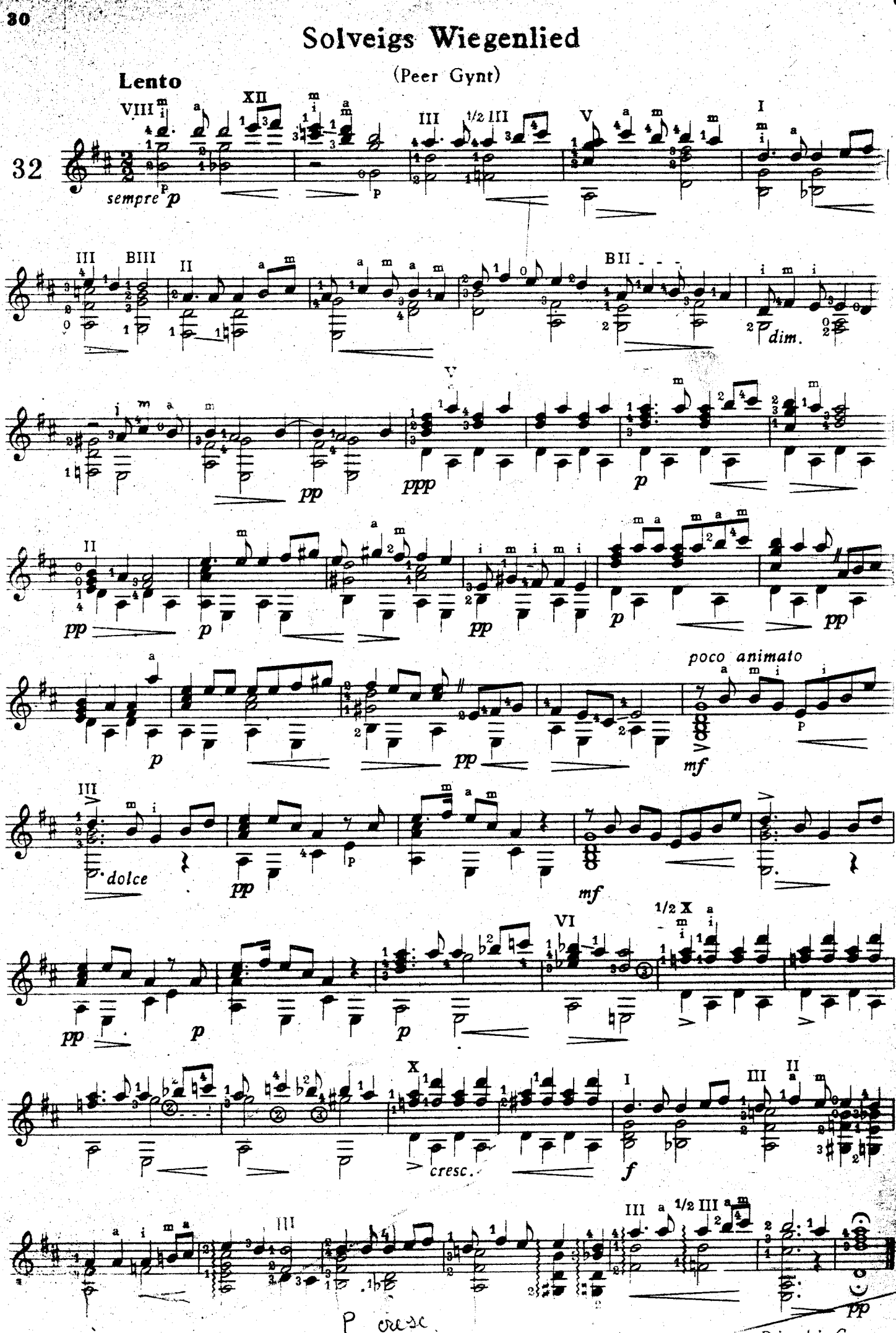
**) Statt pizzicato kann auch staccato oder umgekehrt gespielt werden


1/2VI
1/2VI
V
II
pizz.
leggiero
II pizz.
II
1/2 II
X
II
II
1/2 X
I
1 2 I
1/2V
I
1/2V
cresc.
1/2V
II
III
I
1/2 IV
1/2 II
I
I
1/2 II
V
II
I
V
1/2V
1/2 IV
I
pizz.
leggiero
1.
2.

Solveigs Wiegenlied
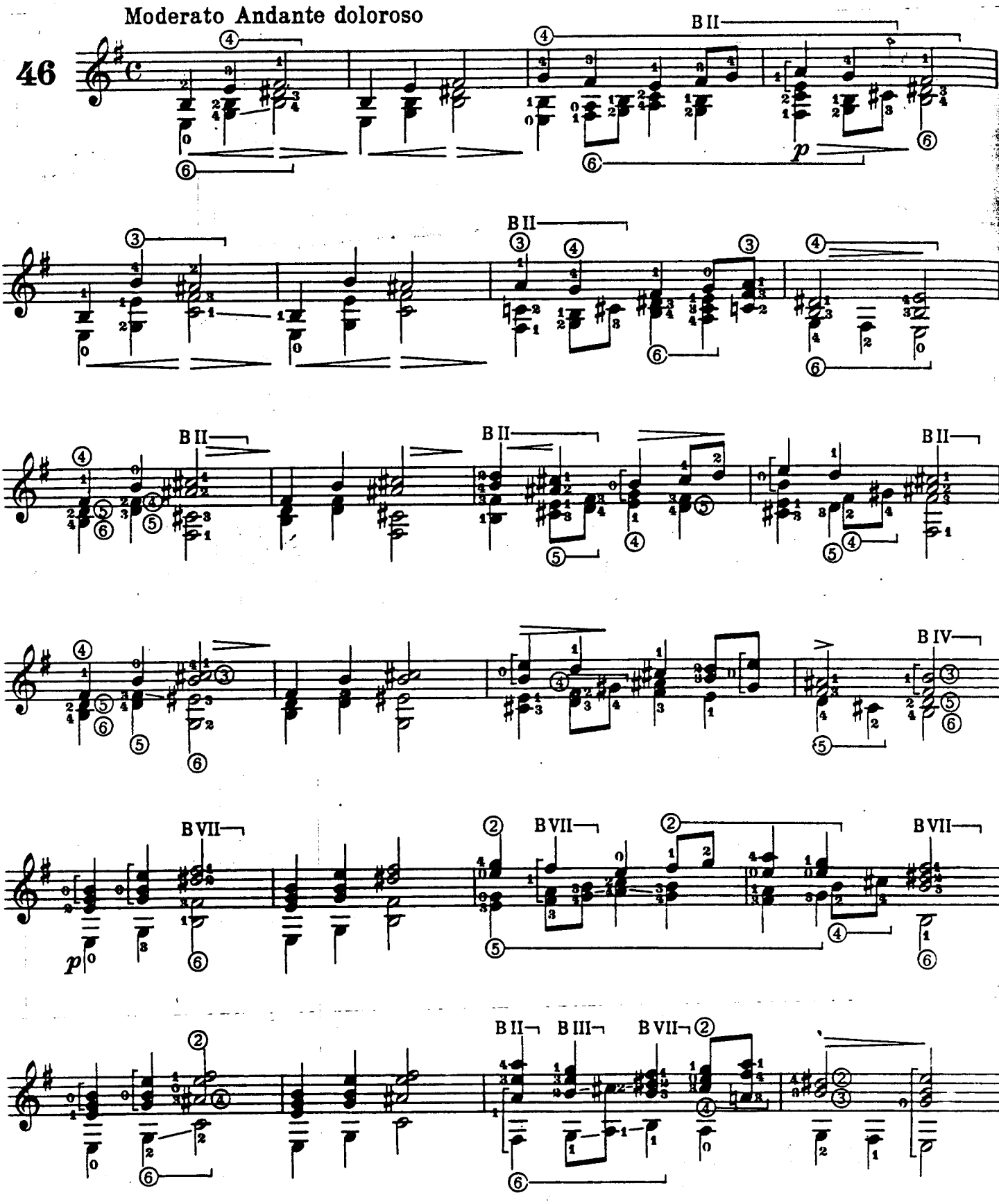
(Peer Gynt)
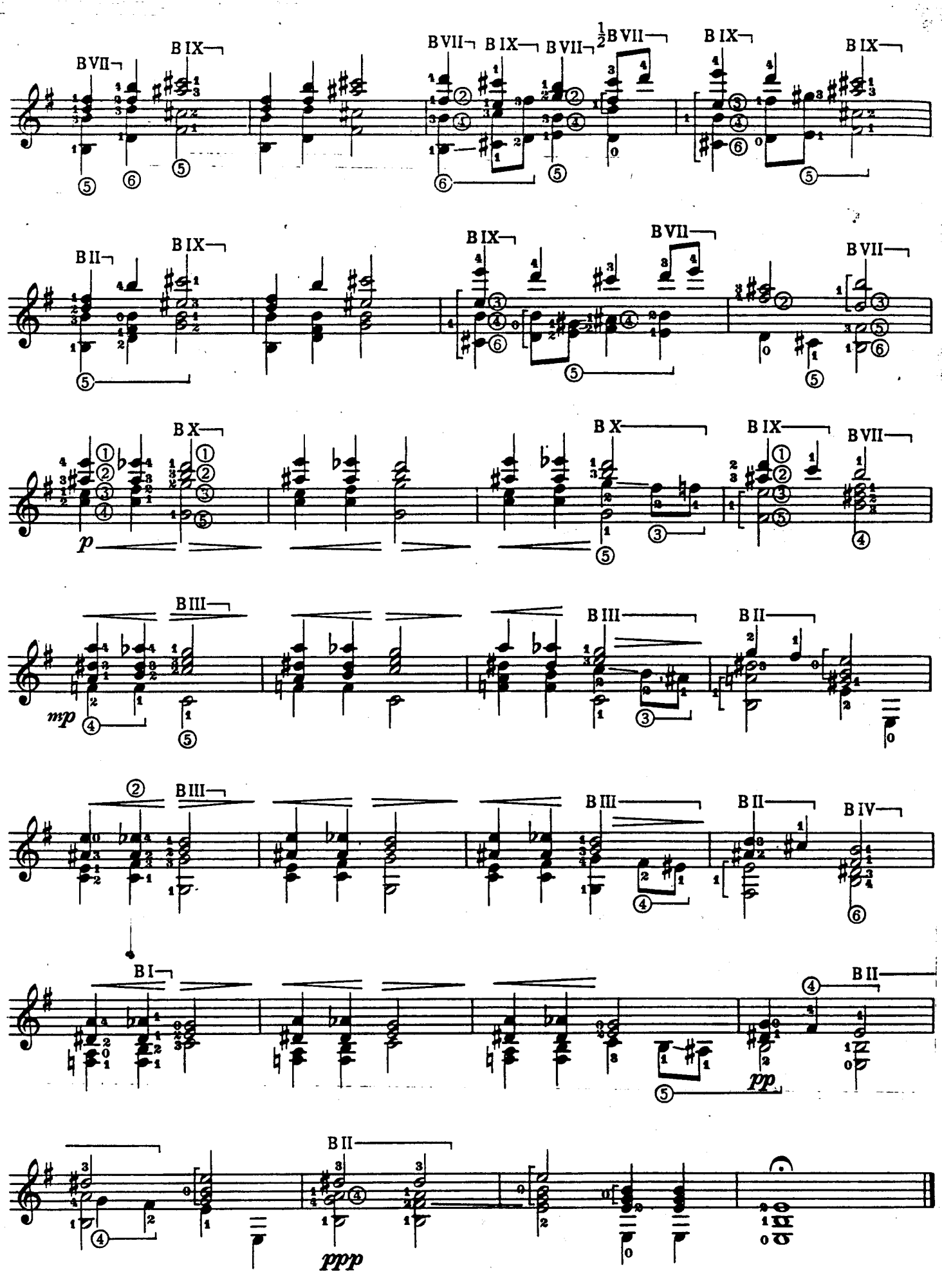
Lento
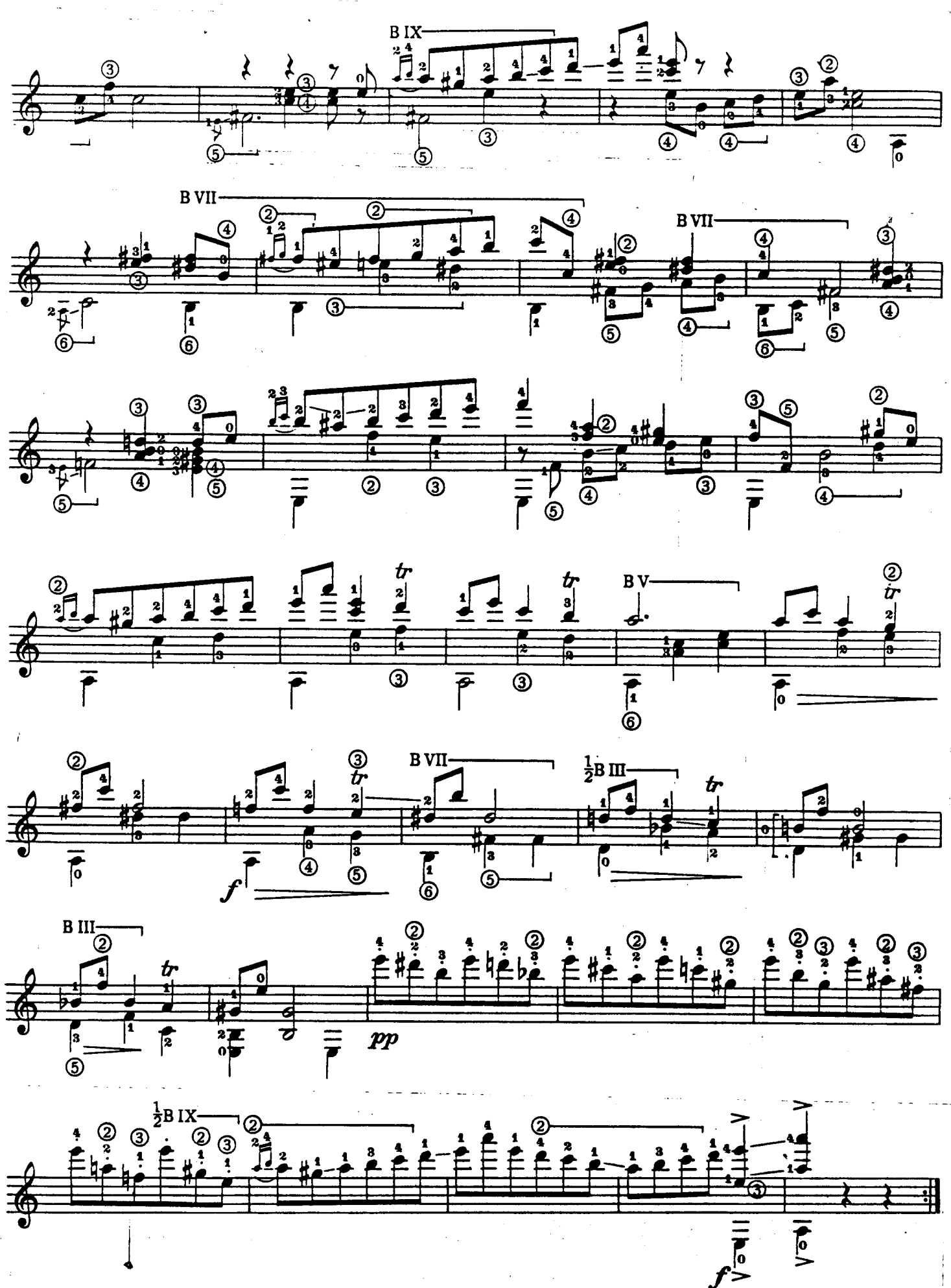


E. Grieg

LA MORTE D'ASE
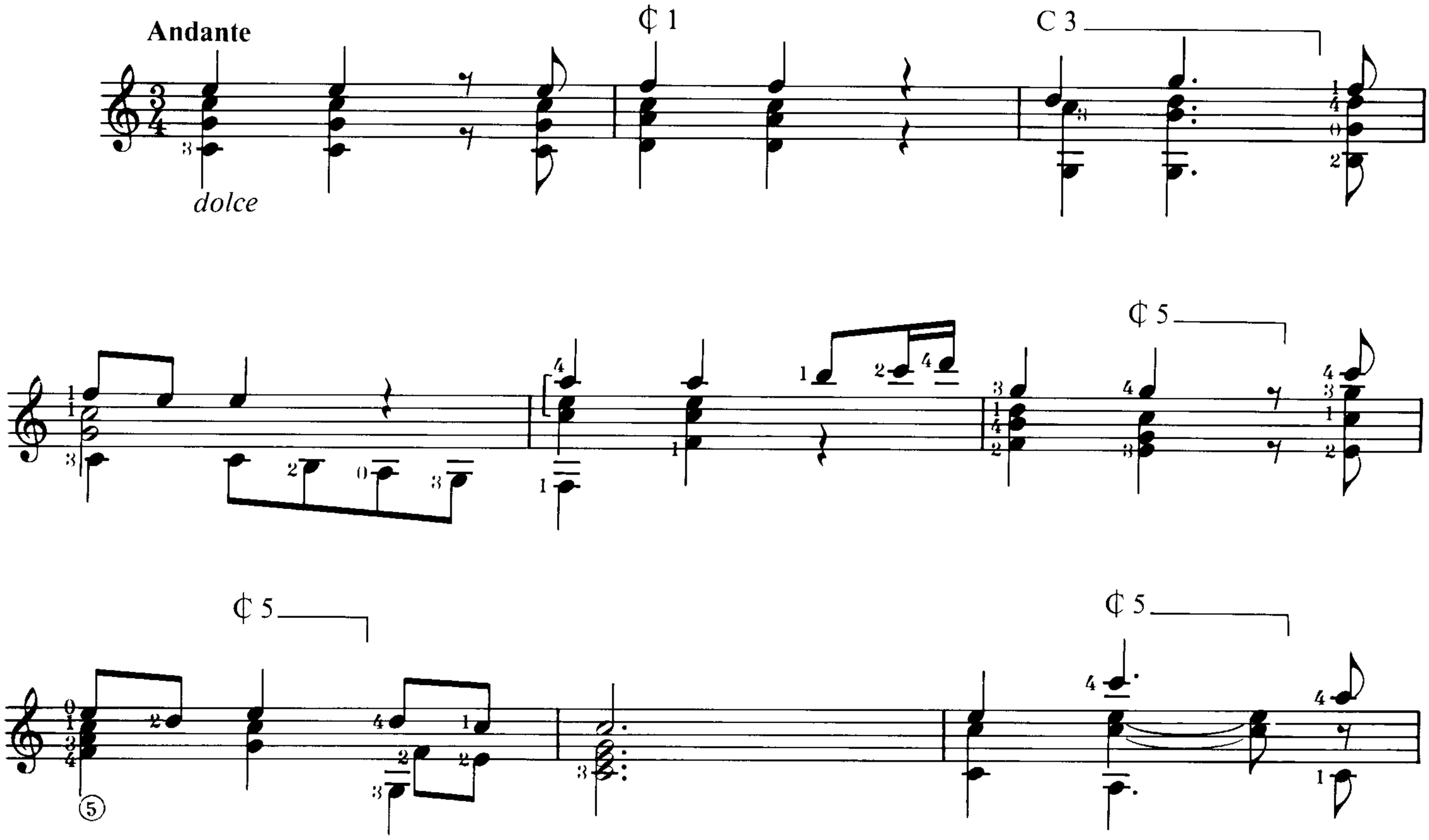



B VII
B IX
B VII
B IX
B VII
½B VII
B IX
B IX
B II
B IX
B IX
B VII
B VII
B X
B X
B IX
B VII
p
B III
B III
B II
mp
②
B III
B III
B II
B IV
B I
B II
pp
B II
ppp


B IX
B VII
B VII
B V
tr
tr
tr
f
B VII
½B III
tr
B III
tr
pp
½B IX
f

LASCIA CH'IO PIANGA

This is a piece of moderate technical difficulty and is a good chord study. It is an arrangement of an aria taken from Handel's popular opera Rinaldo. *In the first chord of the fifth measure, the lower F natural can be played up an octave if the stretch is too demanding. The fourth finger can be used to bar the top three strings, but if you prefer (as I do!), use 2, 3 and 4 instead.*

G. F. Handel
transcribed by R. Fortin



C 1

C 3

¢ 5

¢ 5

¢ 1

C 3

¢ 5

Fine

¢ 5

¢ 4

¢ 5

¢ 5

C 7

C 8

¢ 5

C 2

¢ 5

C 2
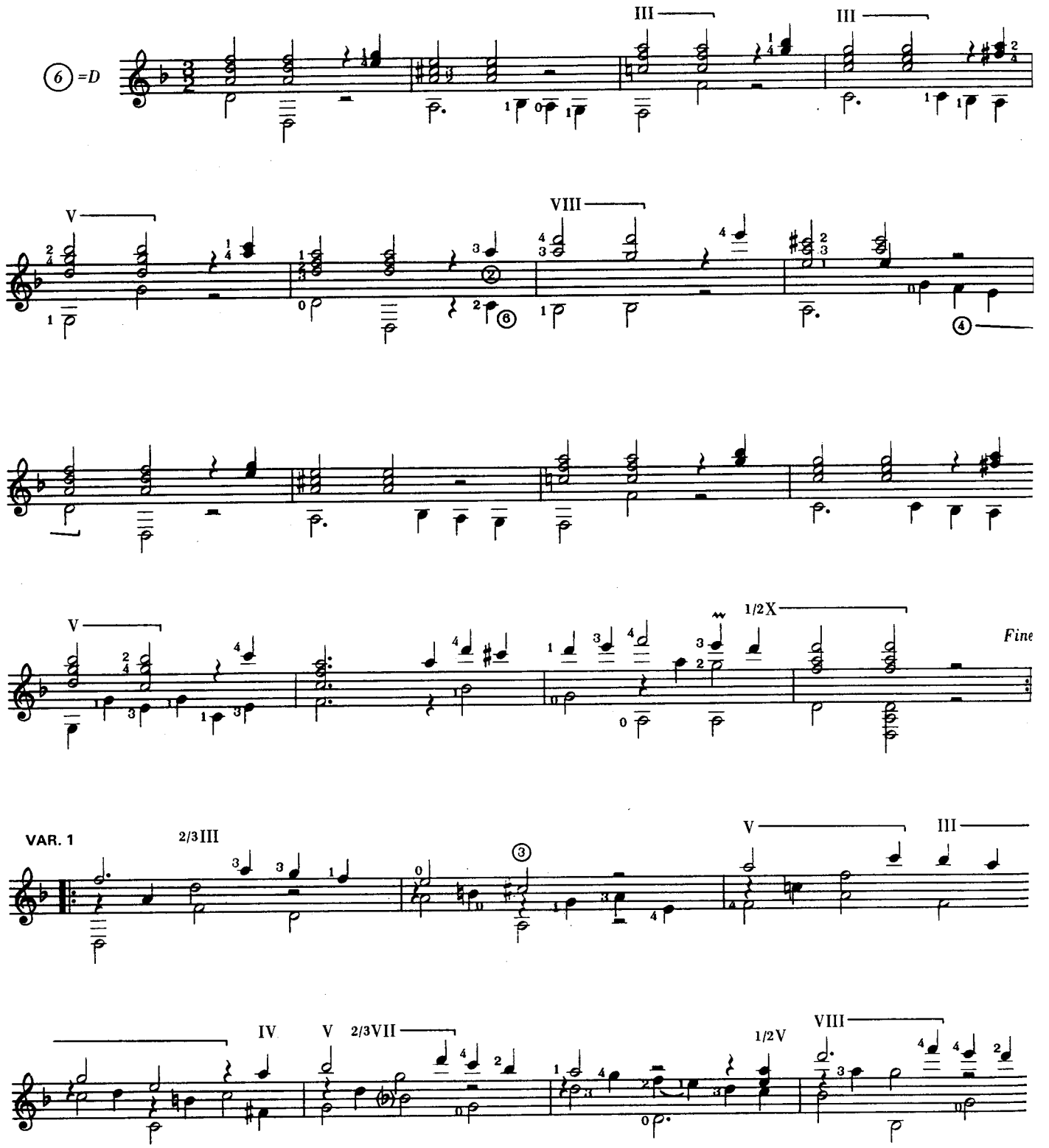
C 2
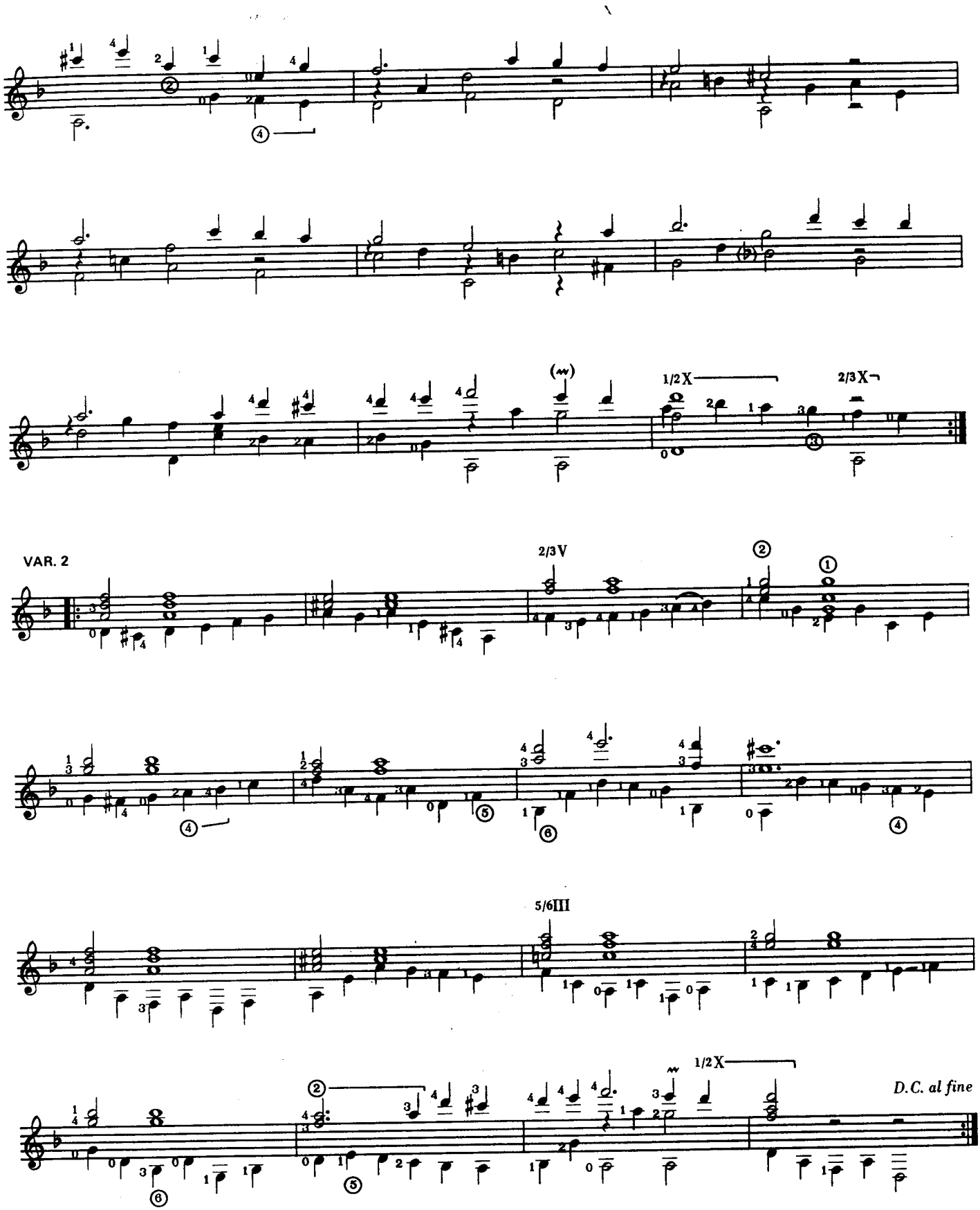
Da Capo al Fine

SARABANDE

Transcribed by
CHRISTOPHER PARKENING

G. F. HANDEL
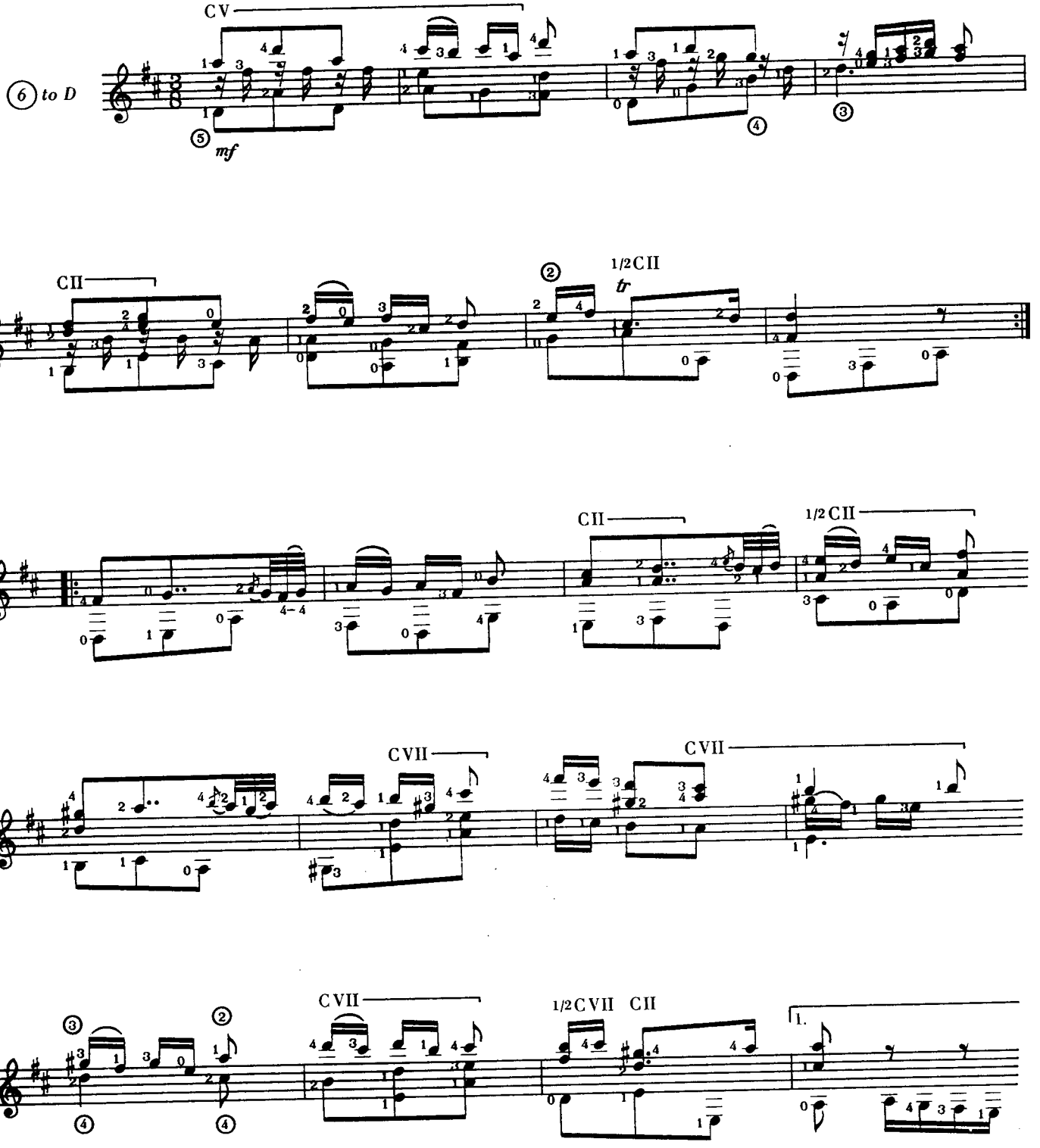


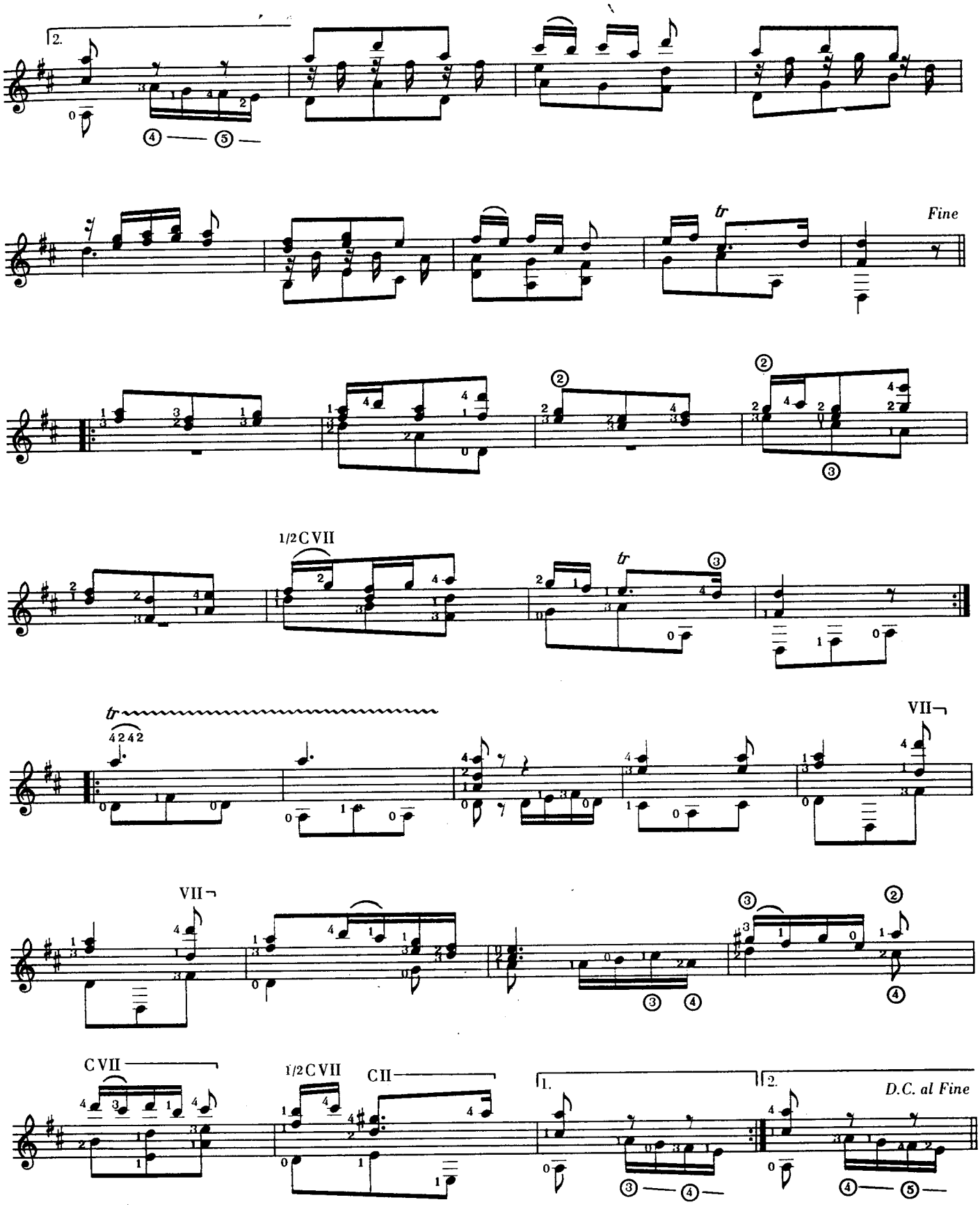

(𝆹𝅥)
1/2X
2/3X
VAR. 2
2/3V
5/6III
1/2X
D.C. al fine

MINUET IN D

Arranged by
CHRISTOPHER PARKENING

G. F. HANDEL




2.
Fine
1/2 C VII
tr
VII
C VII
1/2 C VII
C II
1.
2.
D.C. al Fine

Das Händel-Buch

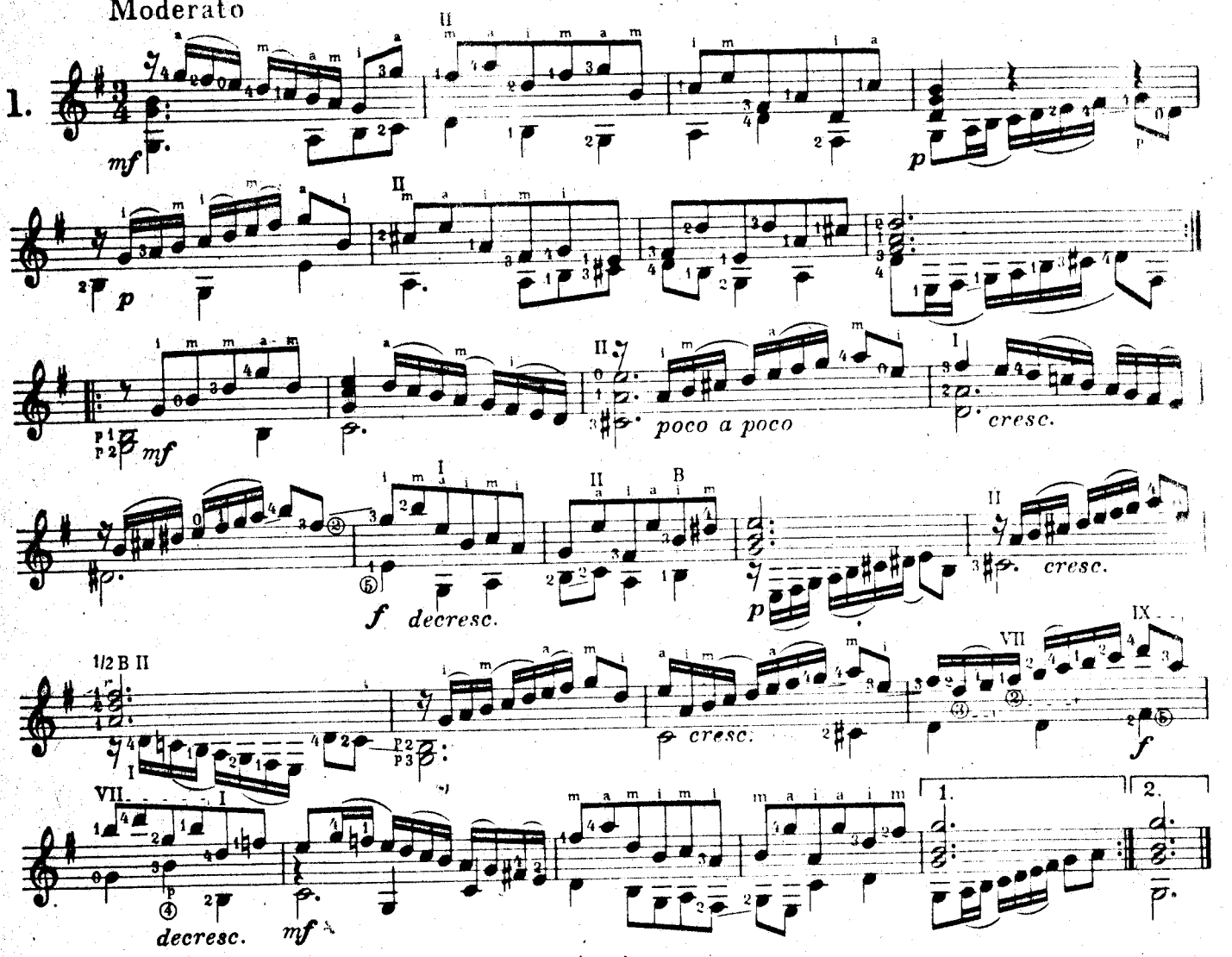
Suite in G-dur

Herausgegeben und bearbeitet
von Erwin Schwarz-Reiflingen

Präludium

Moderato
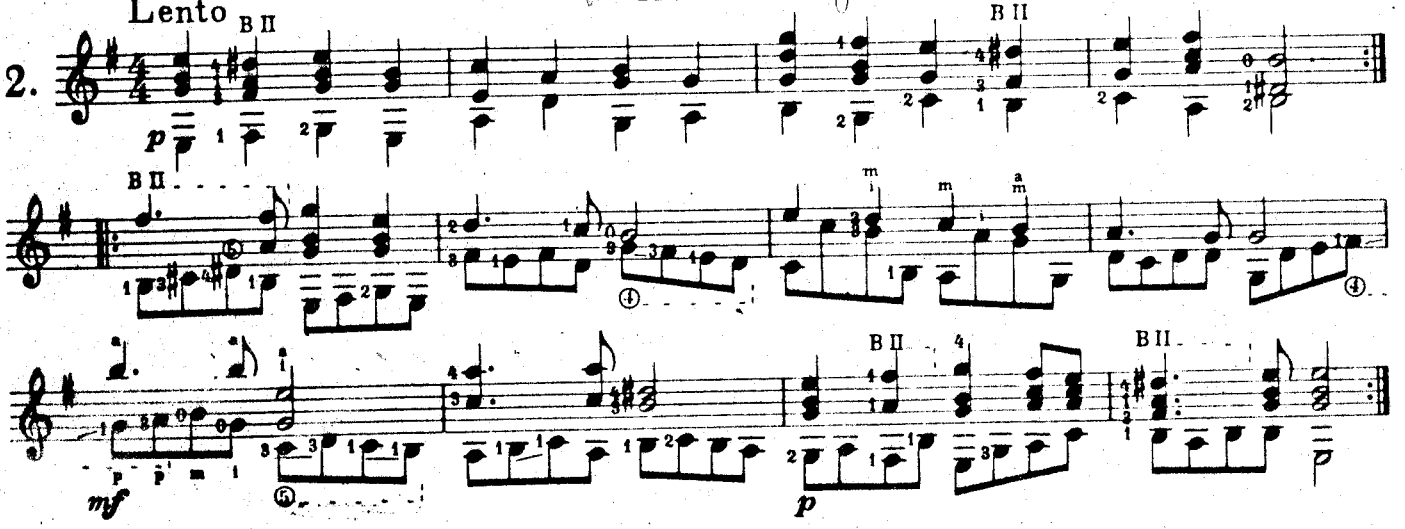
1.



Aria

Lento
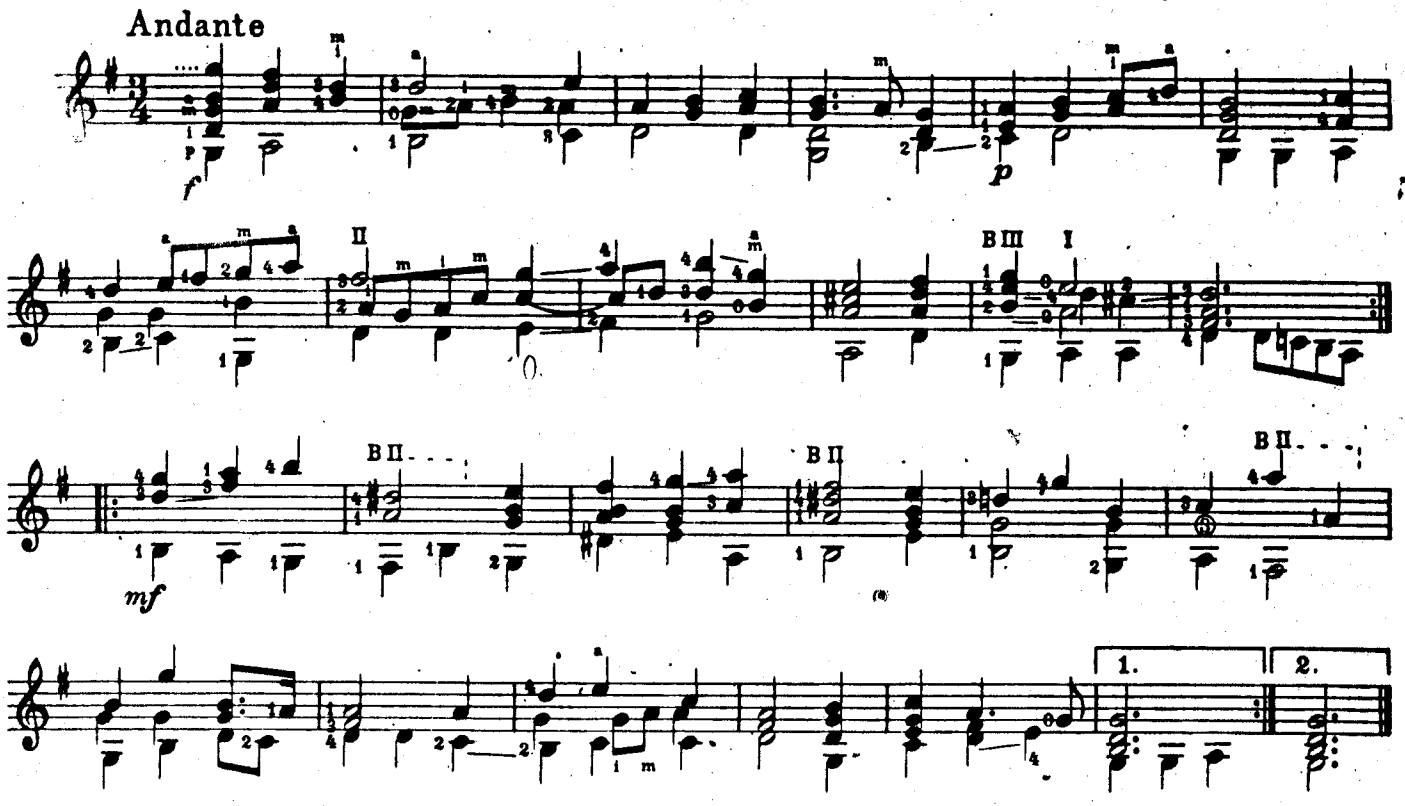
2.



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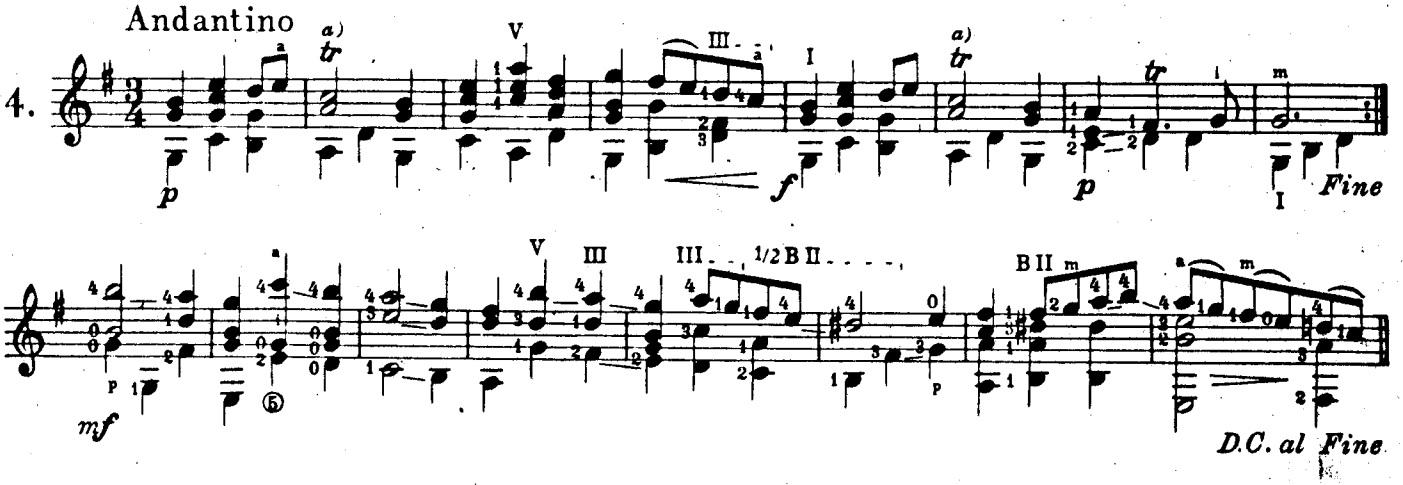
Sarabande

Andante



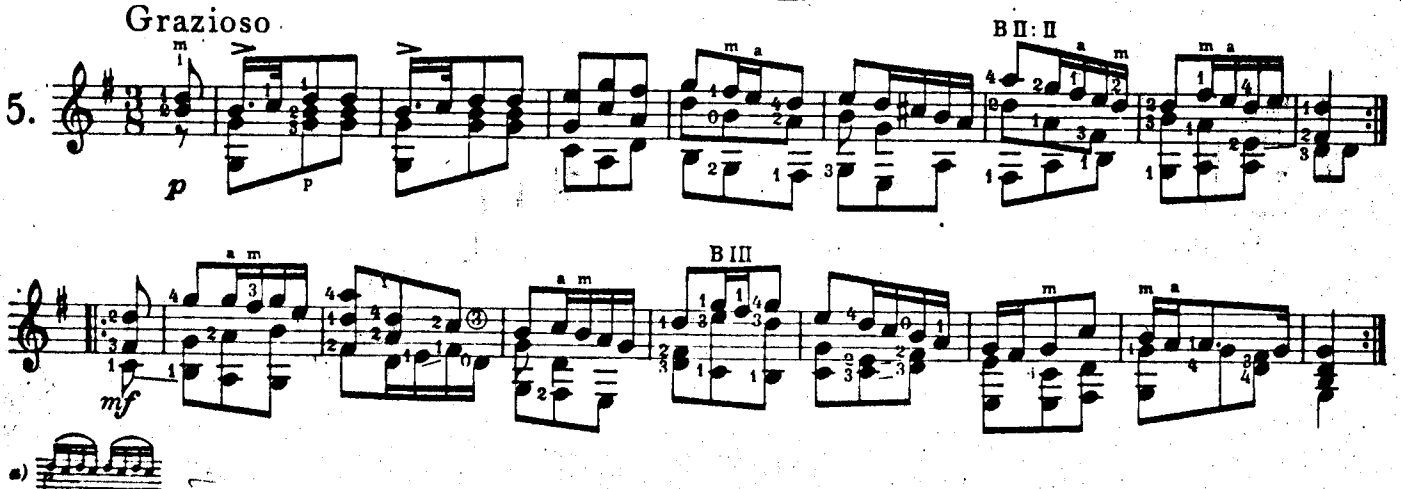
Menuett I

Andantino
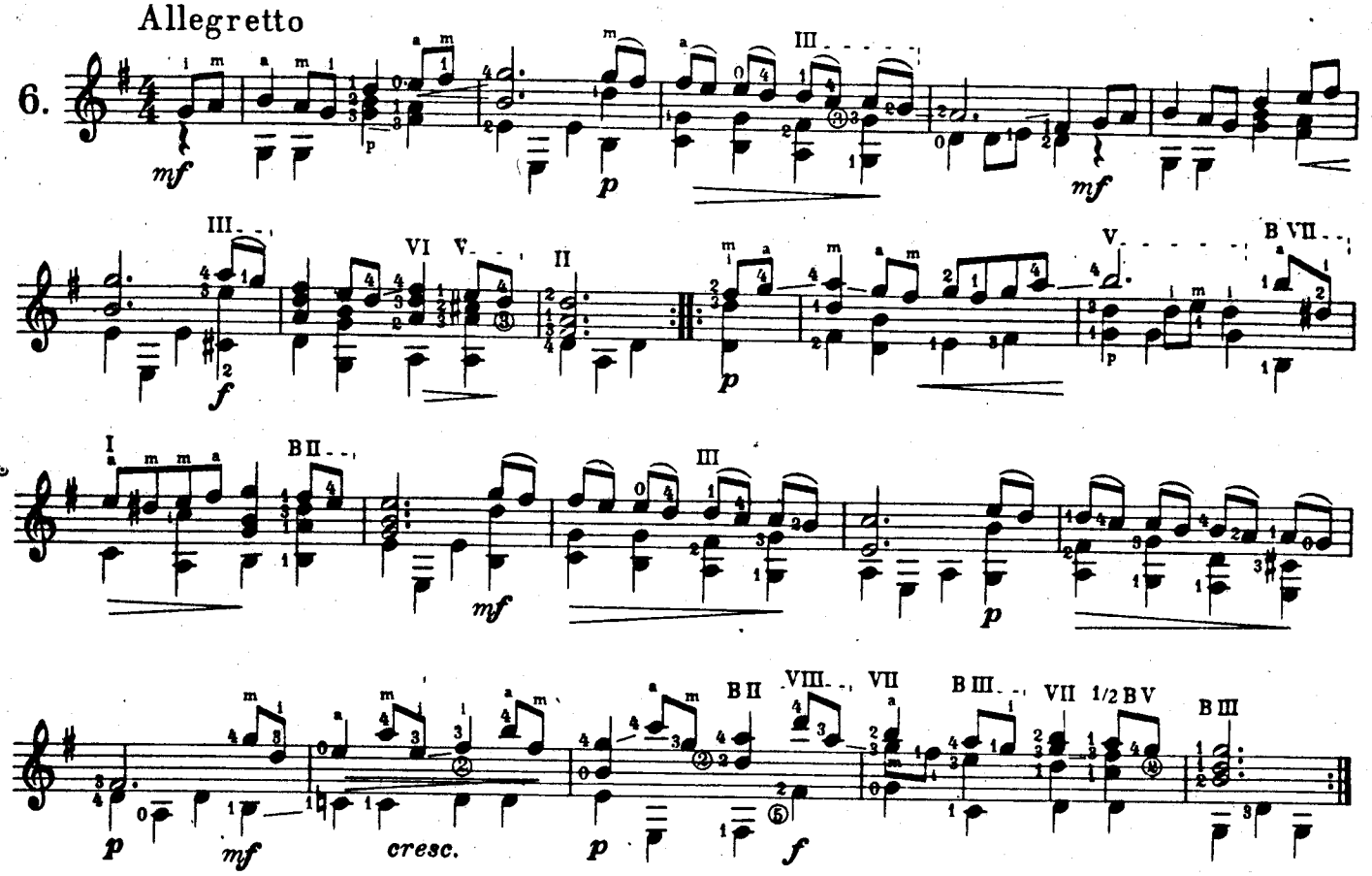


Menuett II

Grazioso
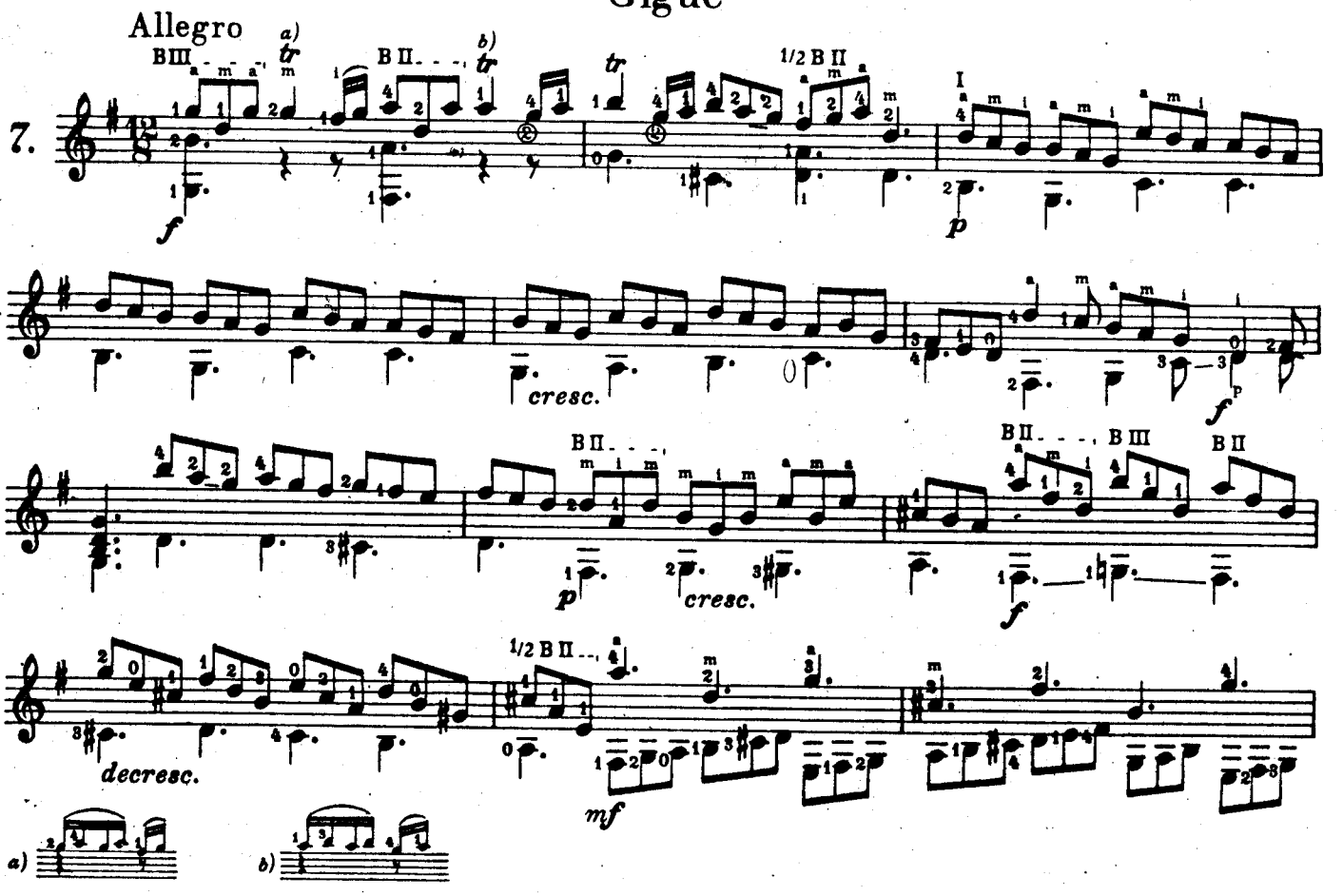


Gavotte
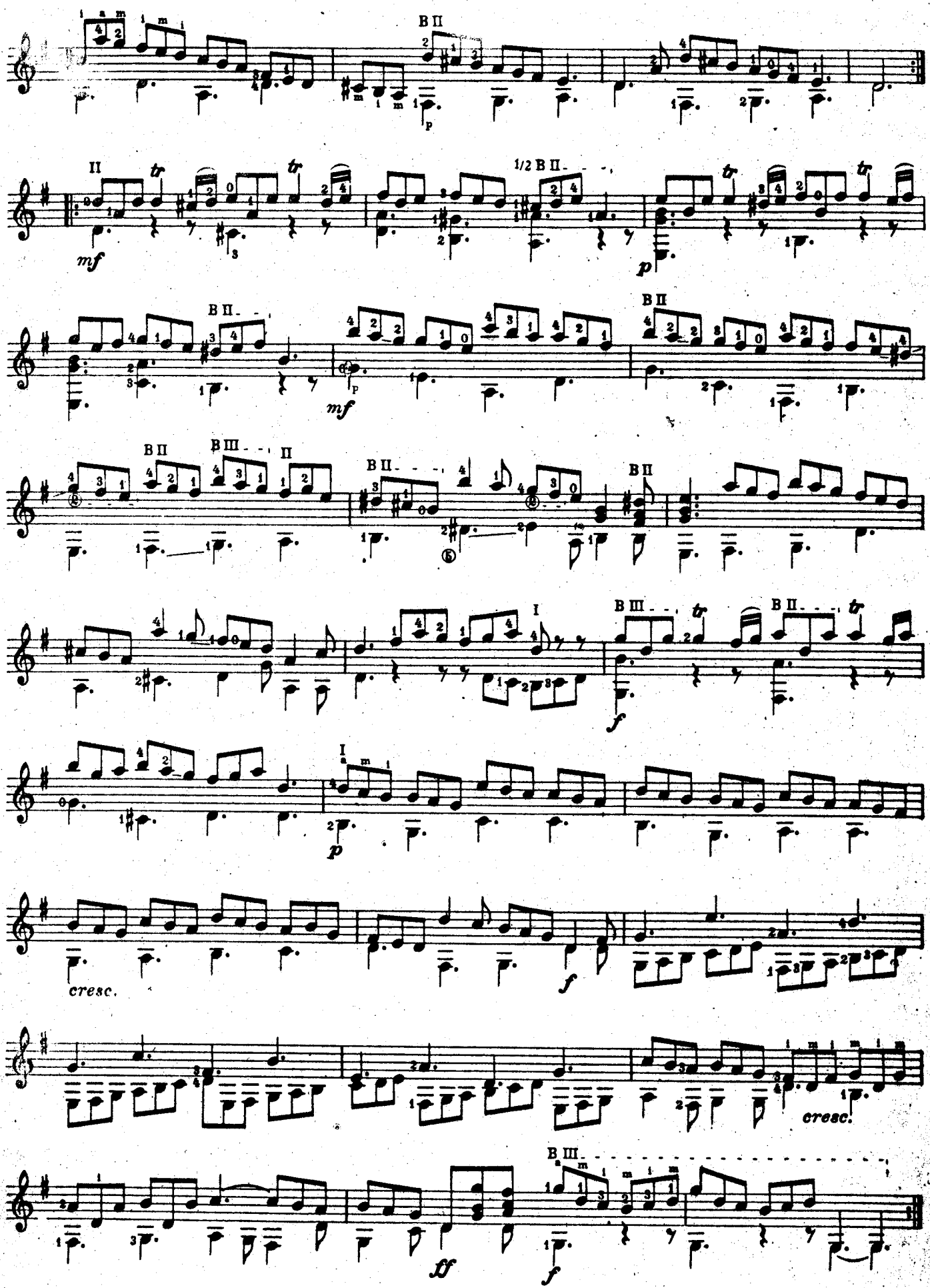
Allegretto



Gigue
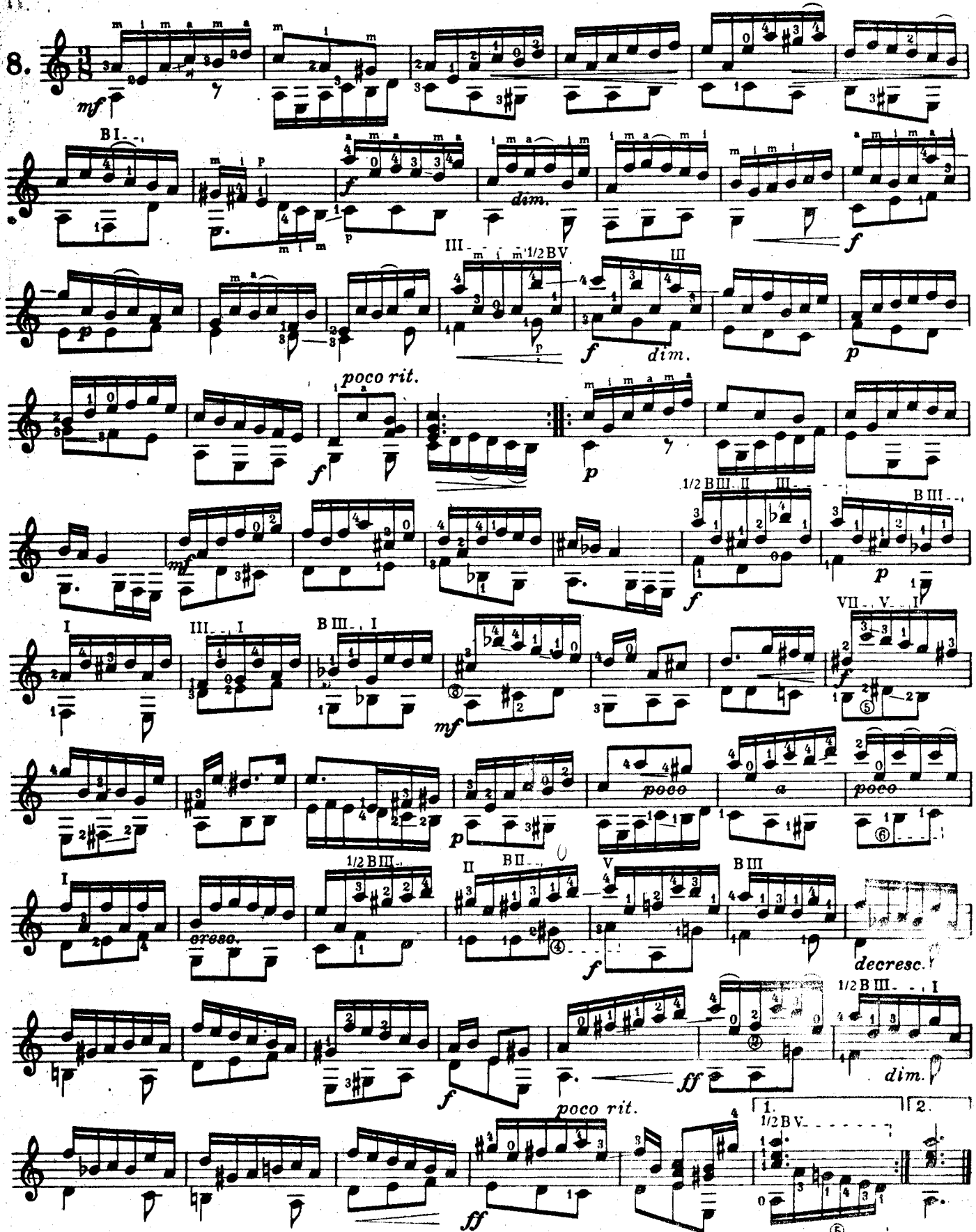
Allegro
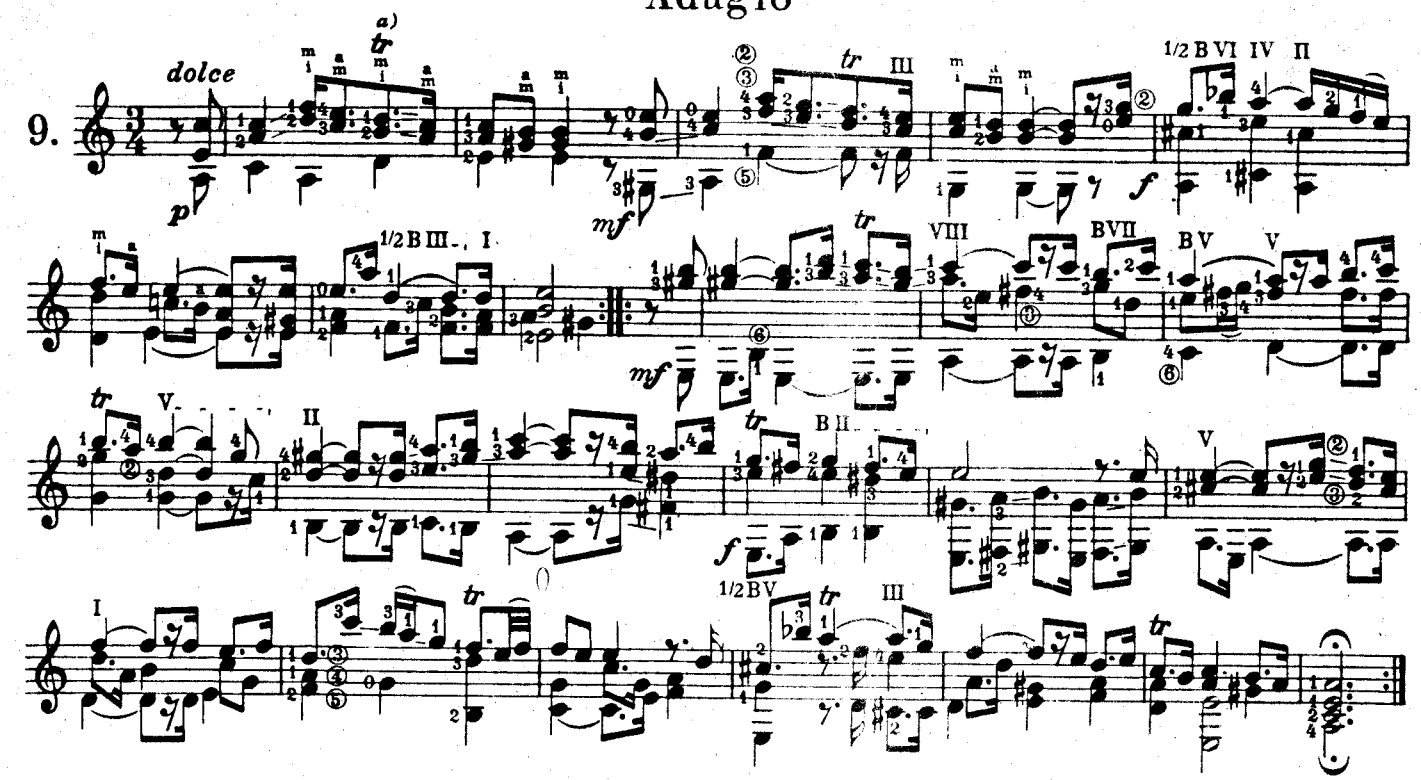



B II
II
1/2 B II
B III
I
cresc.
cresc.
ff
f
p
mf

Suite in a-moll
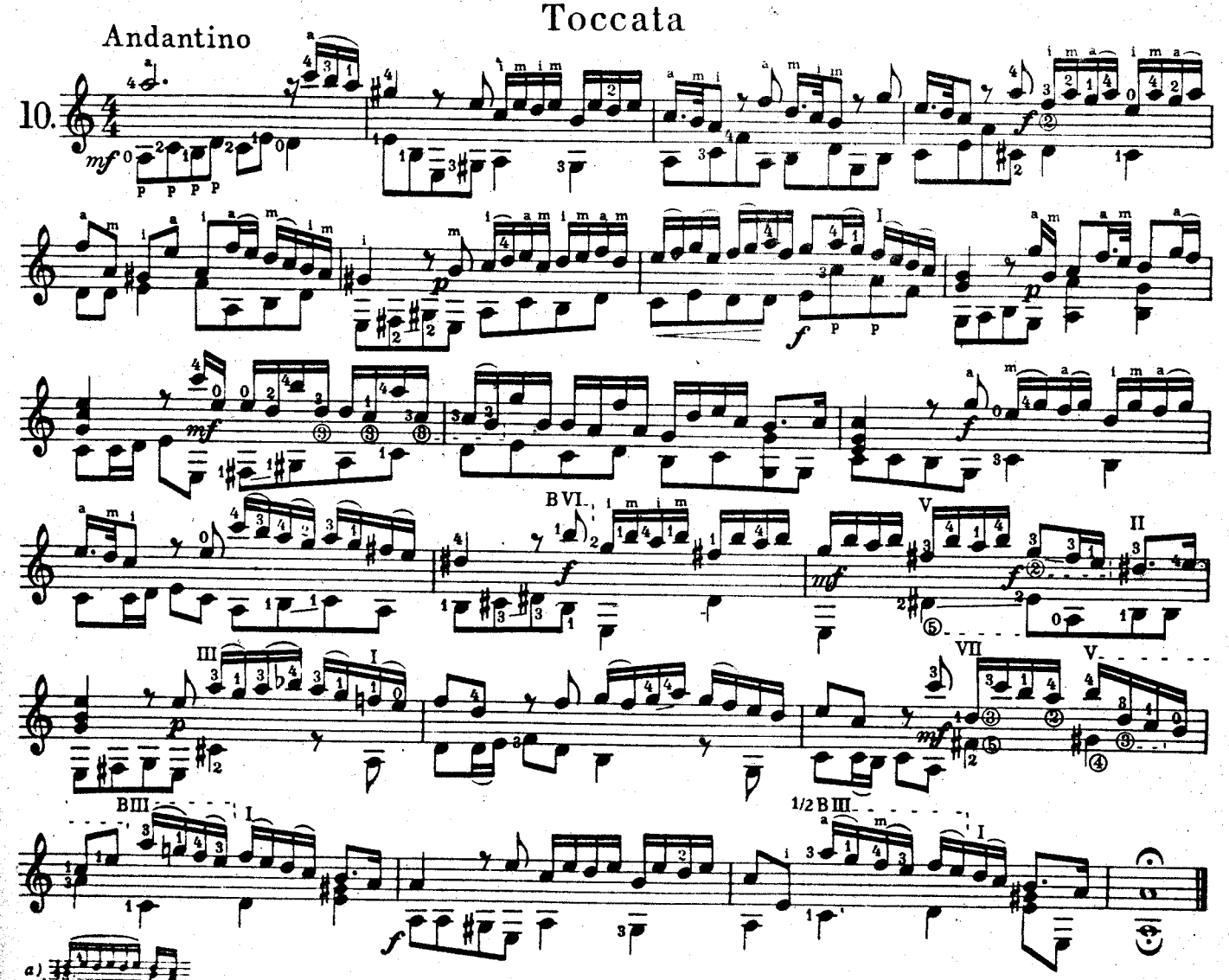
Allegro



Adagio
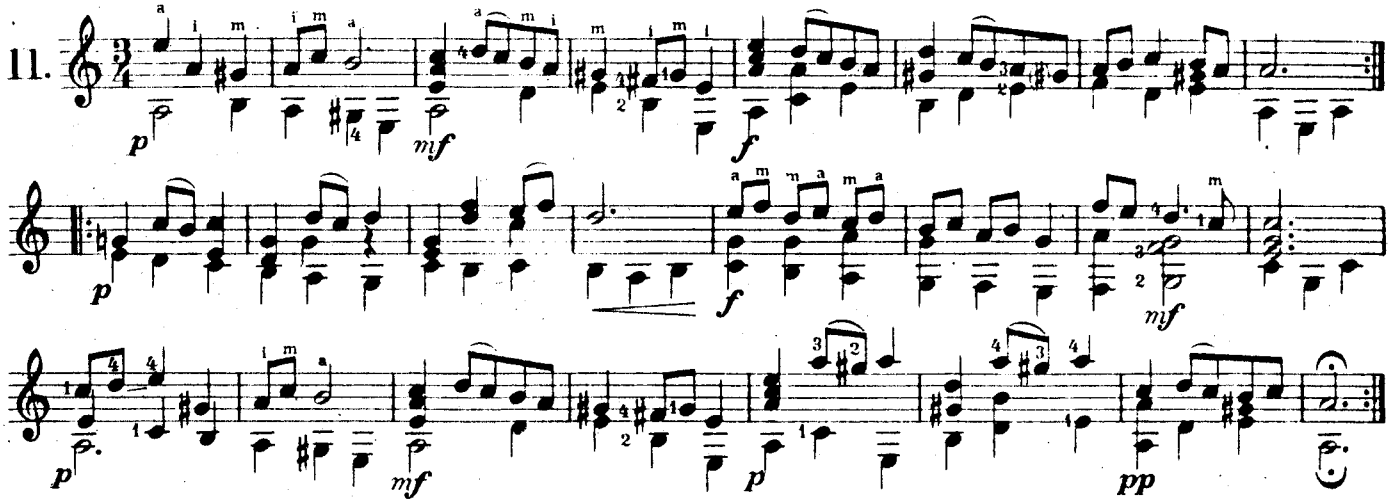


Toccata



Menuett I

Moderato
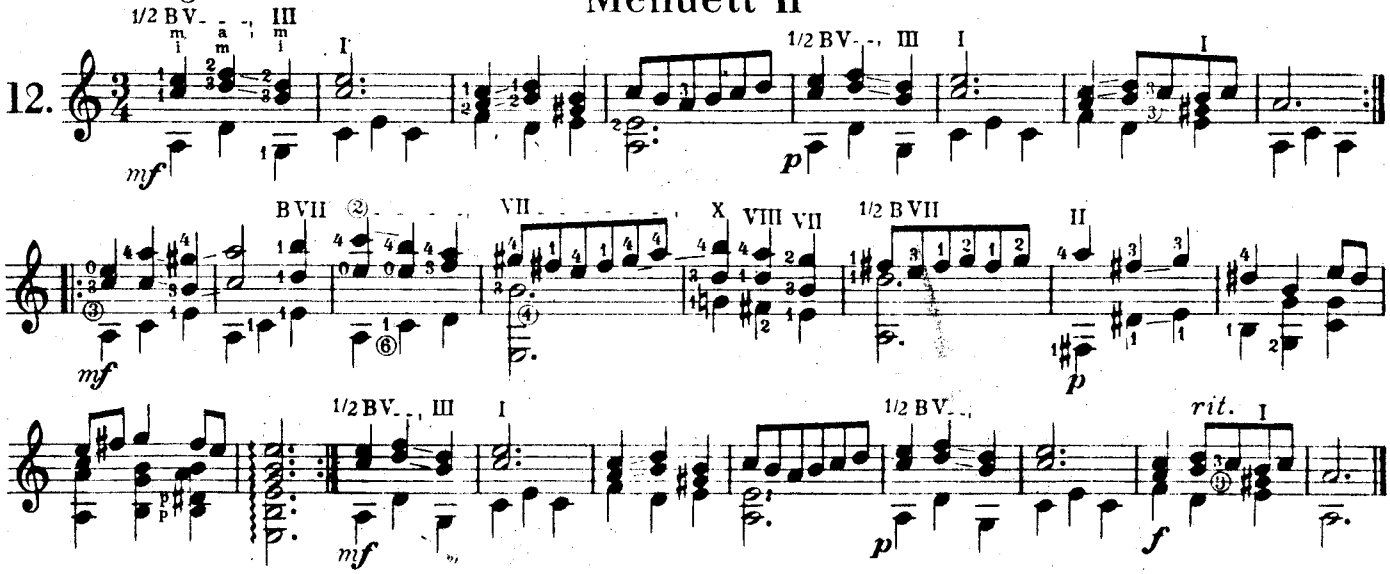
11.



Menuett II

Allegretto
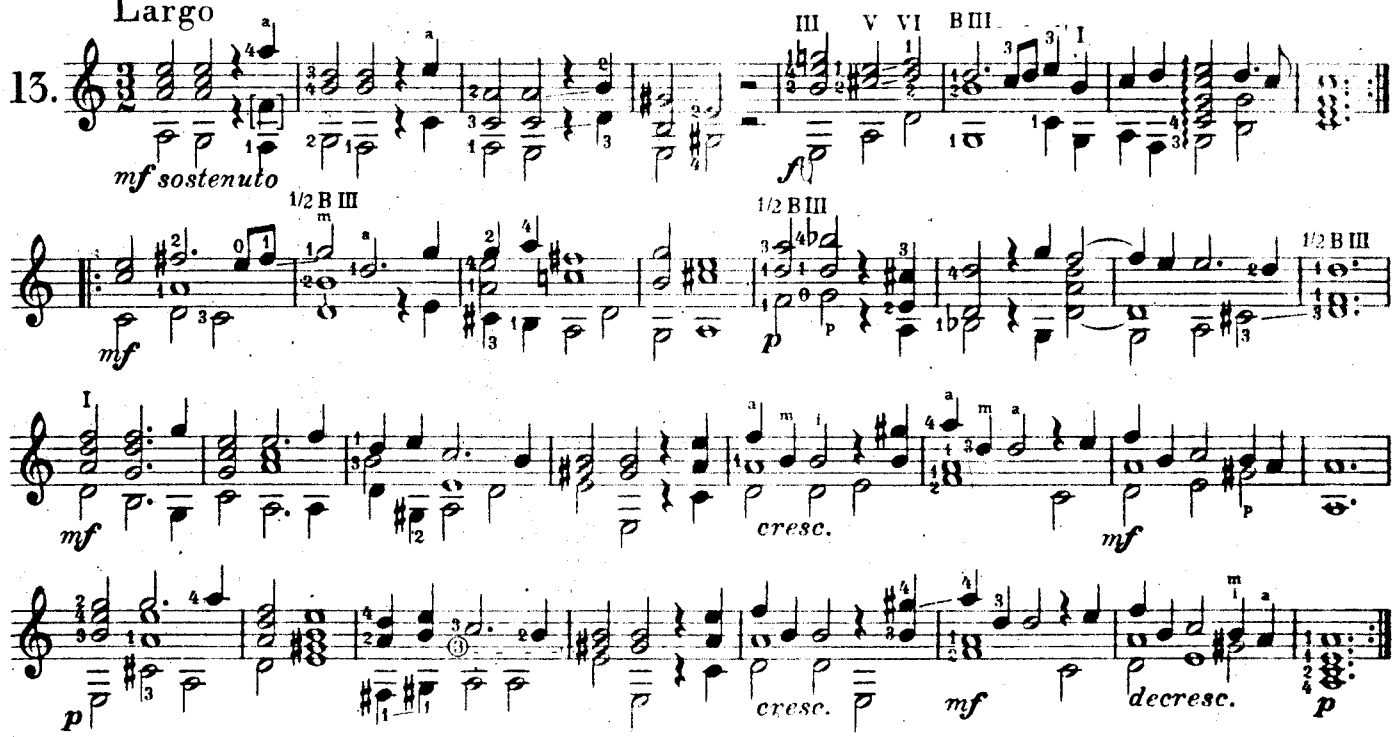
12.



Sarabande

Largo
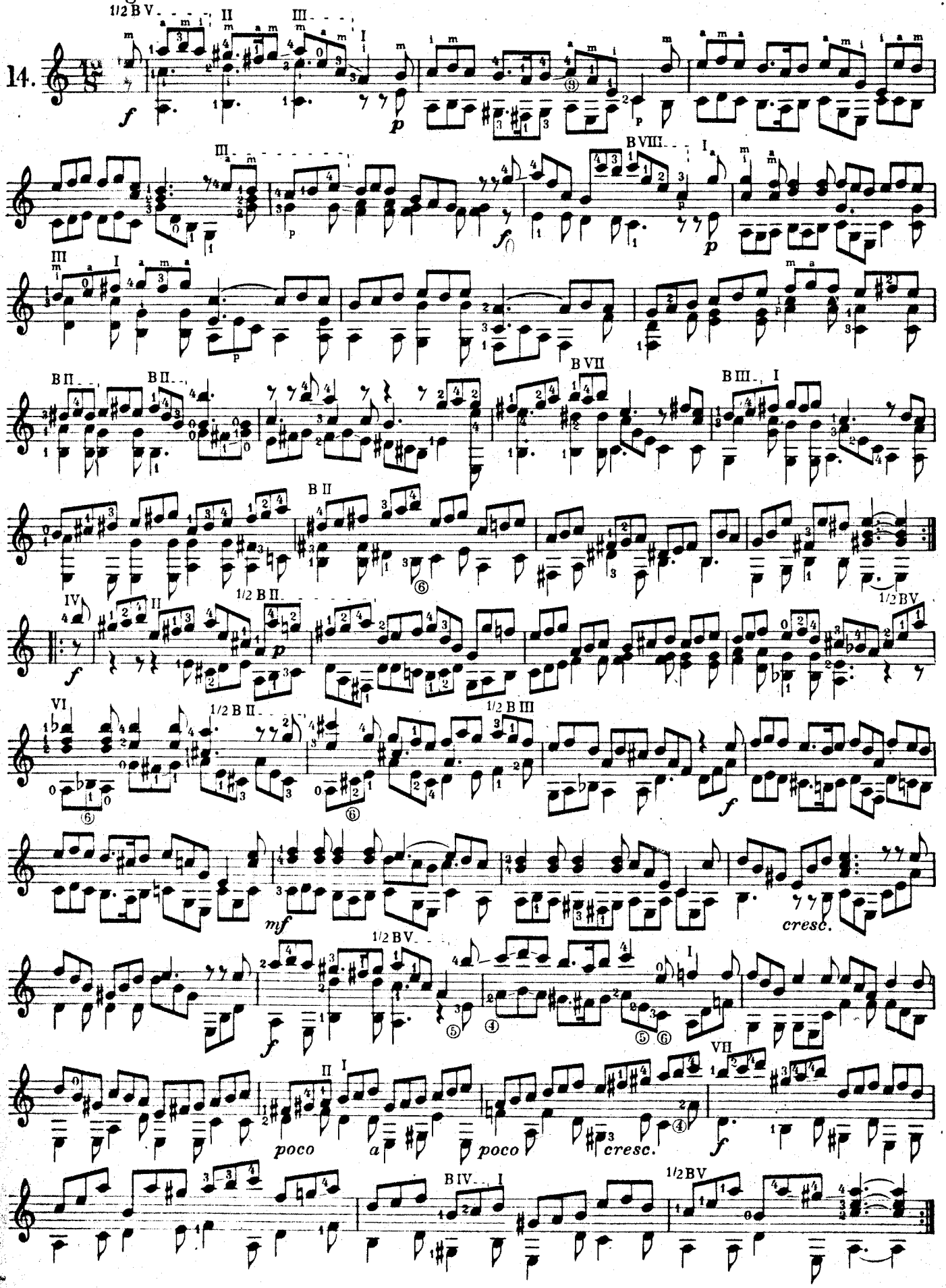
13.
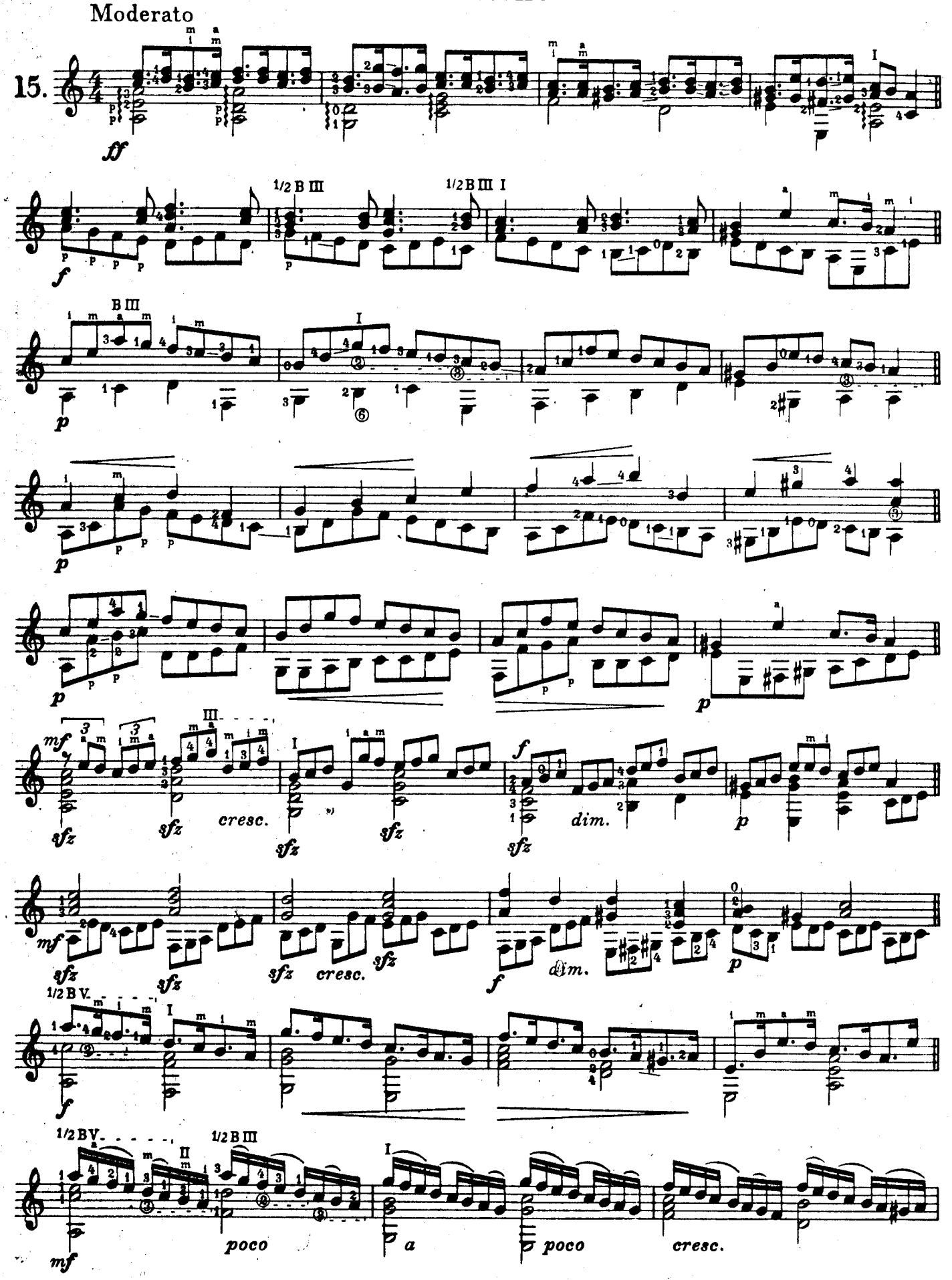


Gigue
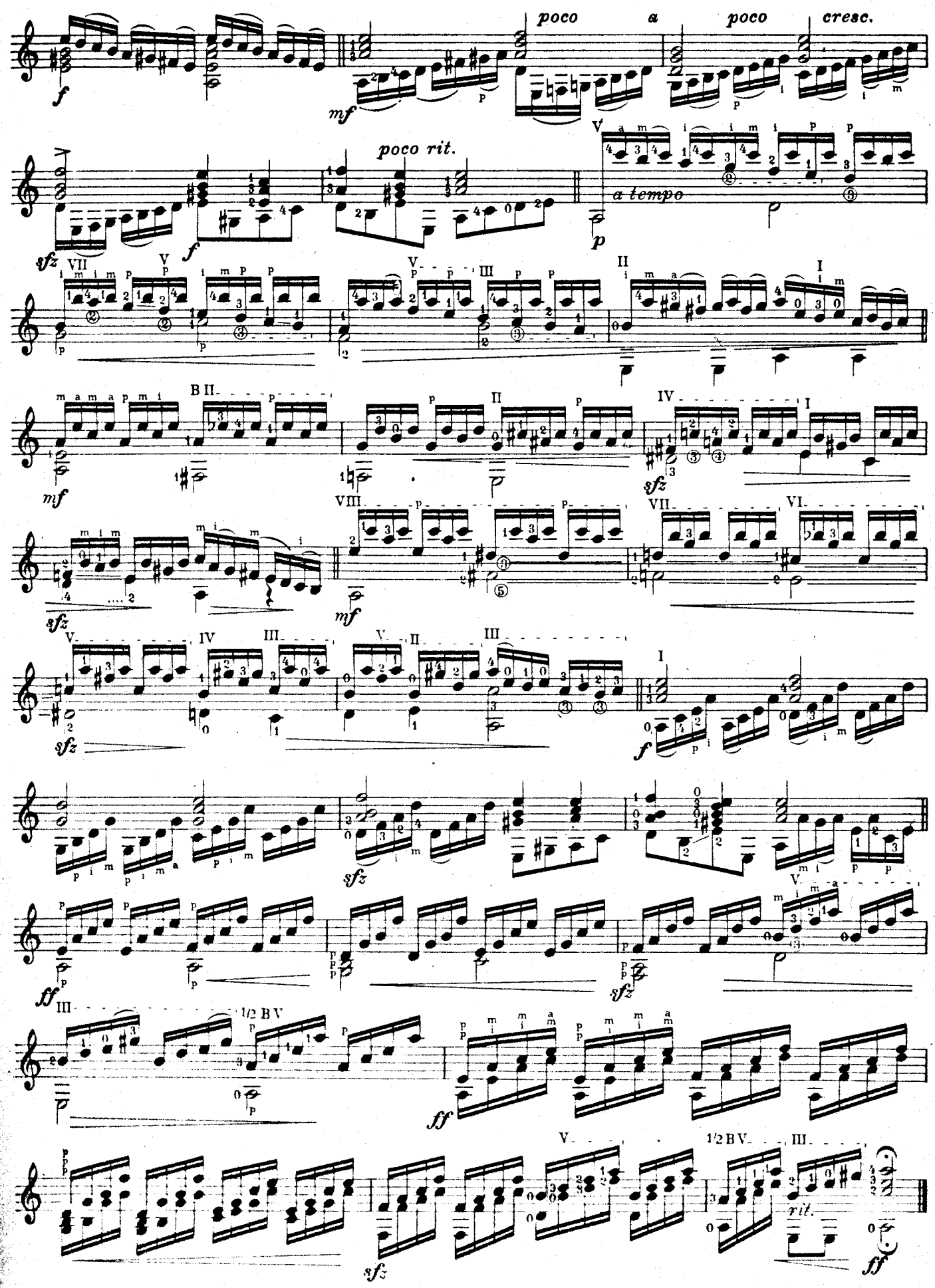
Allegro

14.



Passacaille
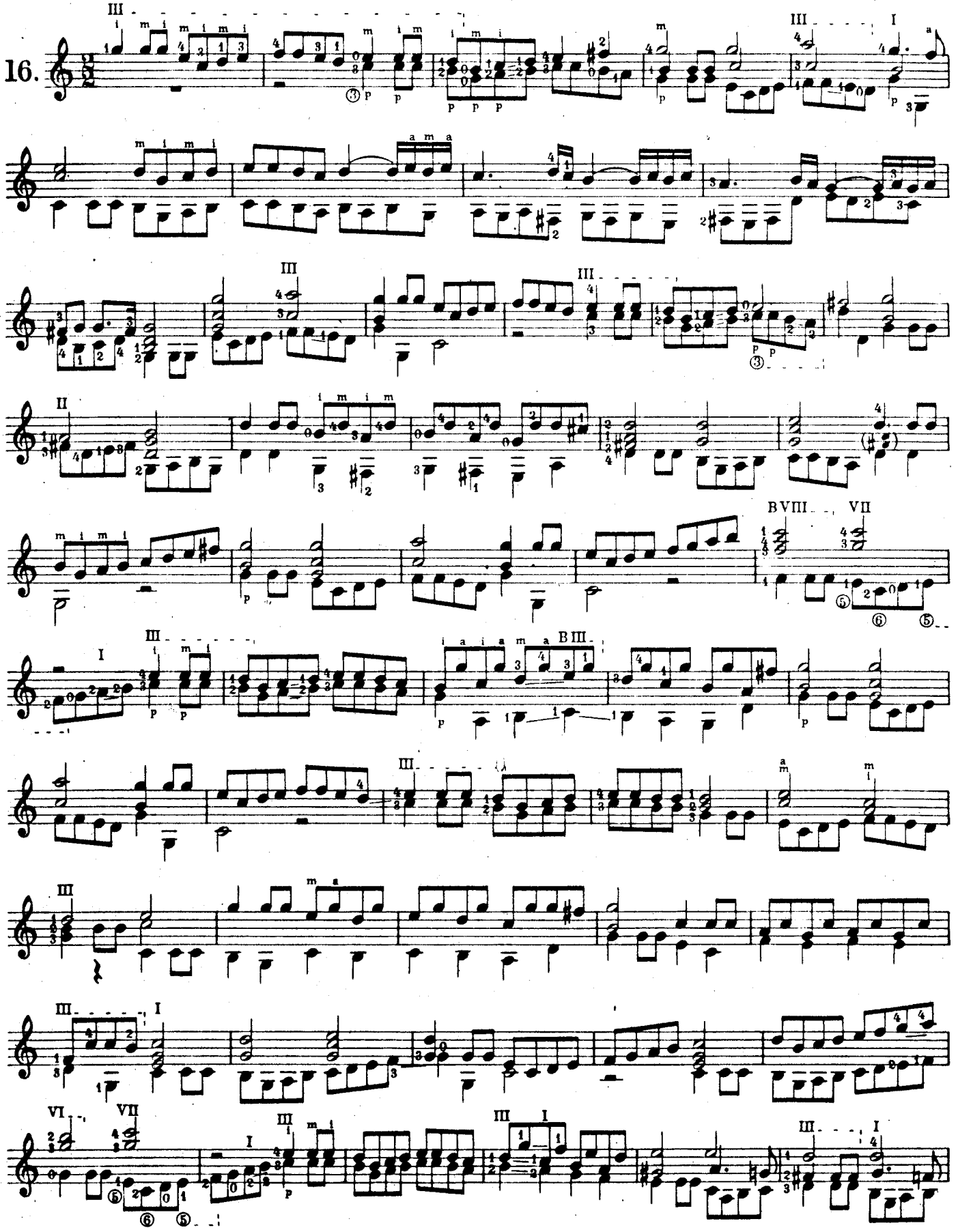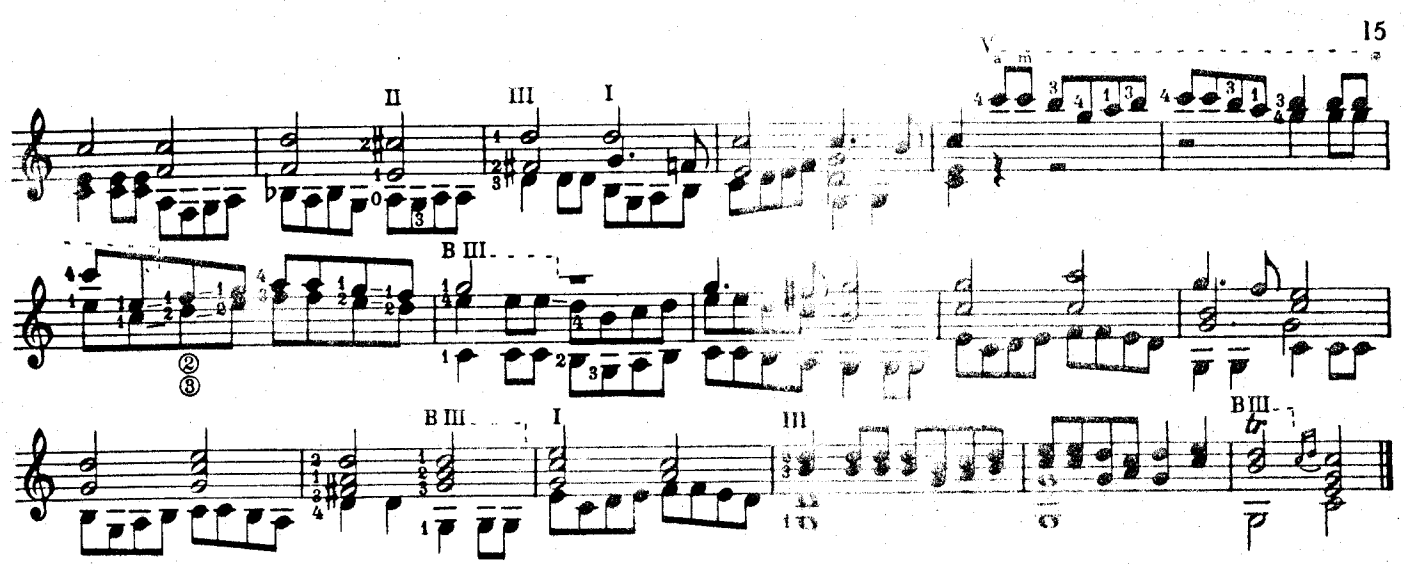



poco a poco cresc.
poco rit.
a tempo
1/2 B V
1/2 B V
rit.

Fuge

Moderato

16.
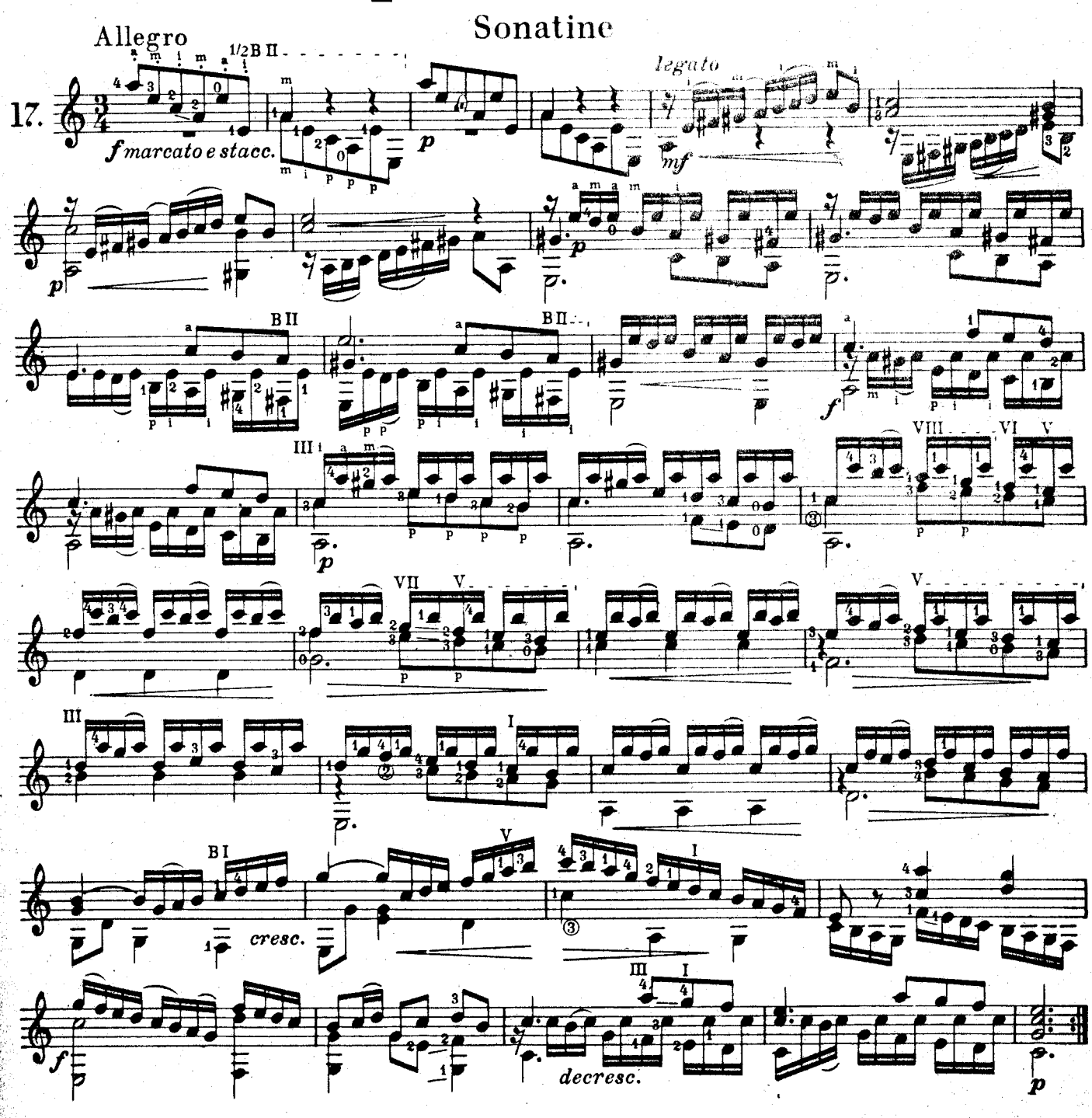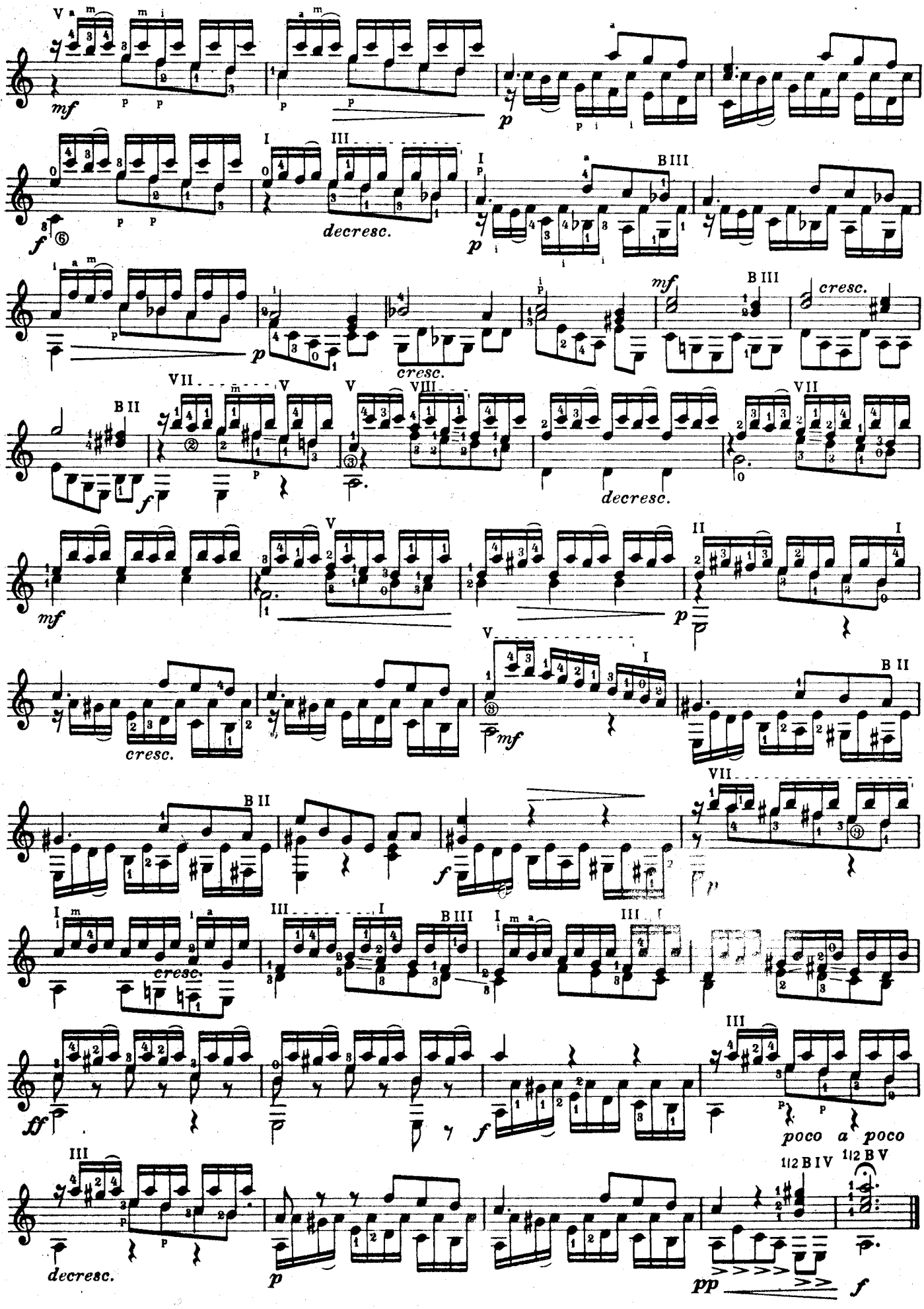




Sonatine

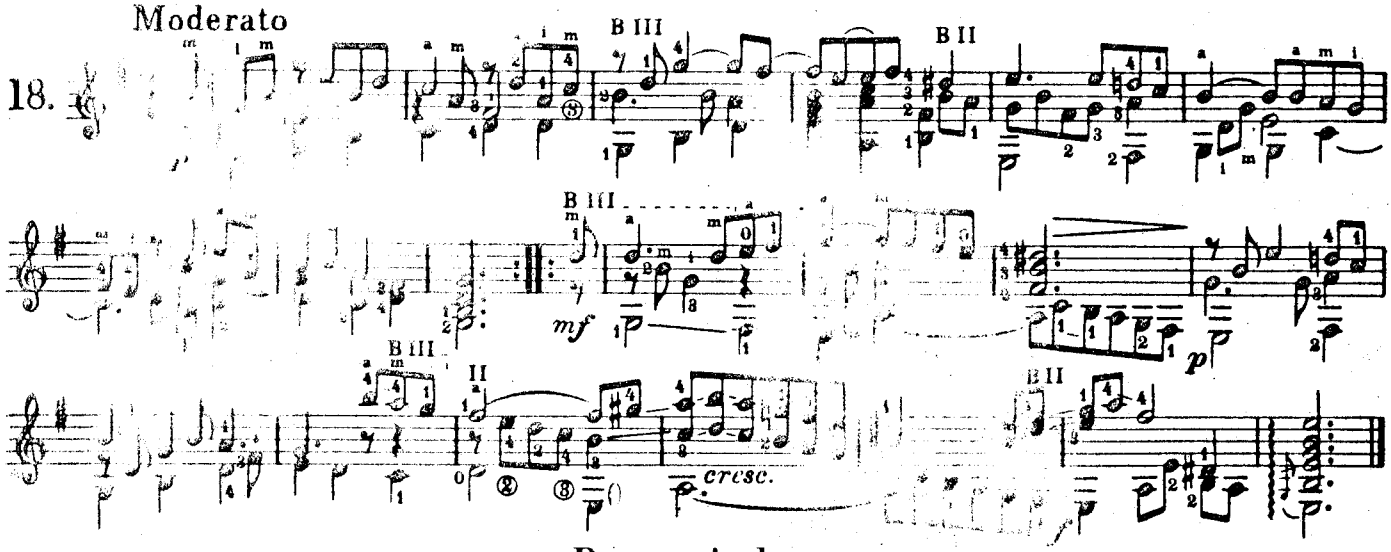
Allegro

17.

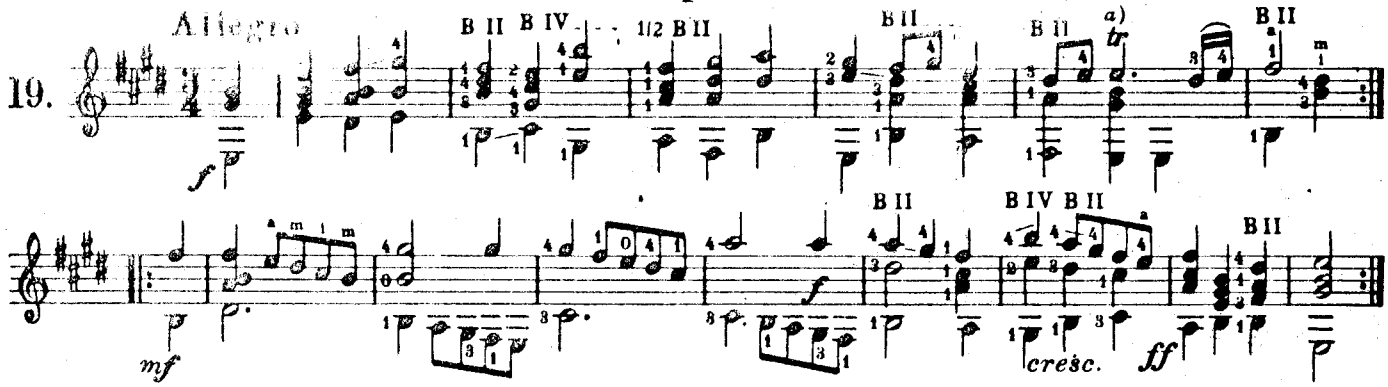



mf
p
decresc.
cresc.
f
ff
poco a poco
pp
decresc.
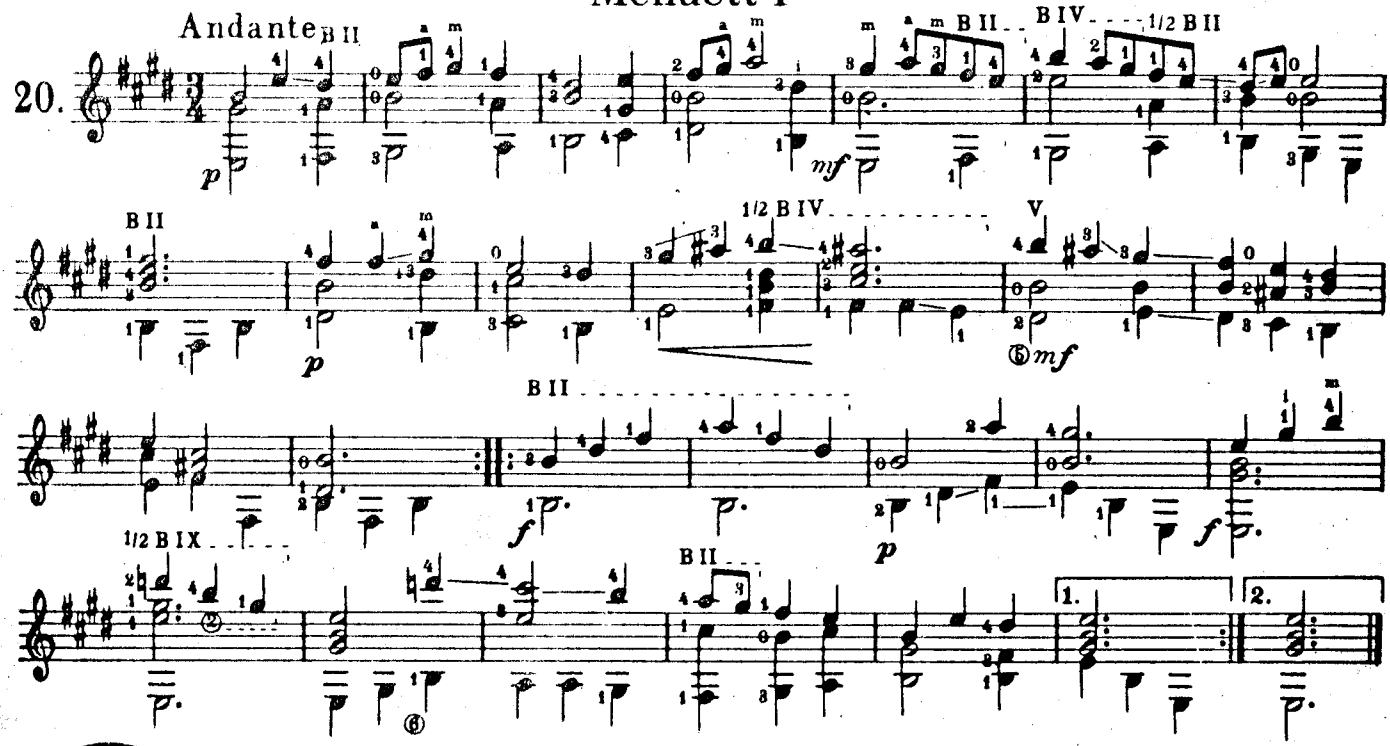
Sarabande



Passepied
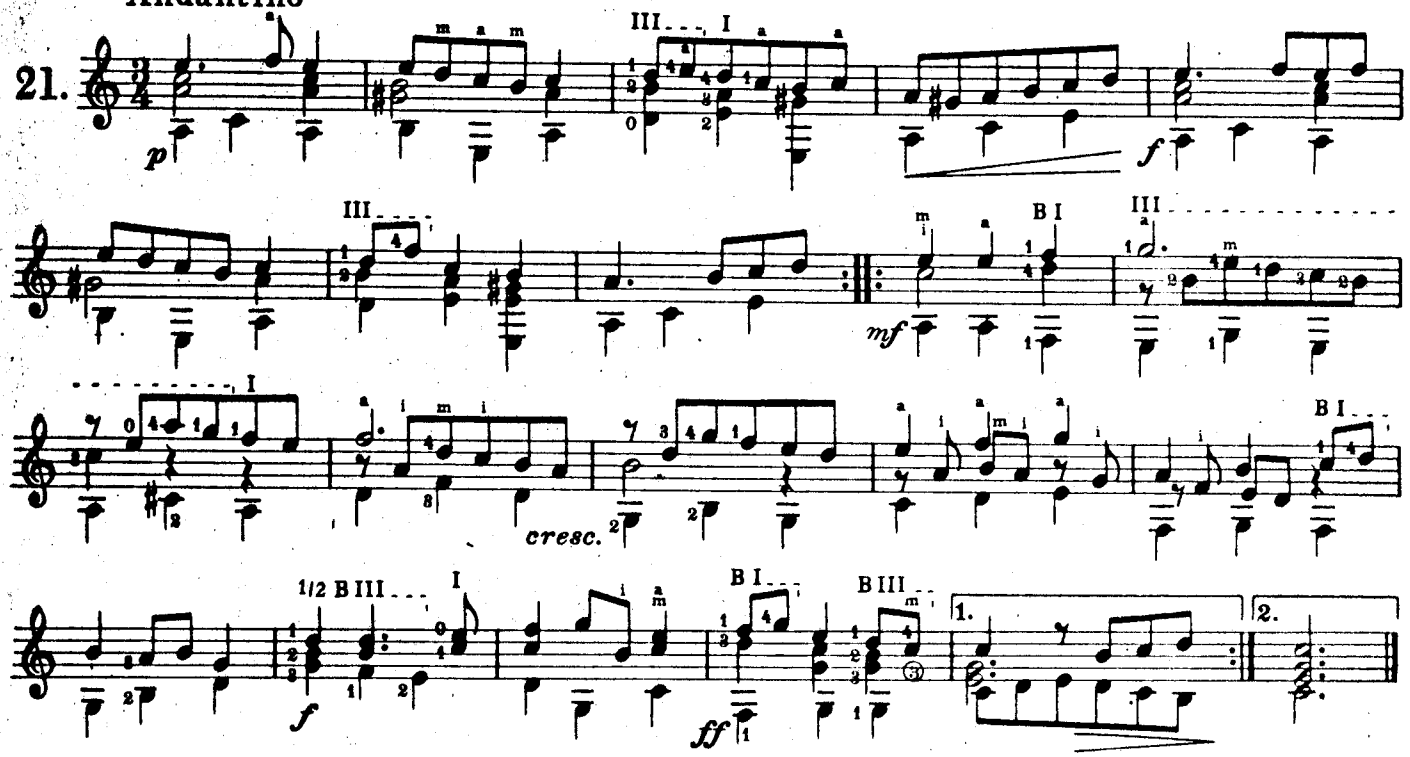


Menuett I



Menuett II

Andantino
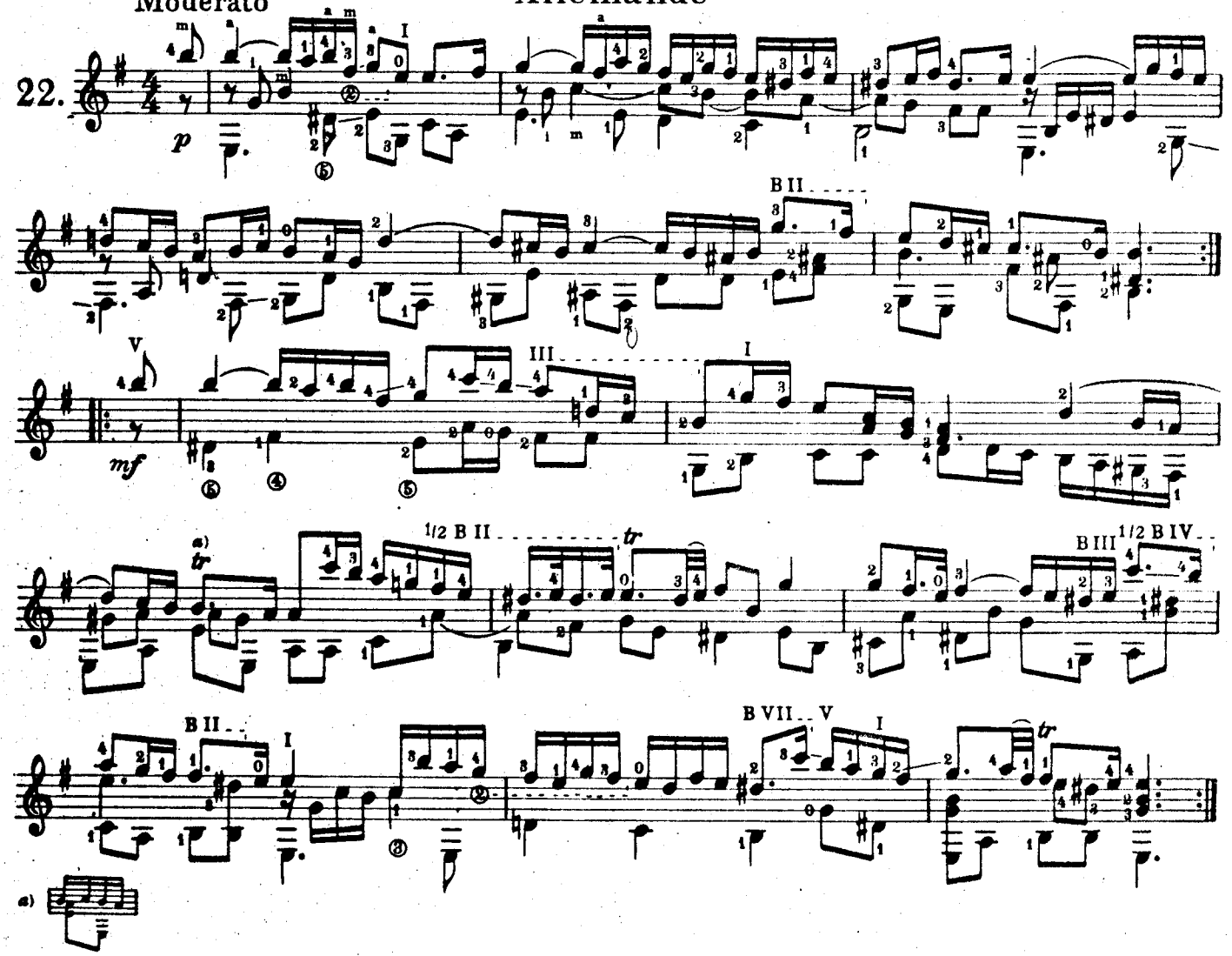
21.



Allemande

Moderato
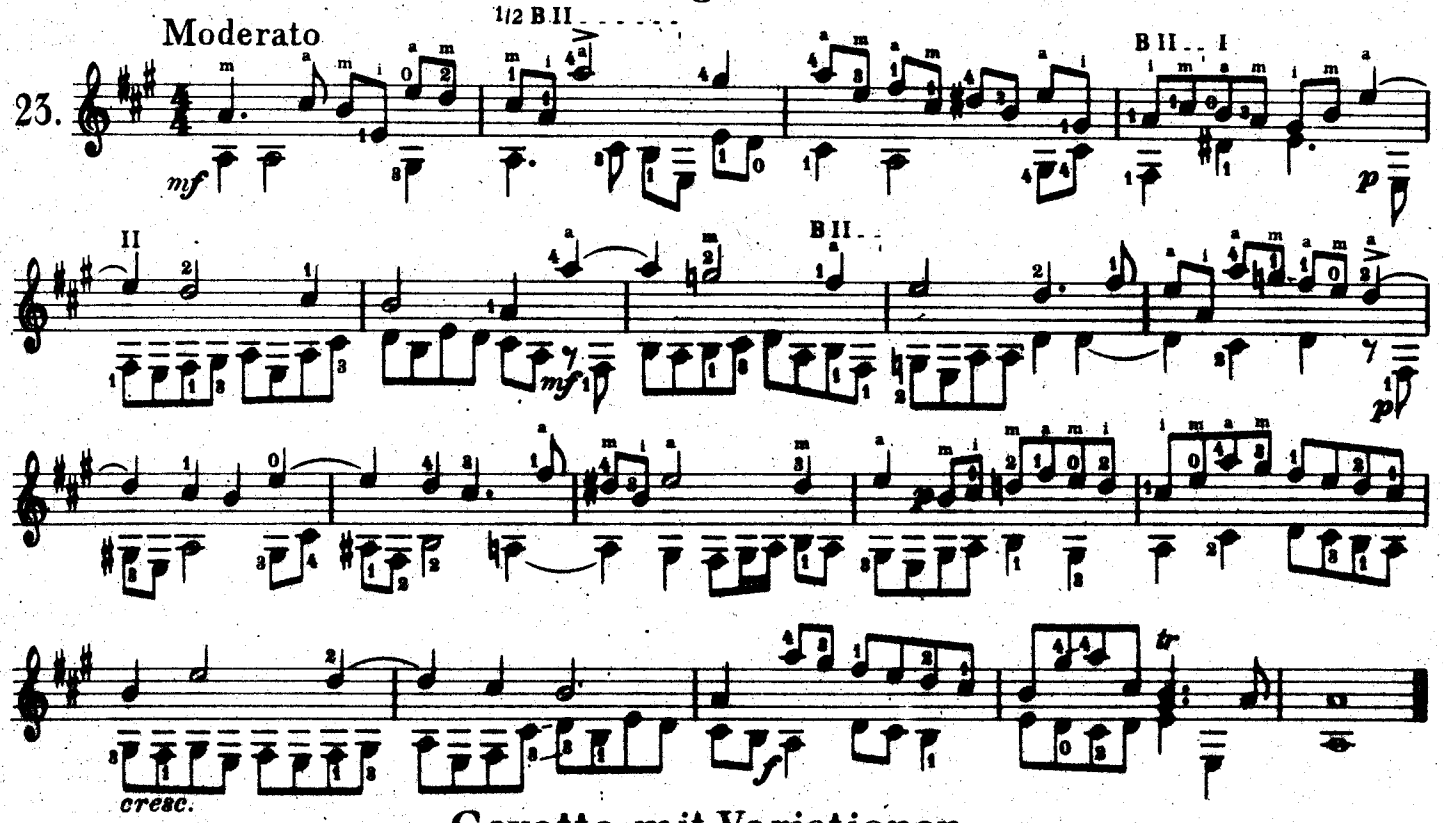
22.



Fugato

Moderato
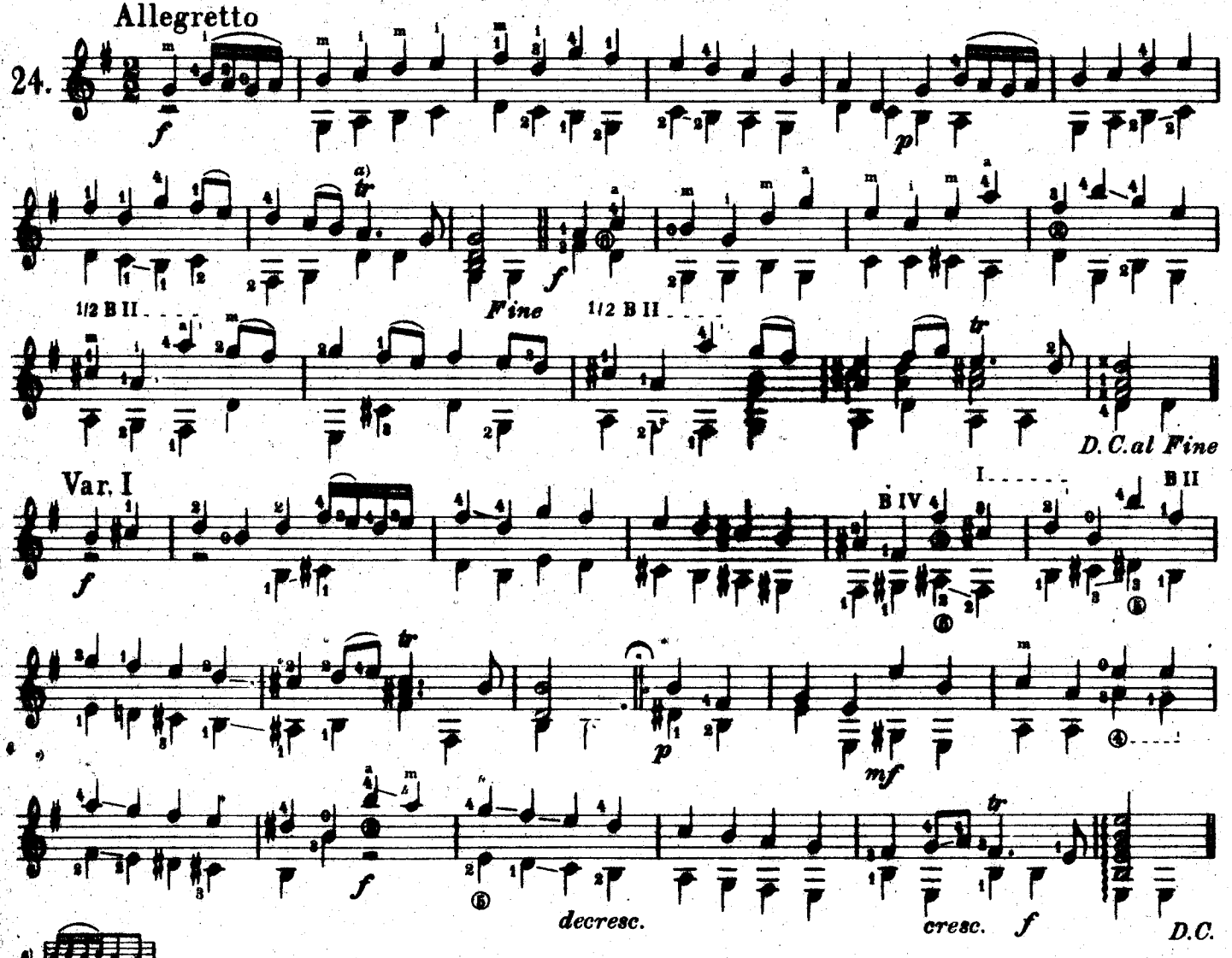
23.
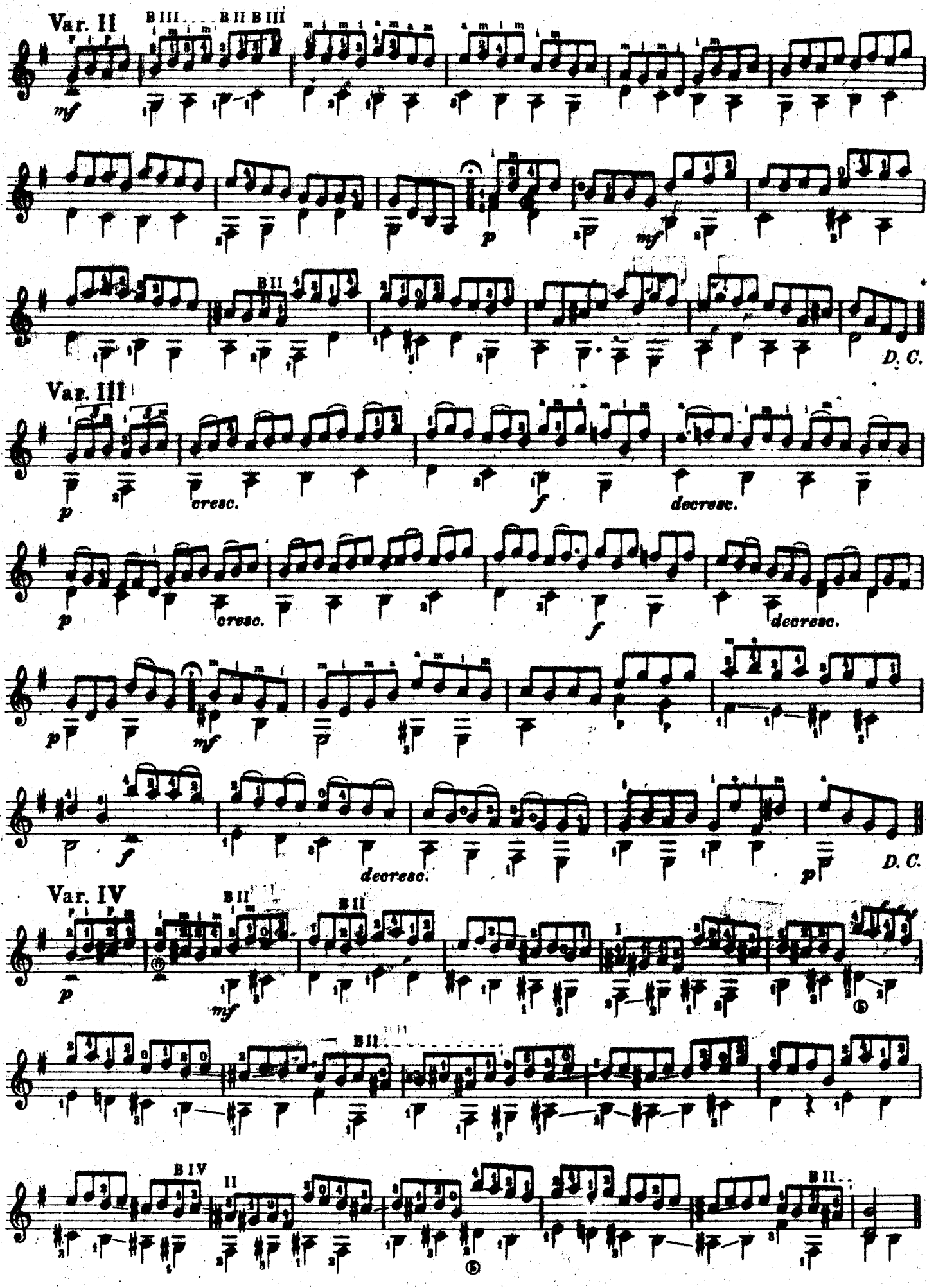


Gavotte mit Variationen

Allegretto

24.




Var. II
B III
B II B III
mf
p
mf
B II
D. C.
Var. III
p
cresc.
f
decresc.
p
cresc.
f
decresc.
p
mf
f
decresc.
p
D. C.
Var. IV
B II
p
mf
B II
I
B II
B IV
II
B II

Var. V

mf *cresc.* *f* *decresc.*

cresc.

f *decresc.* VII V I *linke Hand allein*

Marsch

Maestoso

25.

f marcato *p* *cresc.*

f *mf*
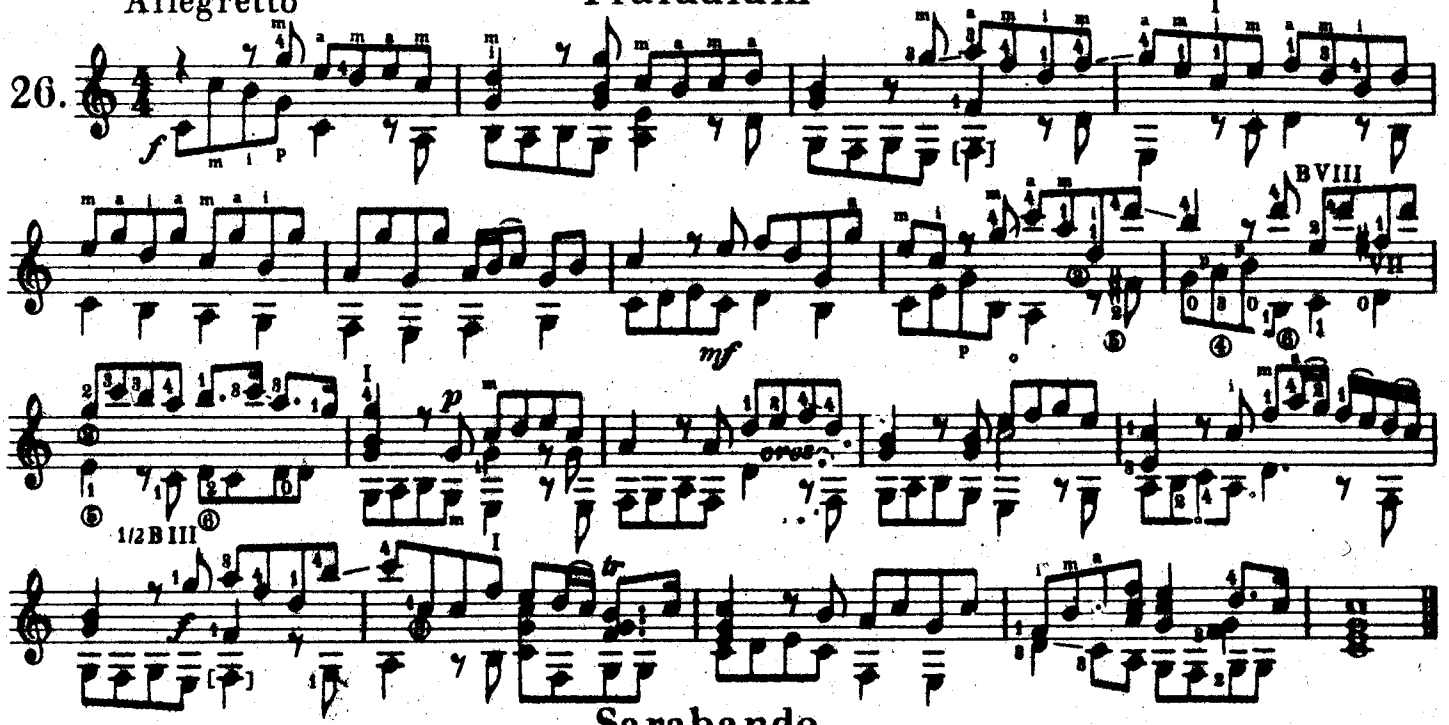
a) b)

Suite in C-dur

Präludium

Allegretto
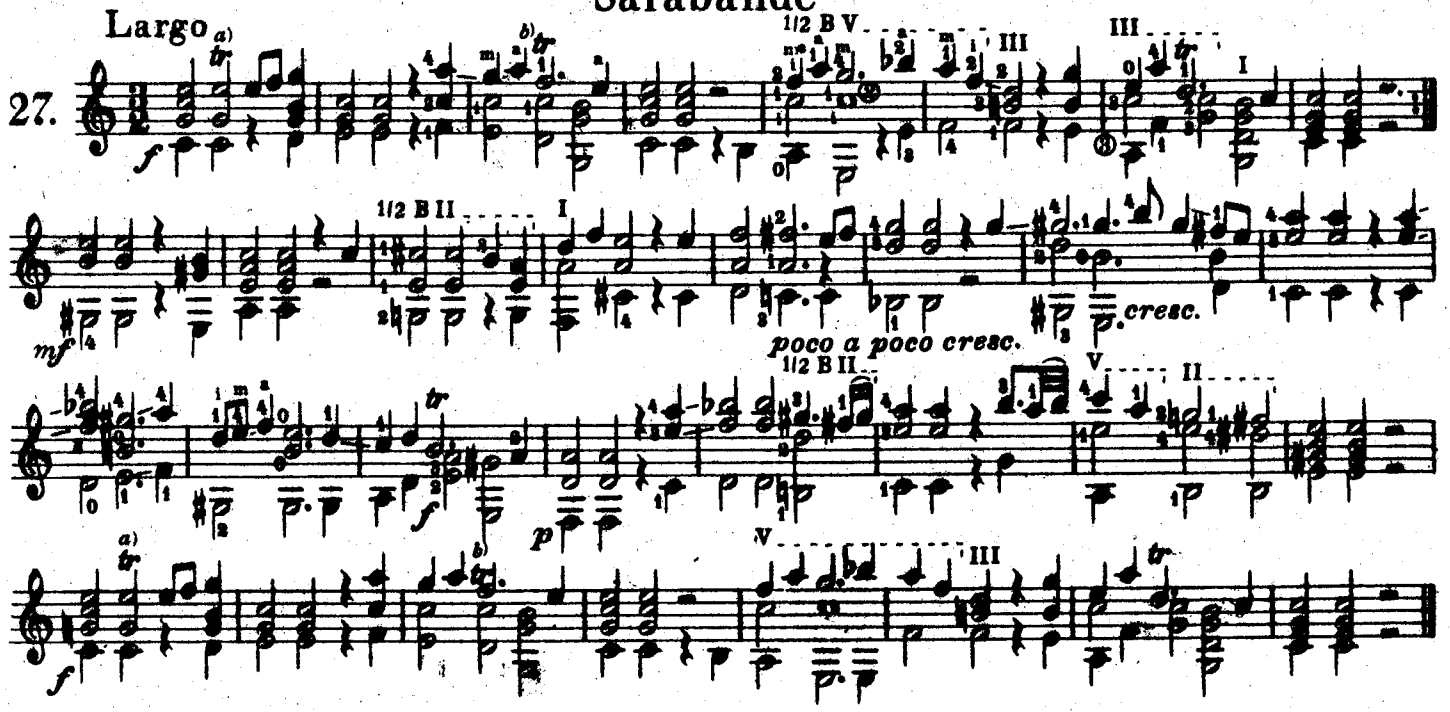
26.



Sarabande

Largo

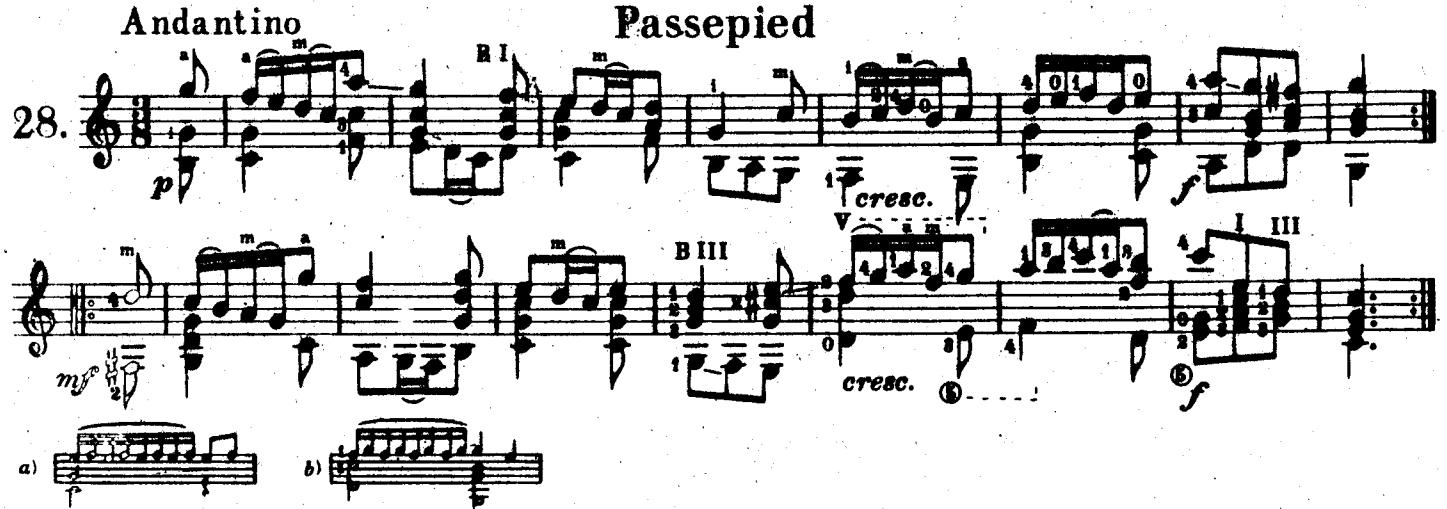
27.



Passepied

Andantino
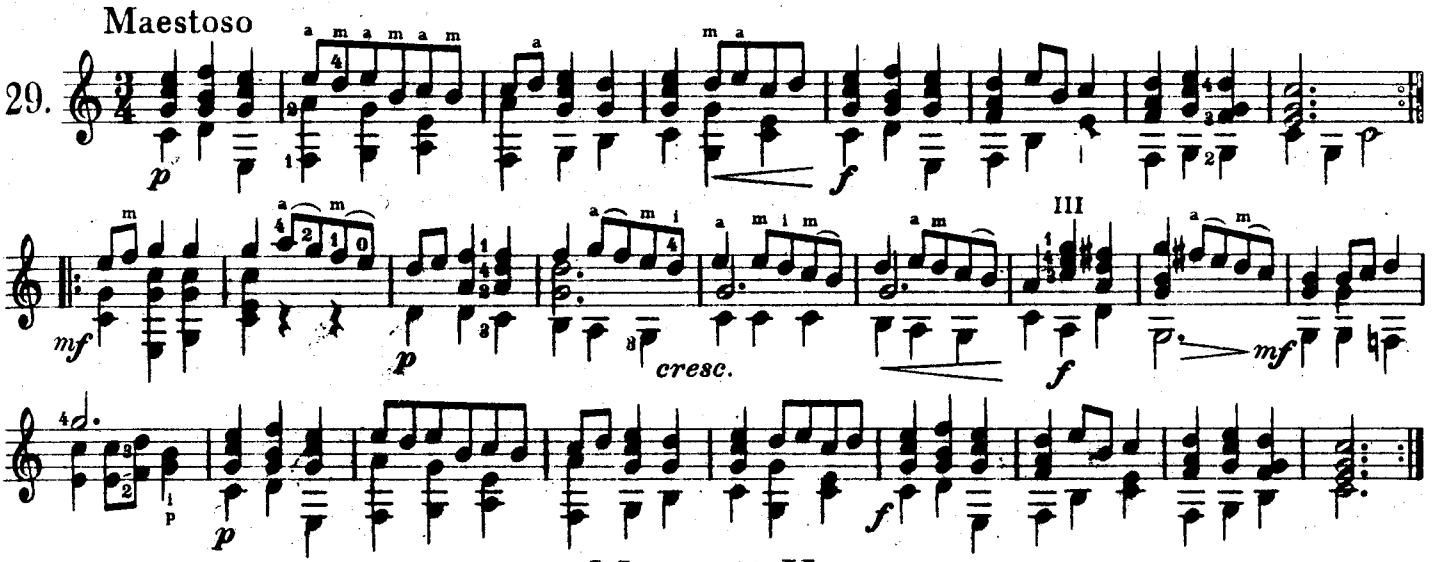
28.



Menuett I

Maestoso
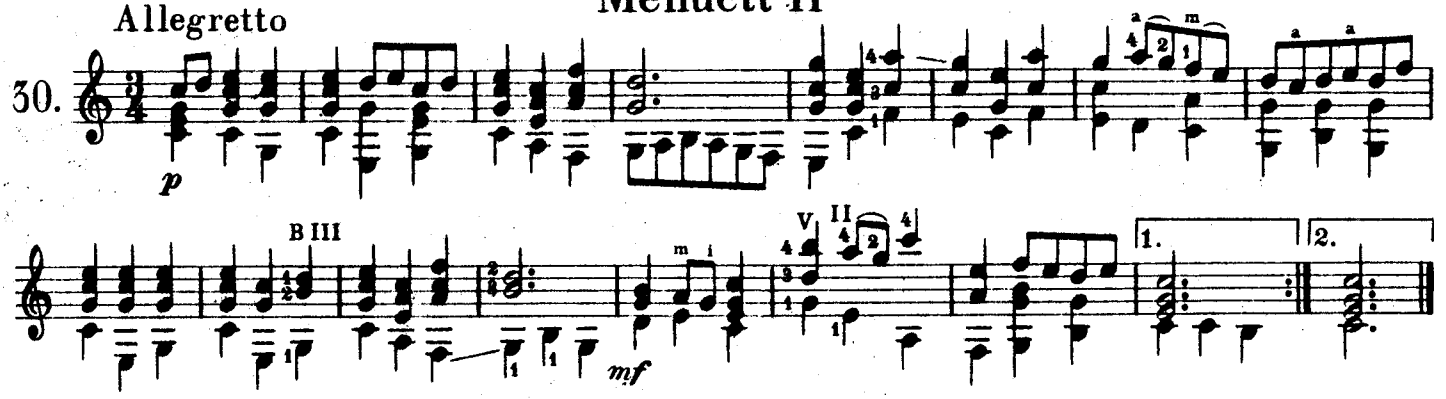
29.



Menuett II

Allegretto
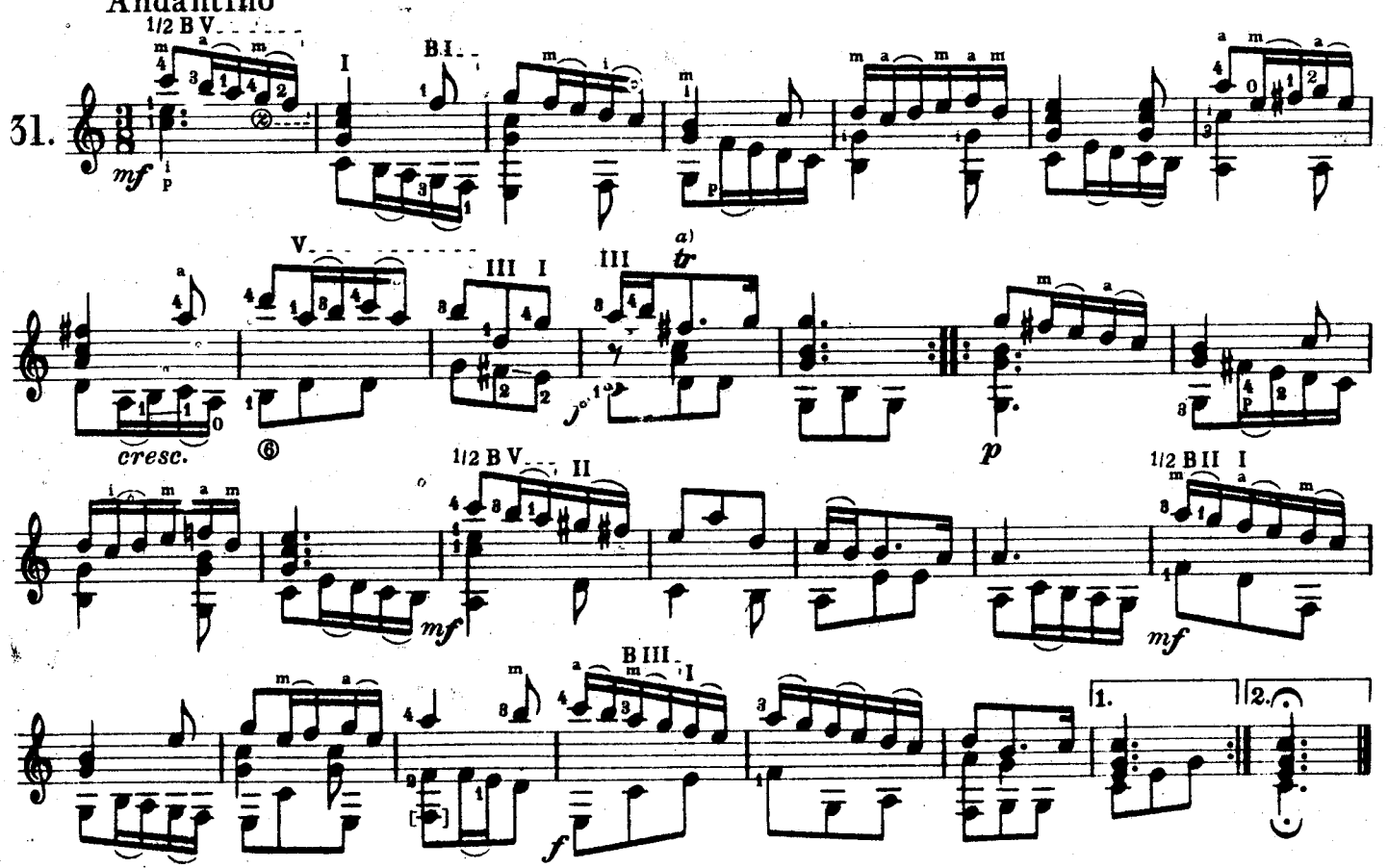
30.



Air

Andantino

31.
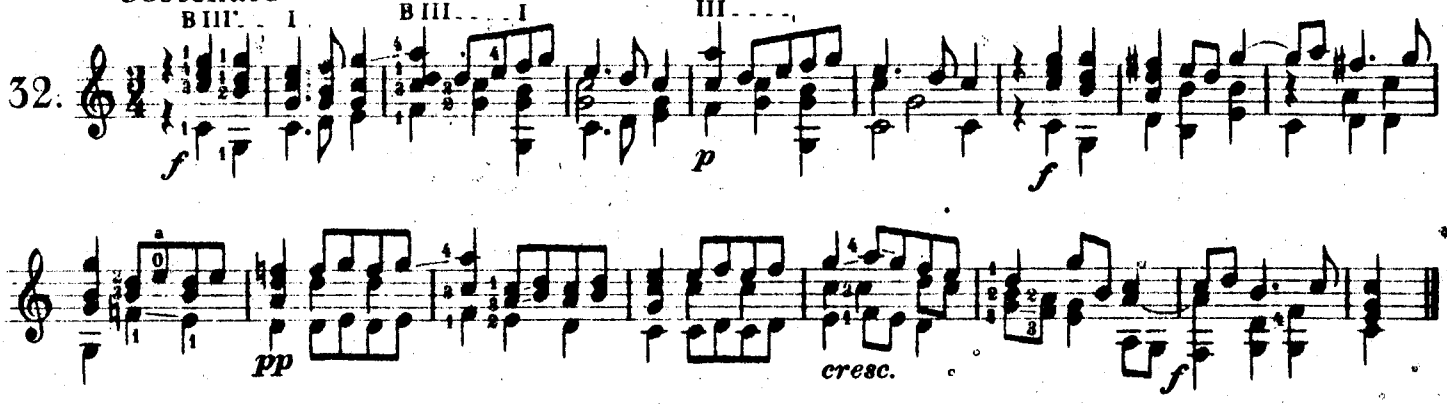


a)

Chaconne

Sostenuto
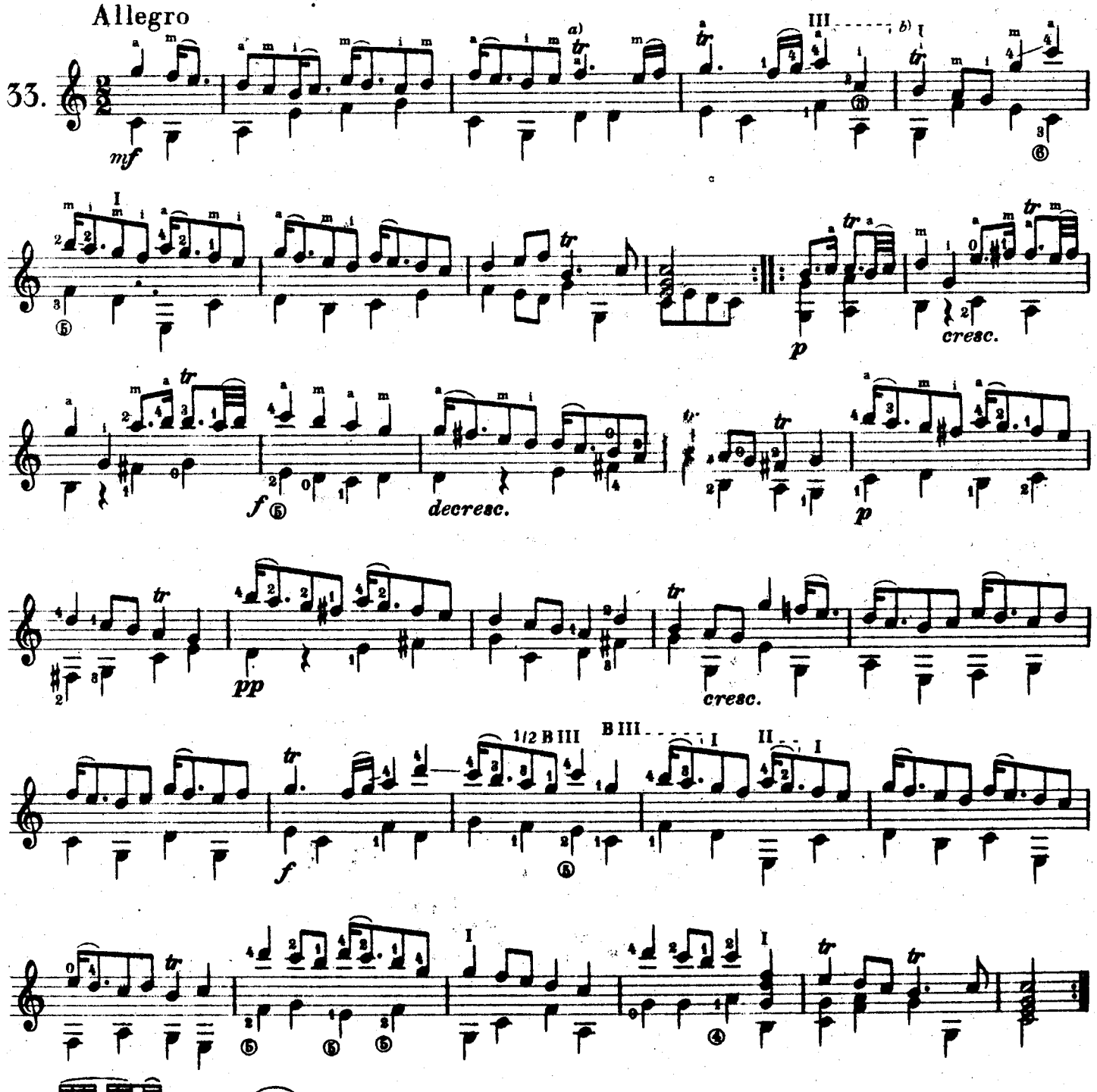
32.



Gavotte

Allegro
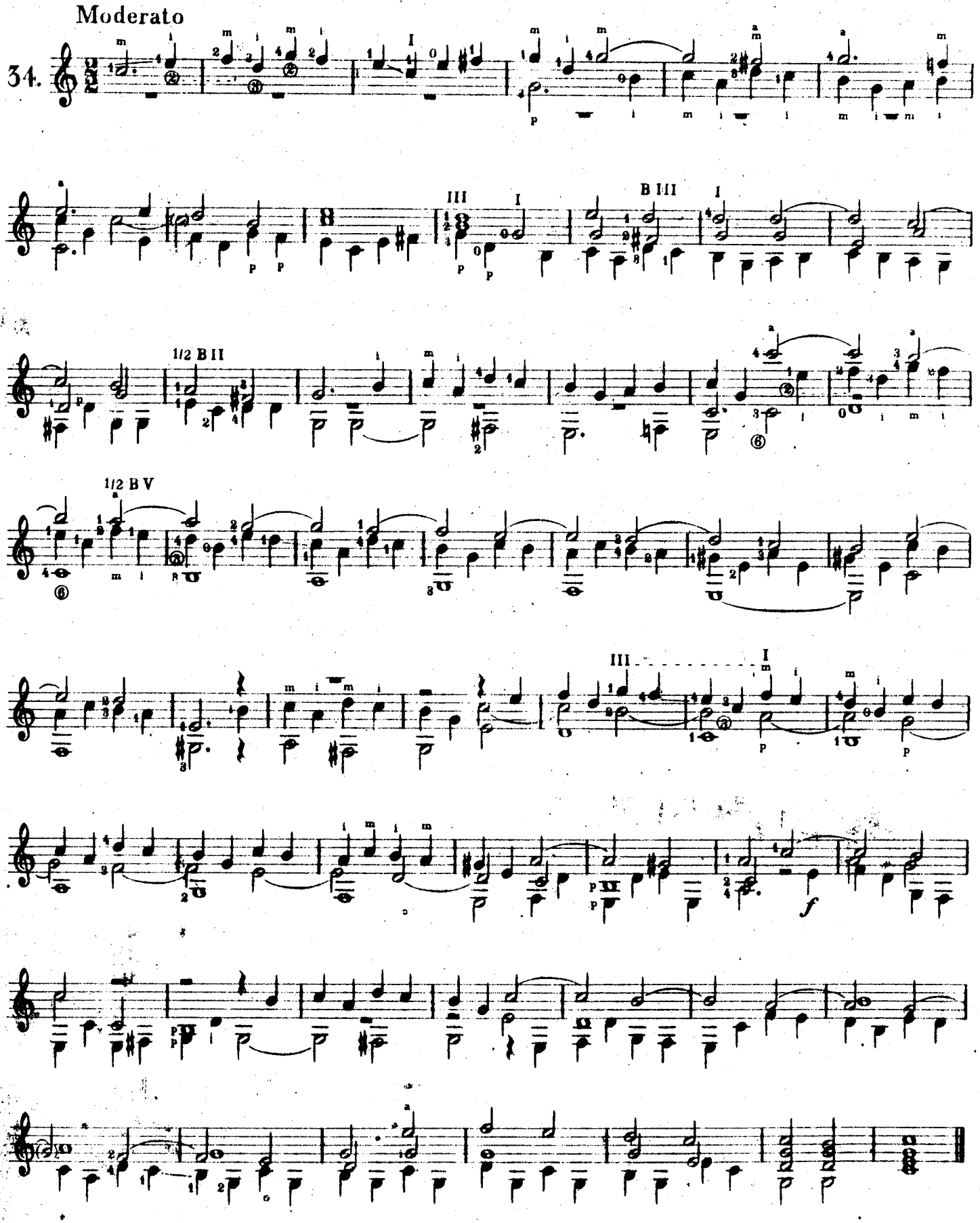
33.



Fuge
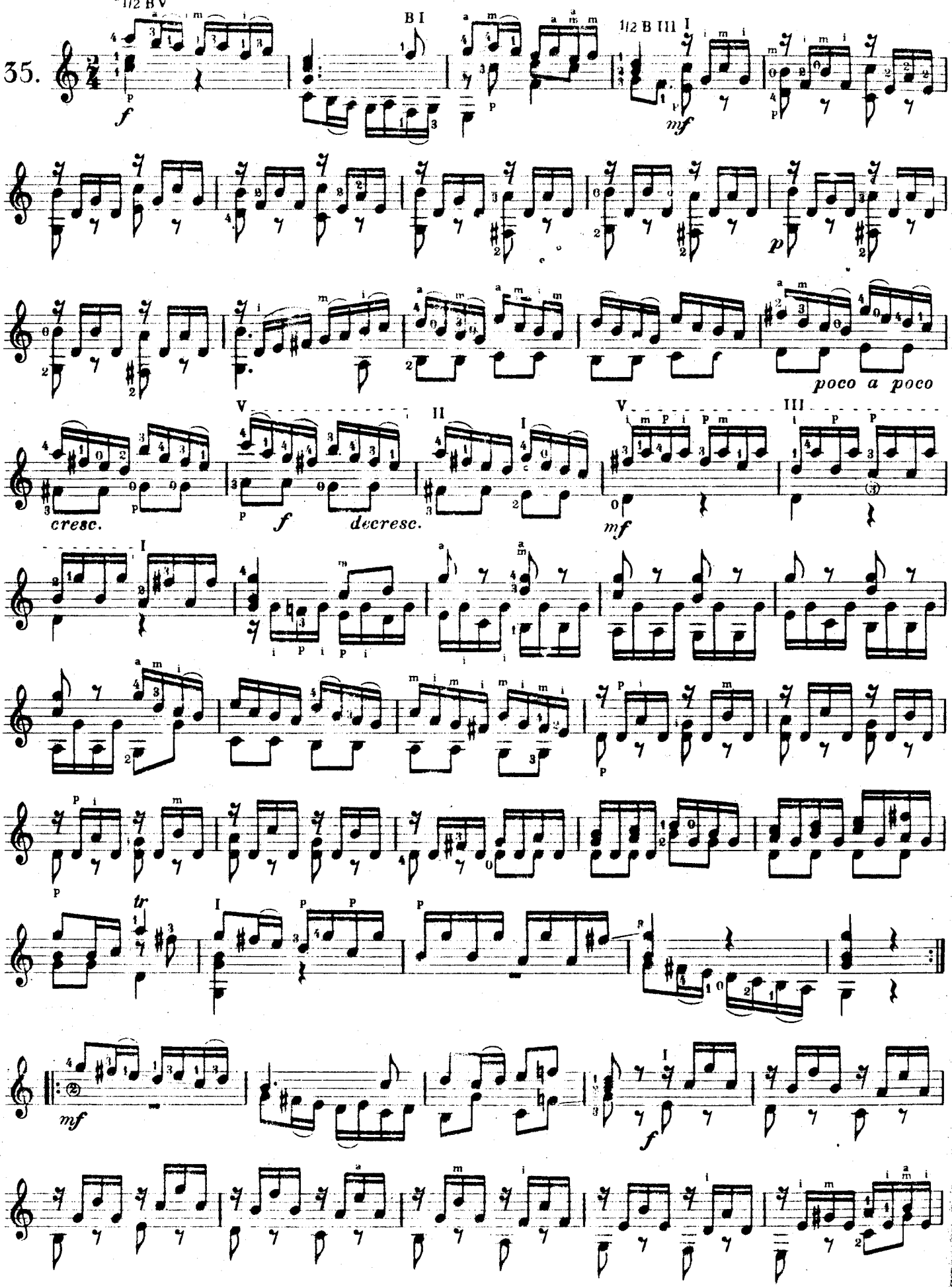
Moderato
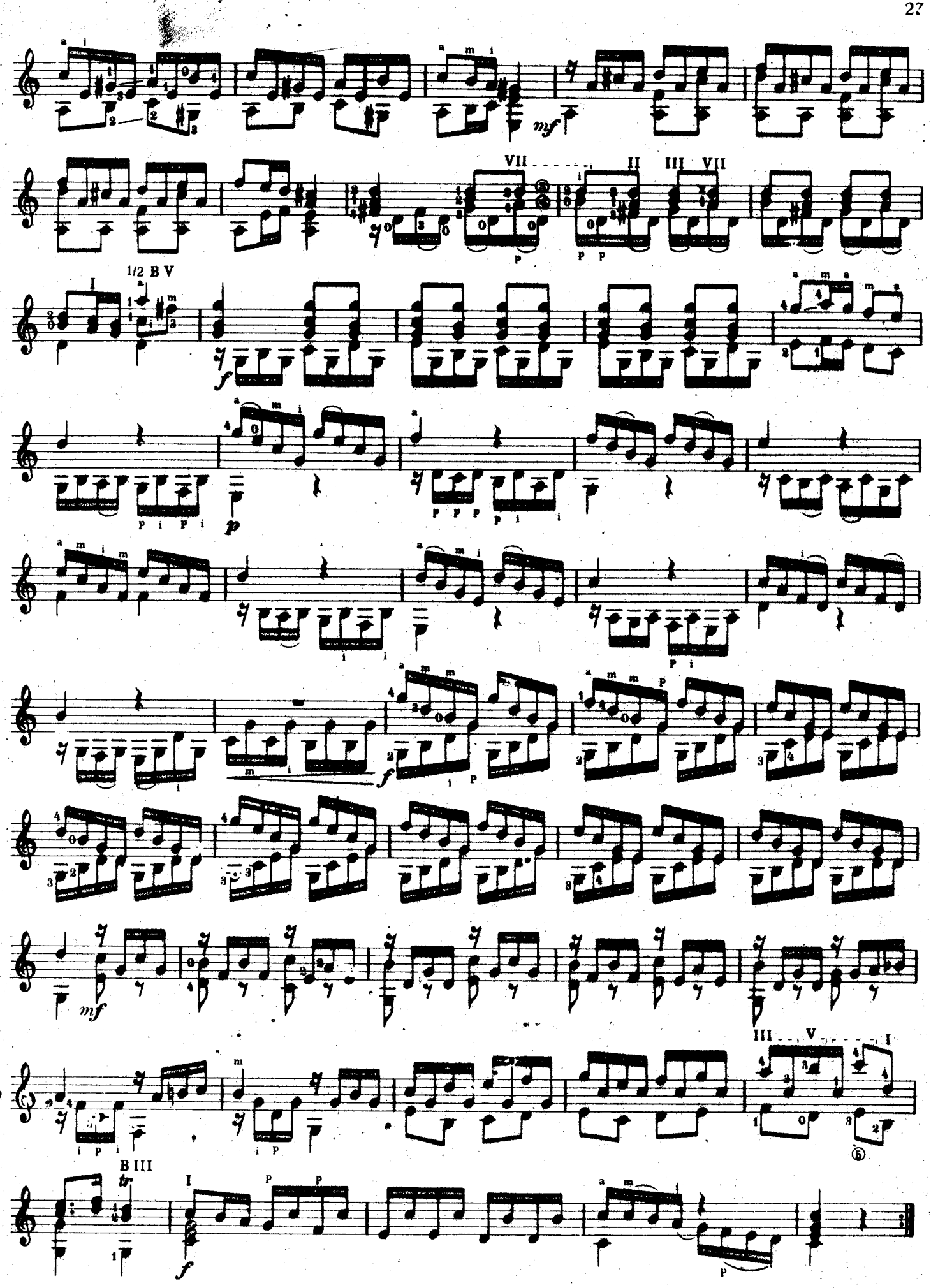
34.



Sonate
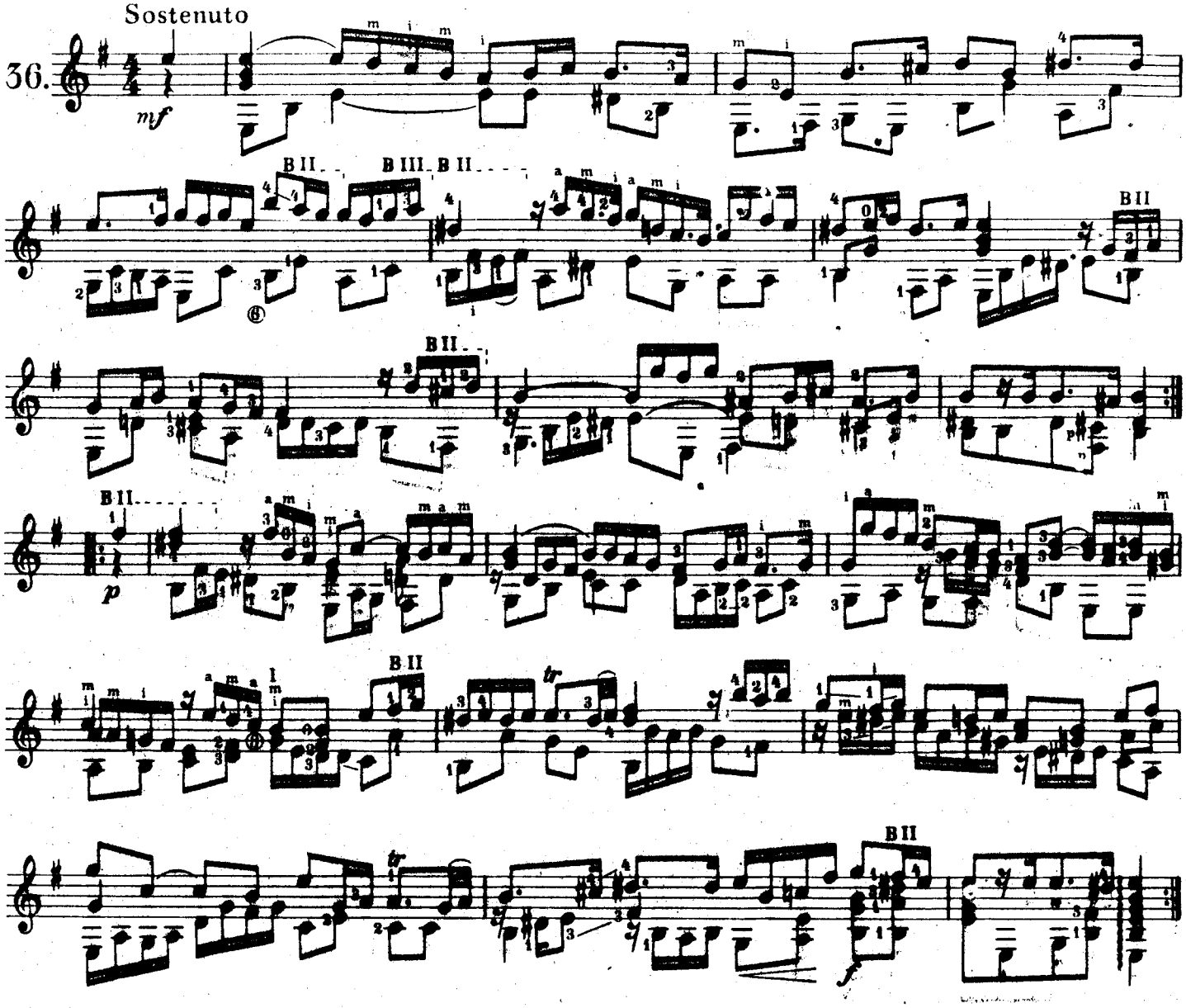
Allegretto
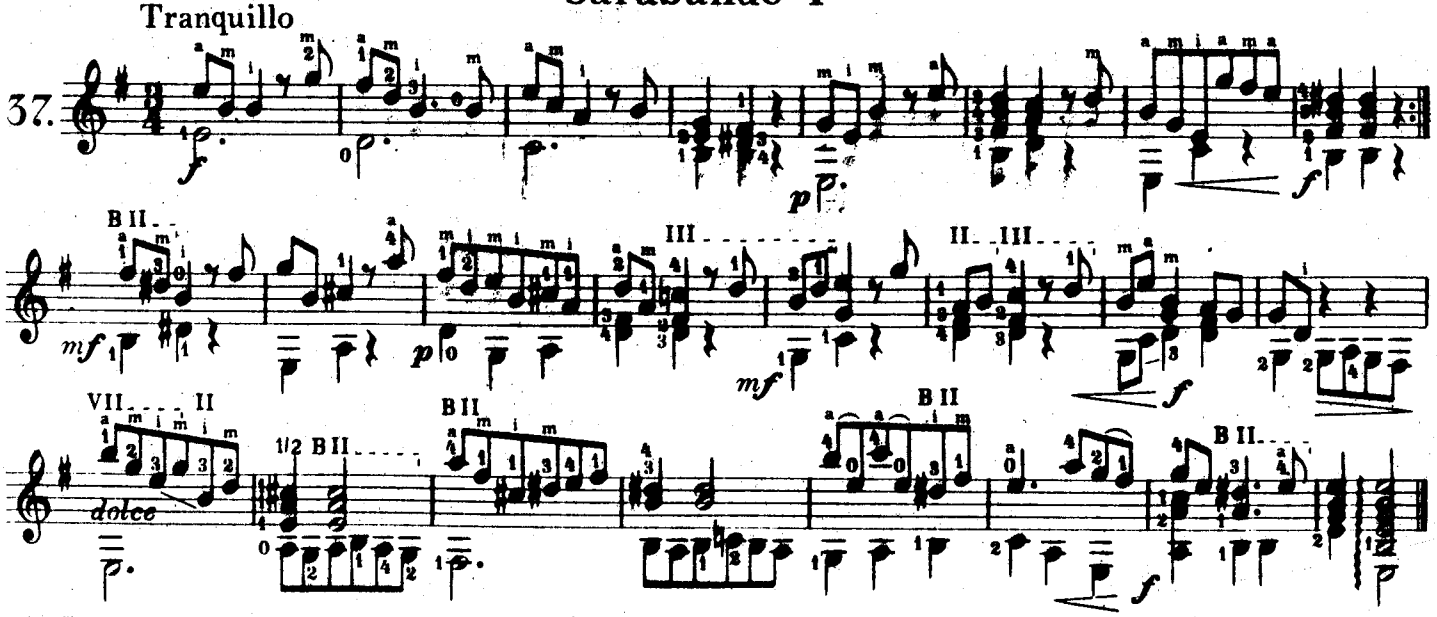




Suite in e-moll

Allemande
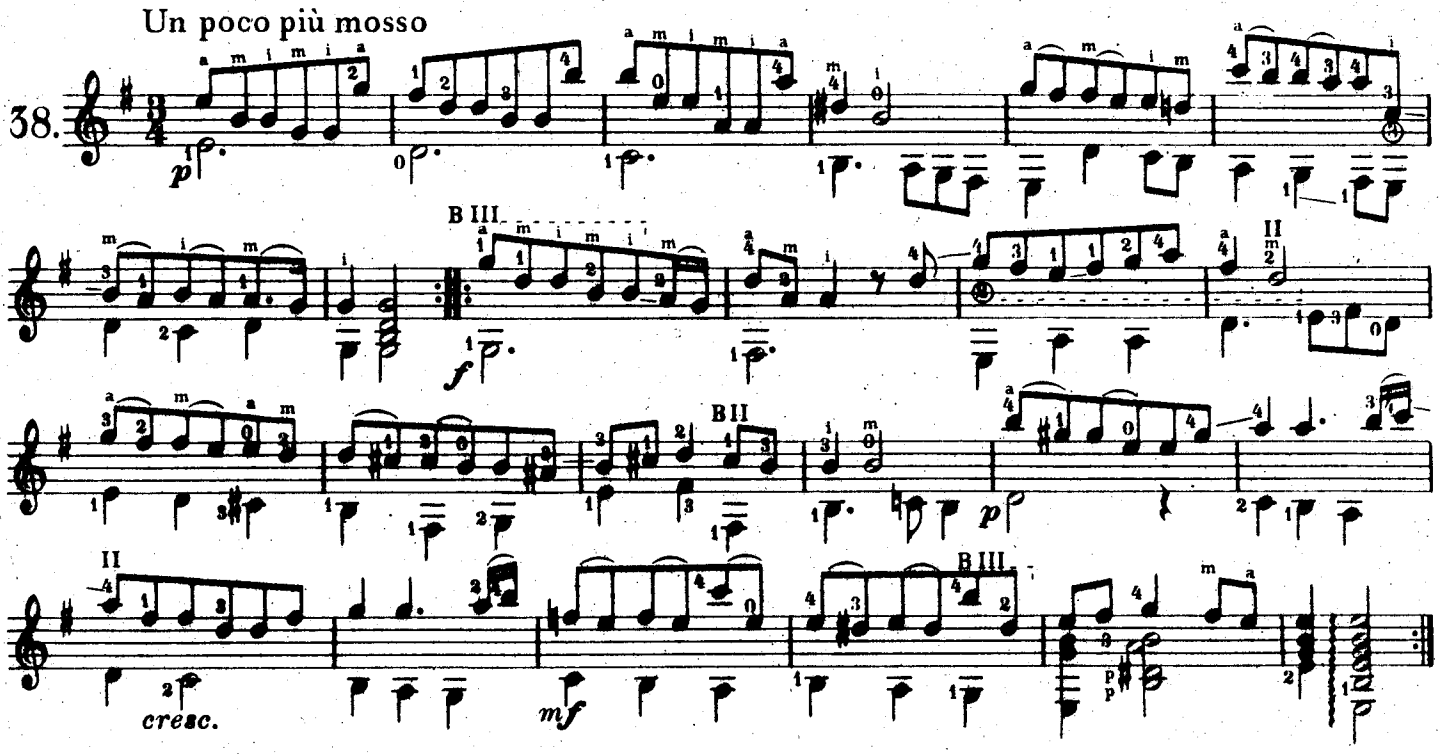


Sarabande I



Sarabande II

Un poco più mosso
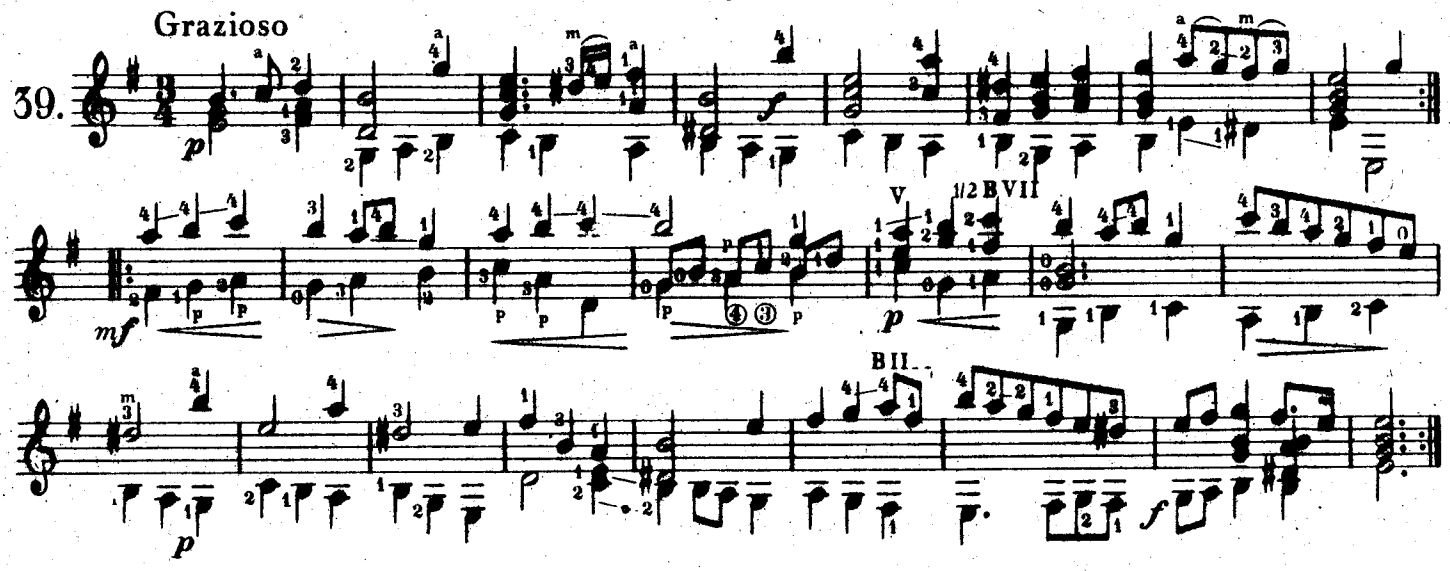
38.



Menuett

Grazioso
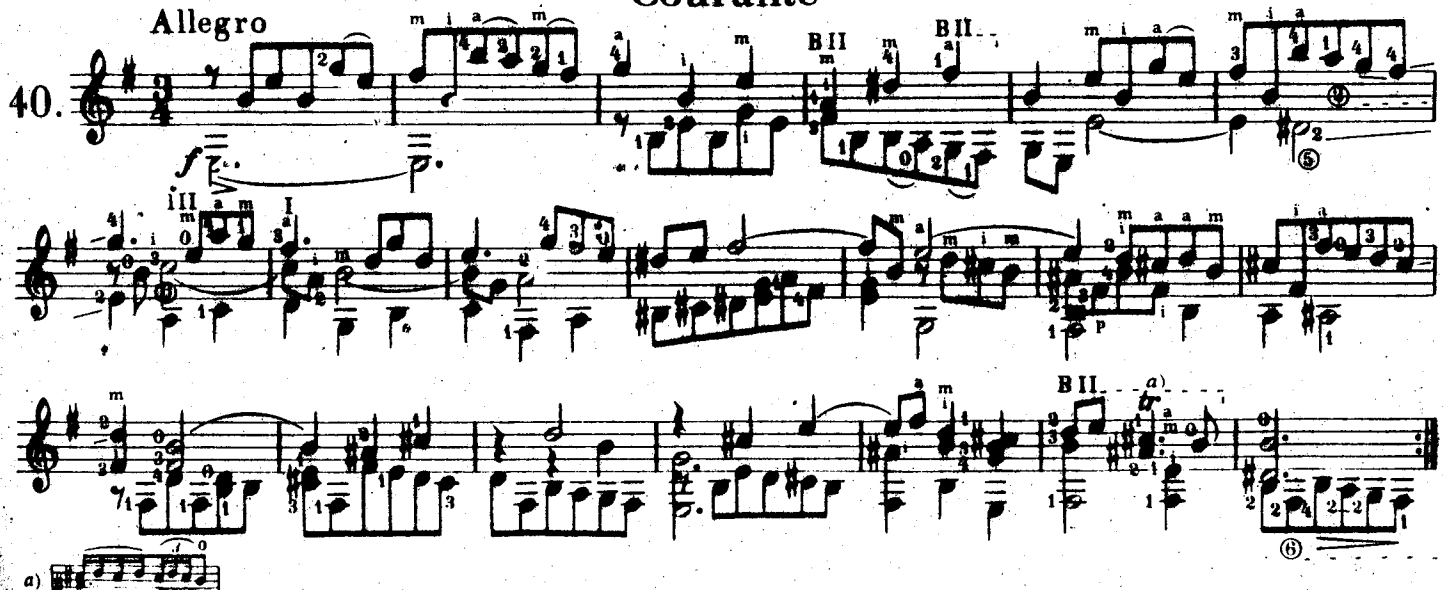
39.
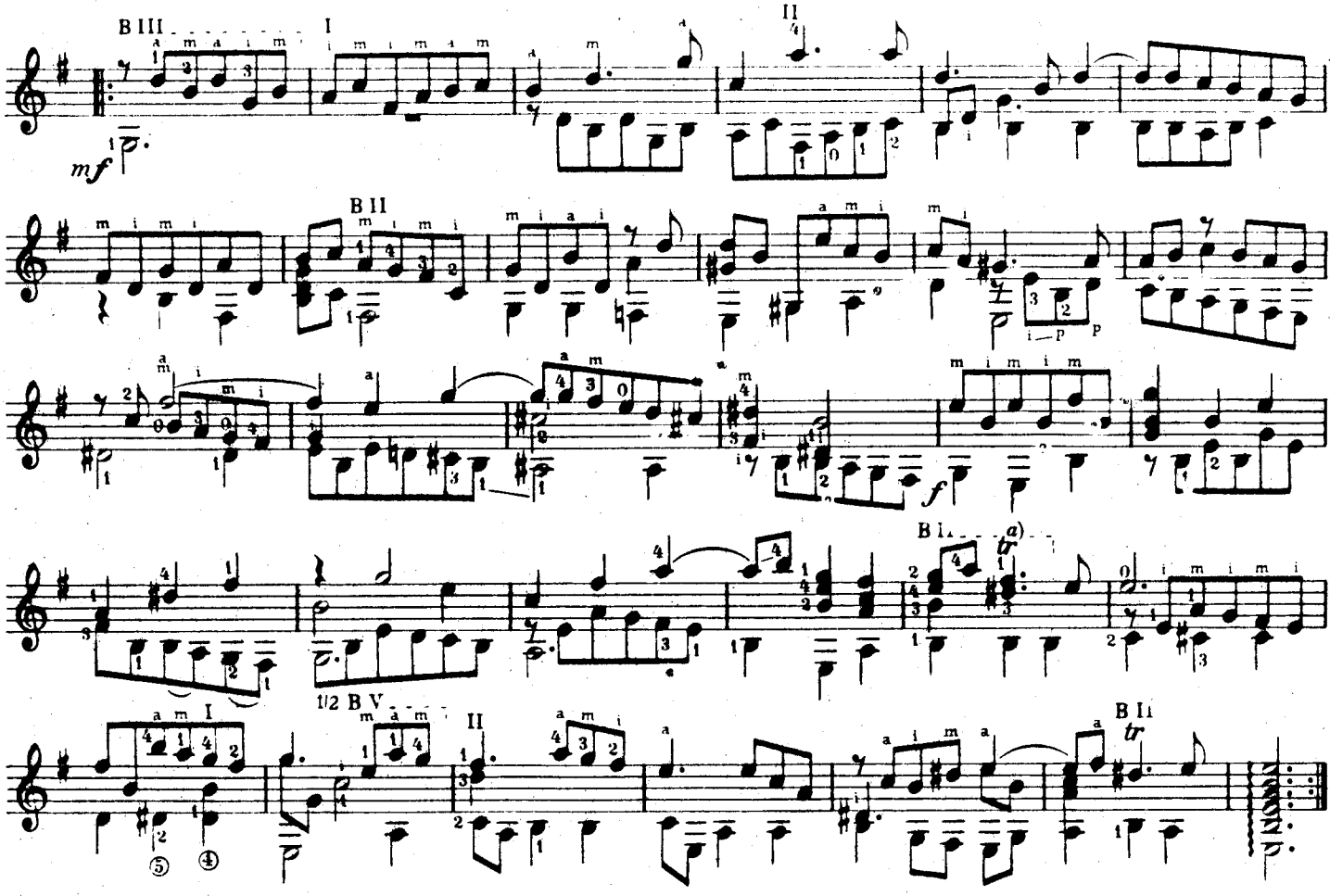


Courante
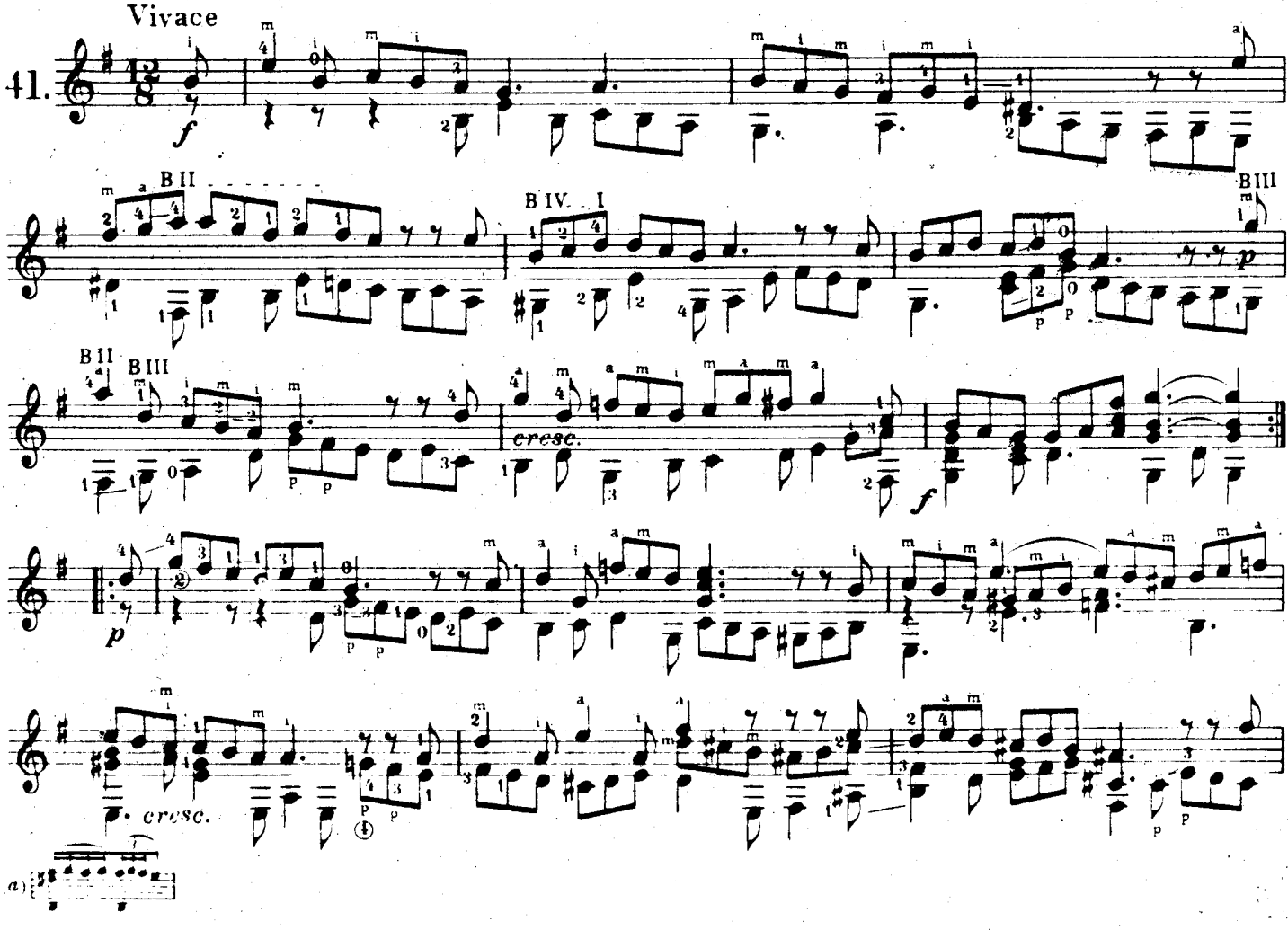
Allegro
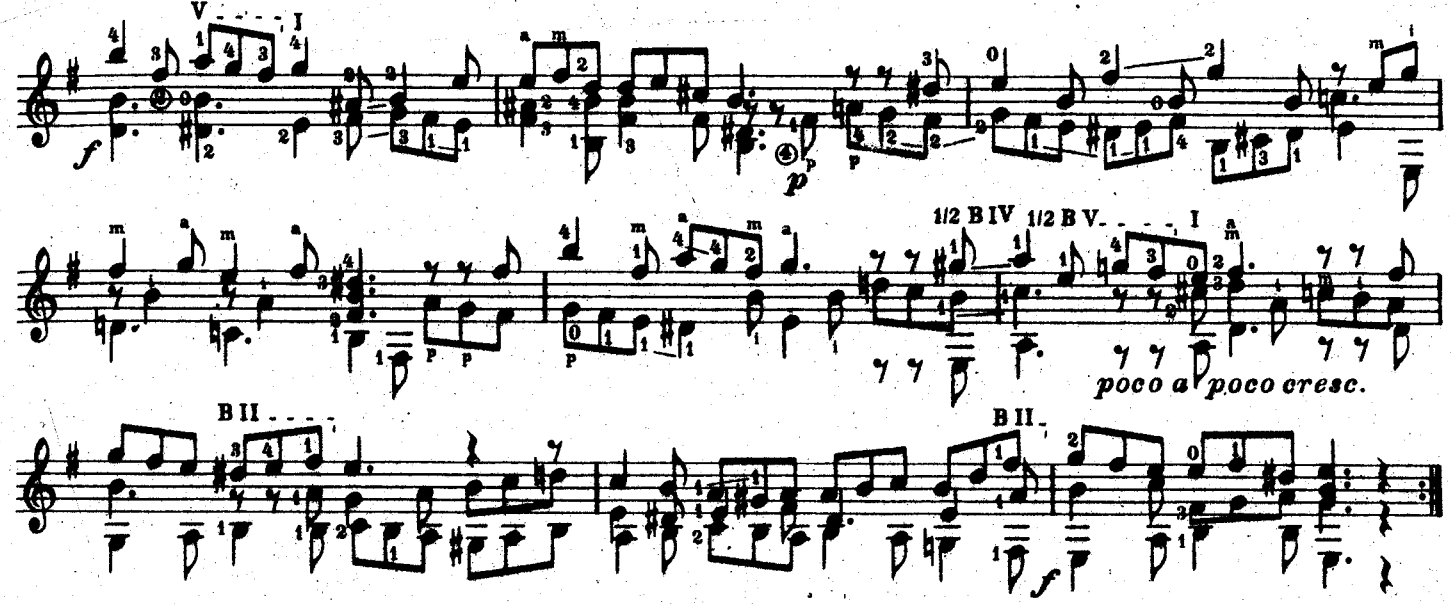
40.
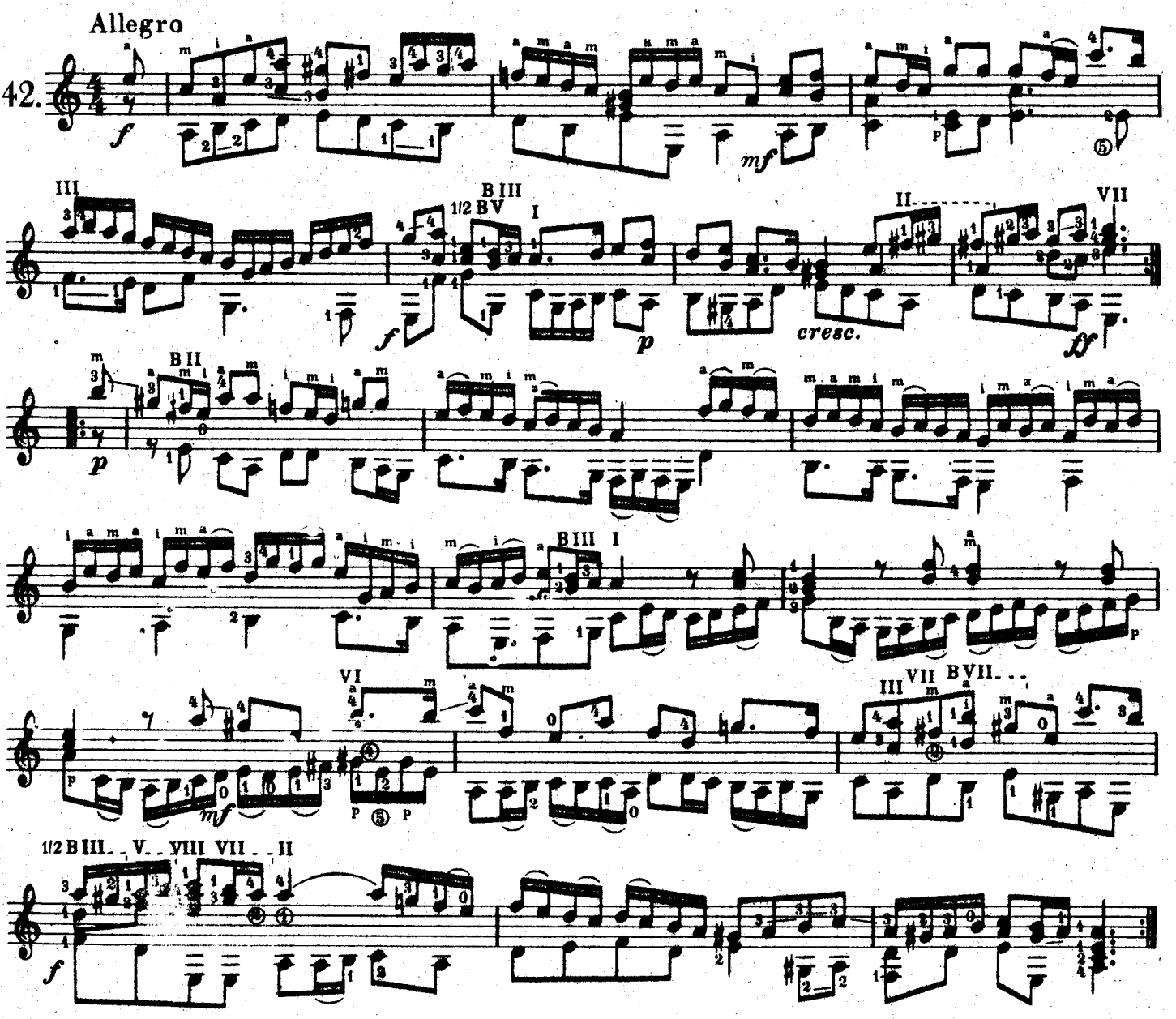




Giguë
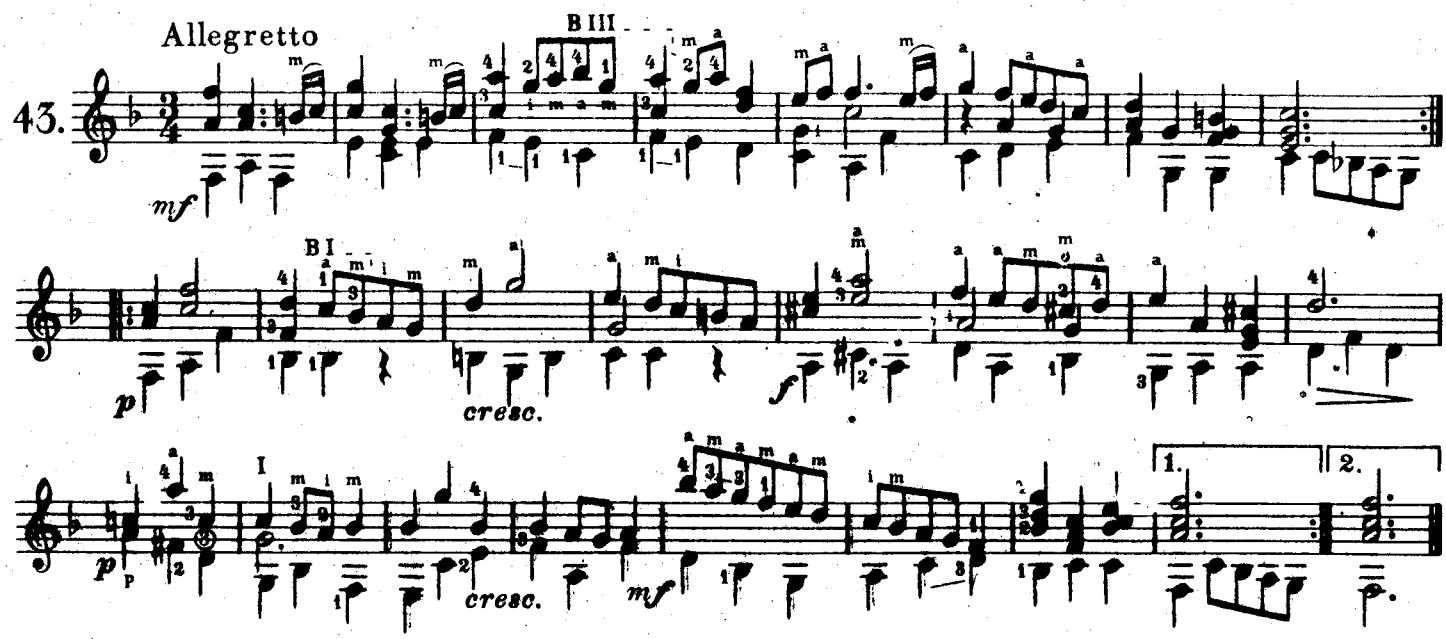



V - - - - I
1/2 B IV
1/2 B V - - - - I
poco a poco cresc.
B II - - - -
B II
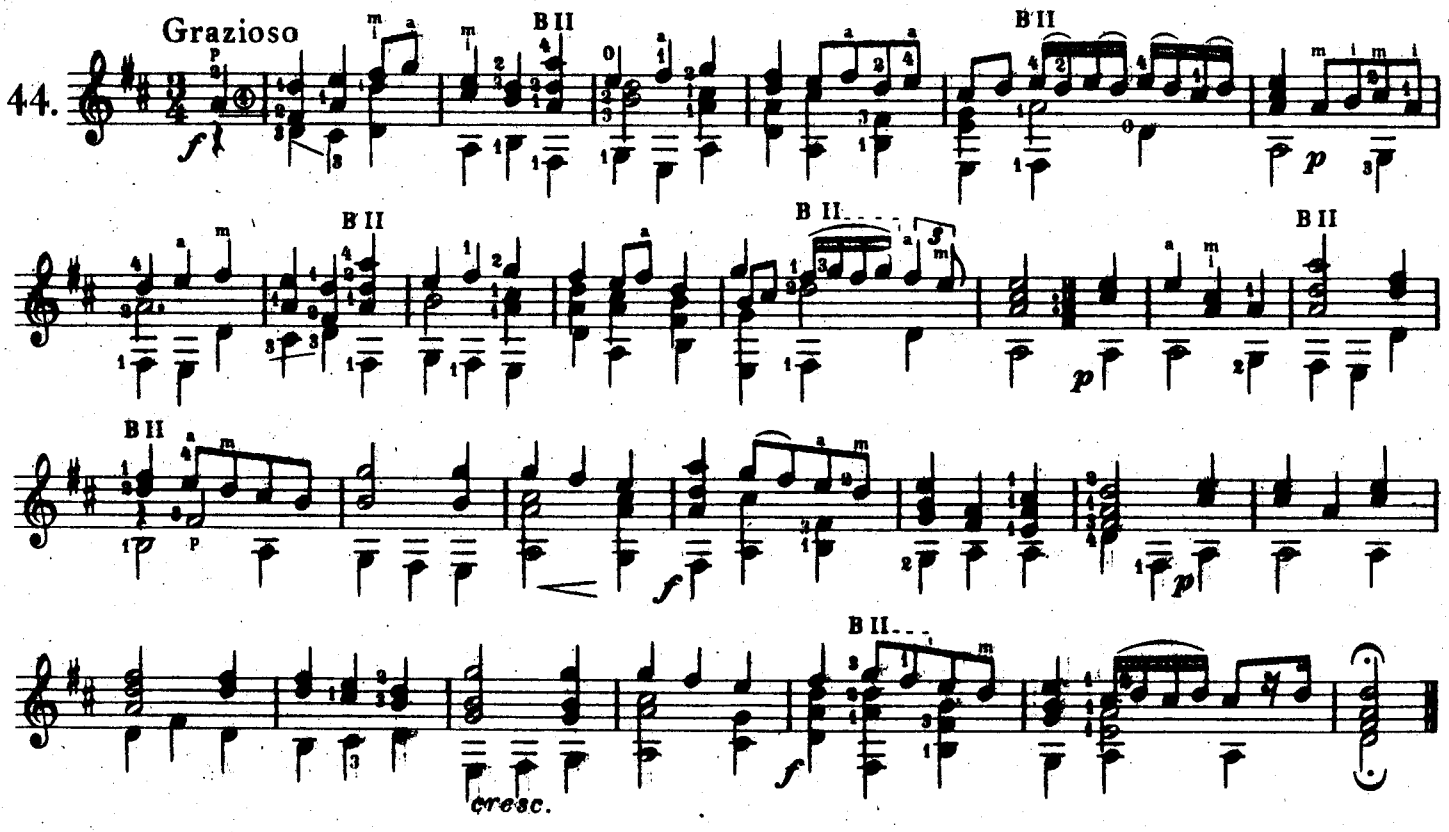
Entrée


Allegro
42.
III
B III
1/2 B V
I
II - - - - - -
VII
cresc.
B II
B III
I
VI
III
VII B VII - - -
1/2 B III - - V - - VIII VII - - II
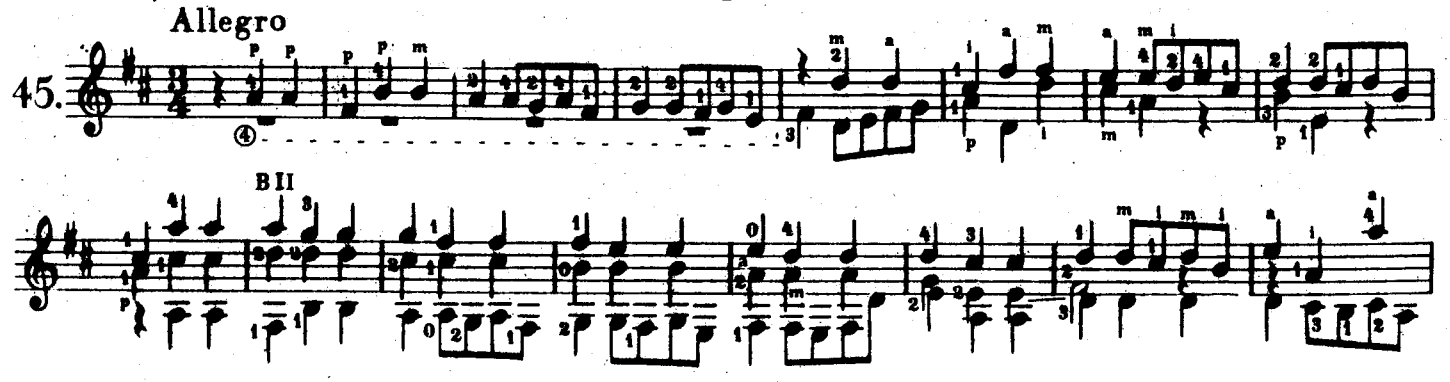
Menuett I
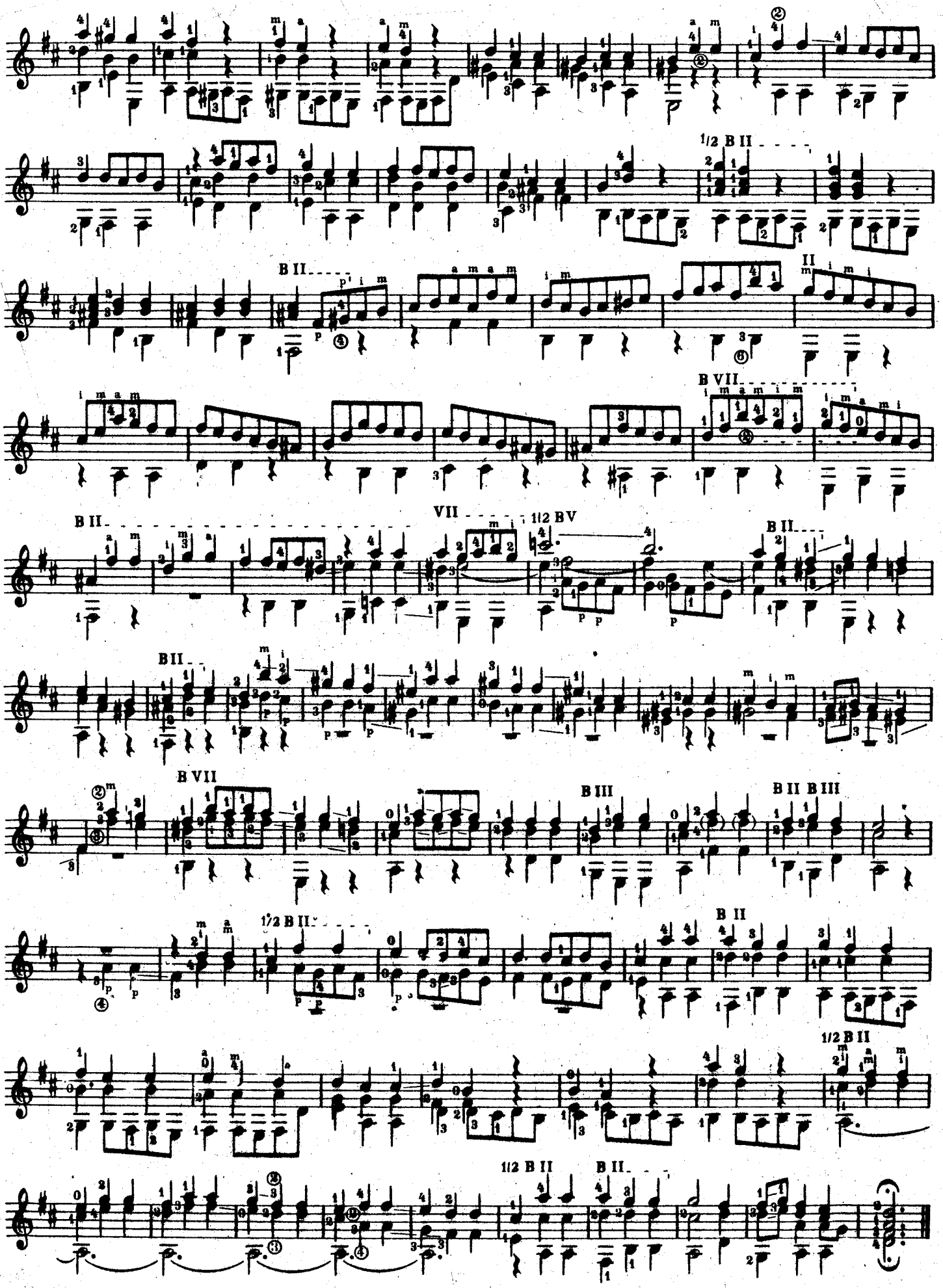


Menuett II



Fuge
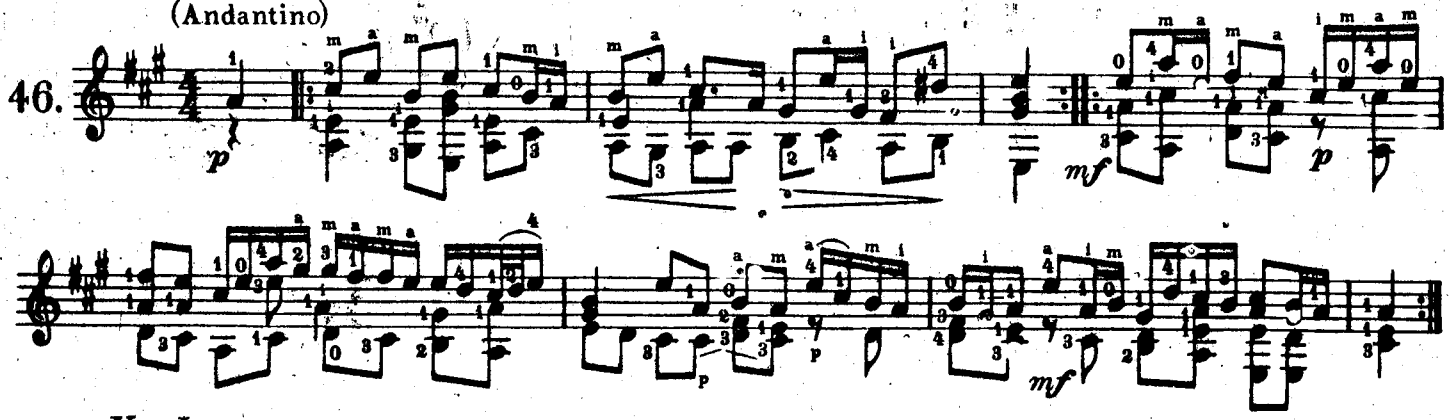



1/2 B II
B II
II
B VII
B II
VII
1/2 B V
B II
B II
B VII
B III
B II B III
1/2 B II
B II
1/2 B II
1/2 B II
B II

Variationen
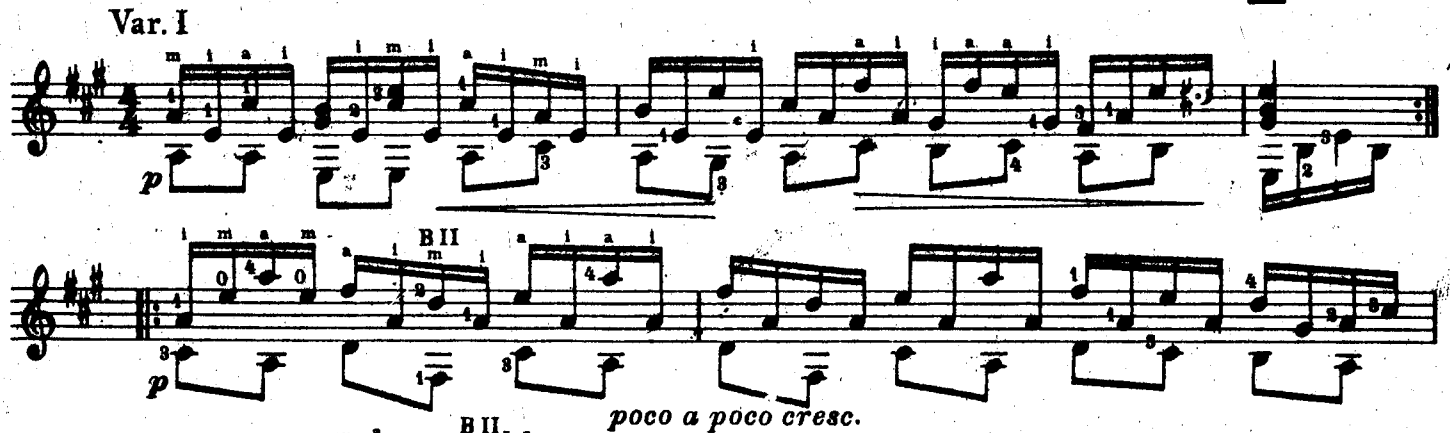
über das Lied „Der zufriedene Hammerschmied“
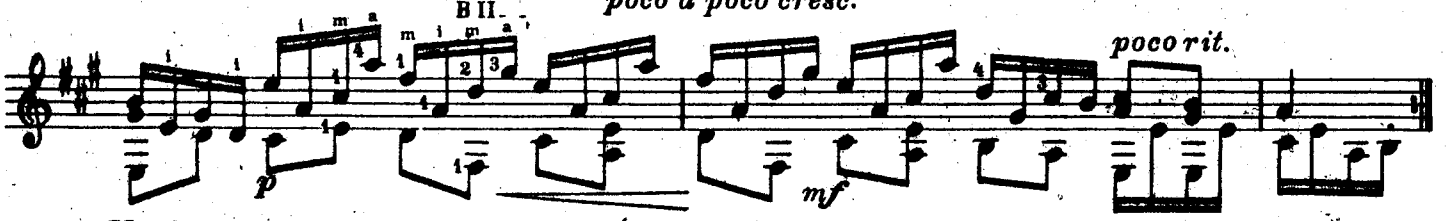
Thema
(Andantino)

46.
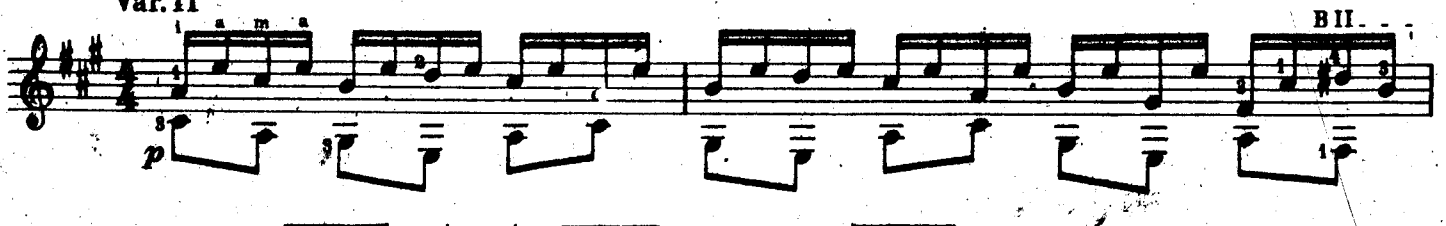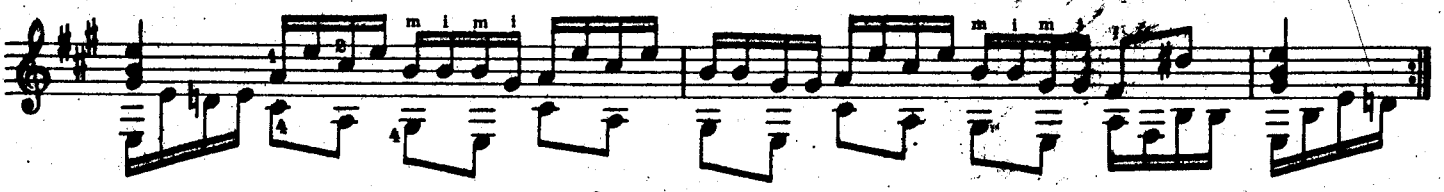


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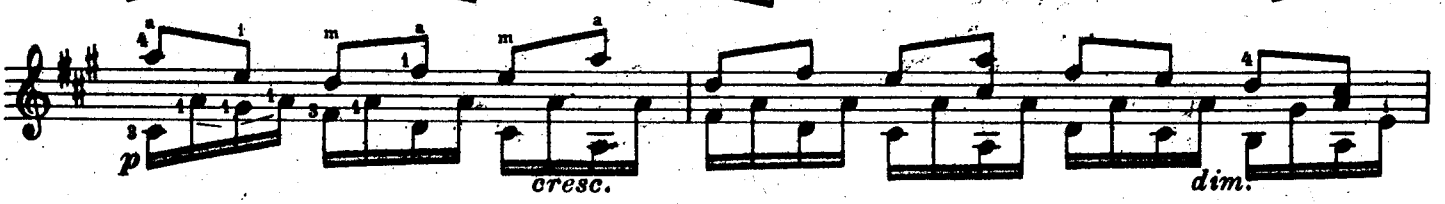


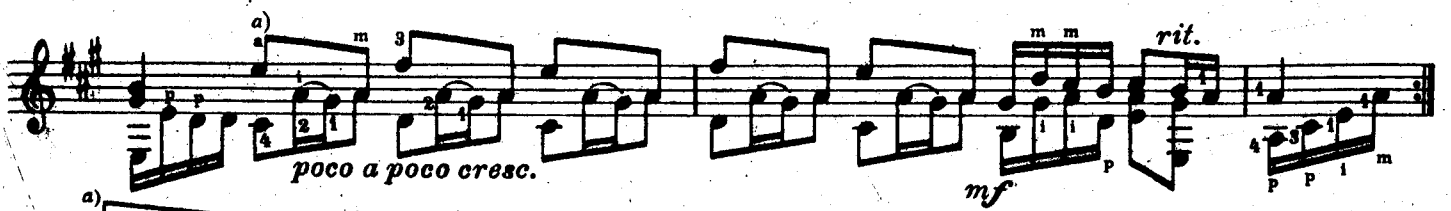


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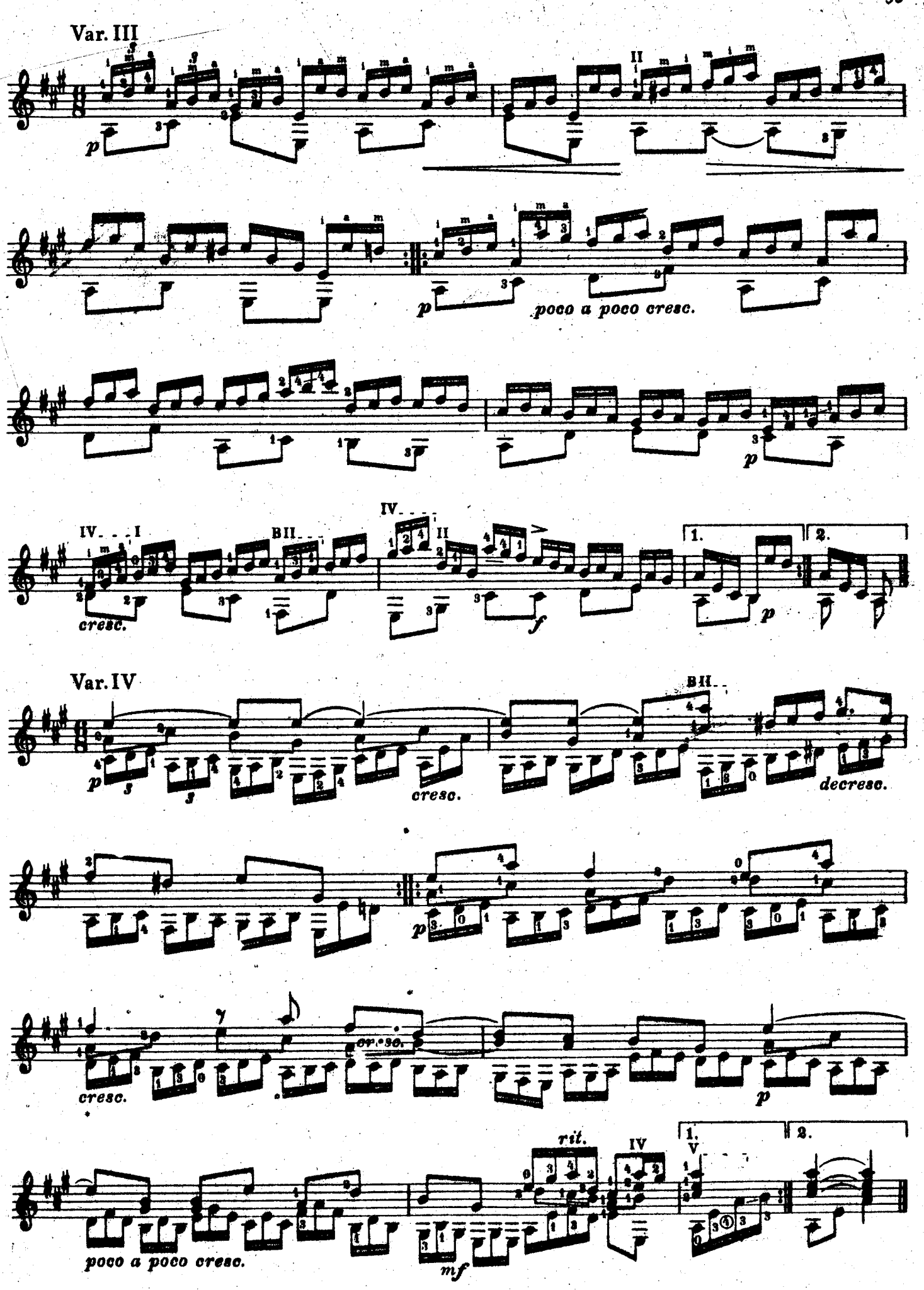


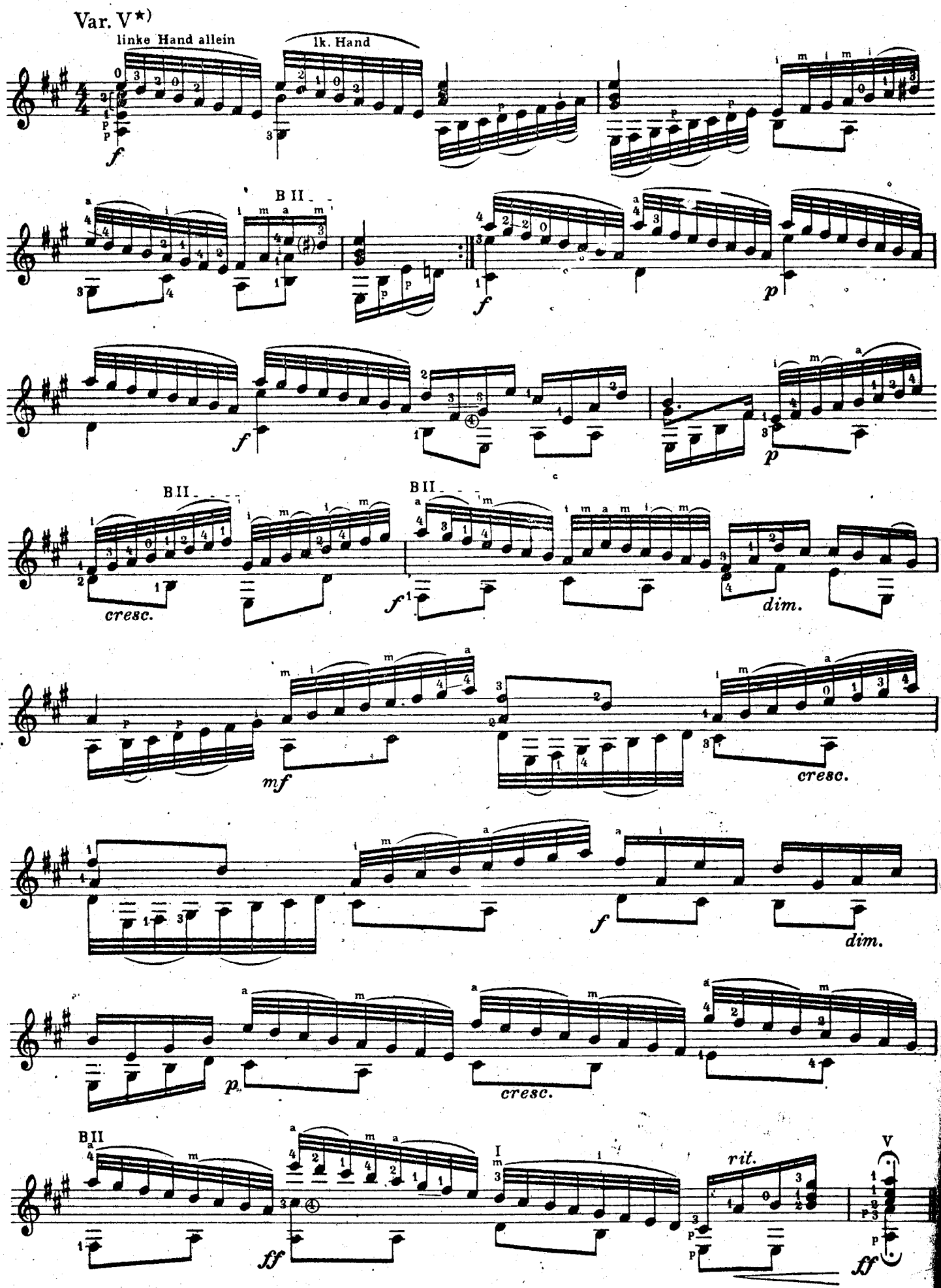






a)
oder: ebenso die folgenden Taktfiguren


Var. III
poco a poco cresc.
cresc.
Var. IV
cresc.
decresc.
cresc.
ov. 8va.
rit.
poco a poco cresc.



*) Schwächere Spieler lassen als Abschluß das Thema folgen

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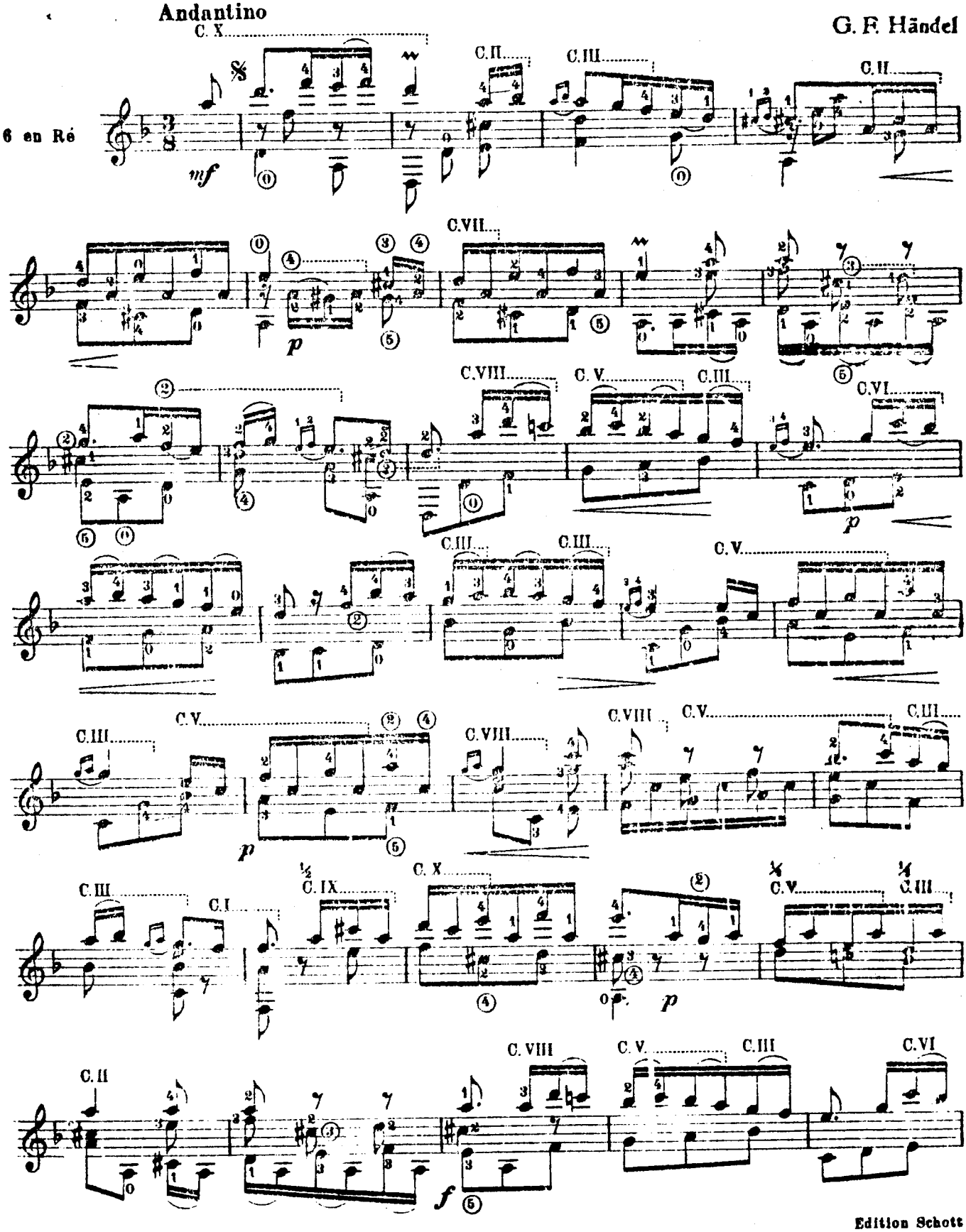
Adaptée à la guitare
par Andrés Segovia

SONATA

Andantino

G. F. Händel
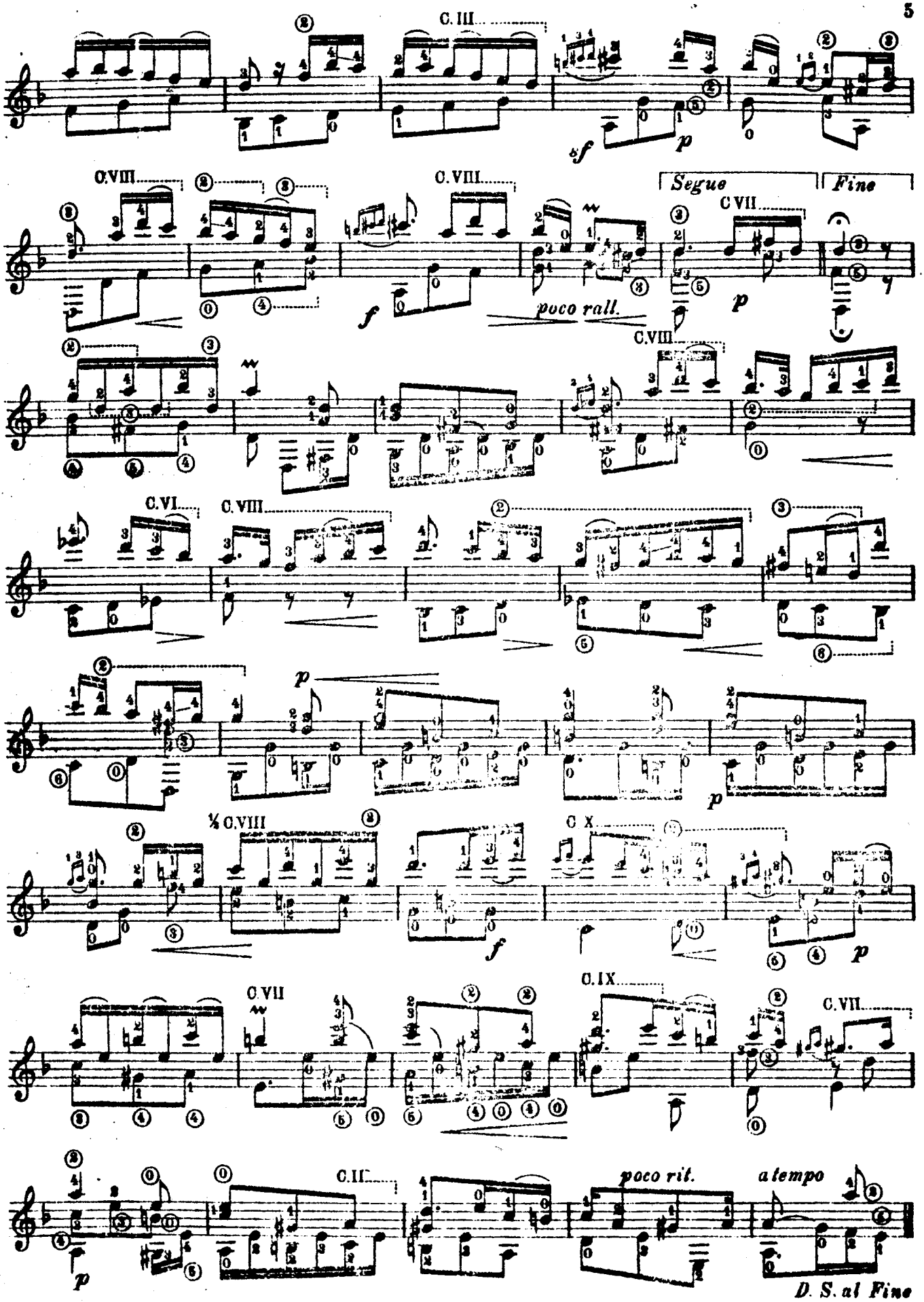
6 en Ré
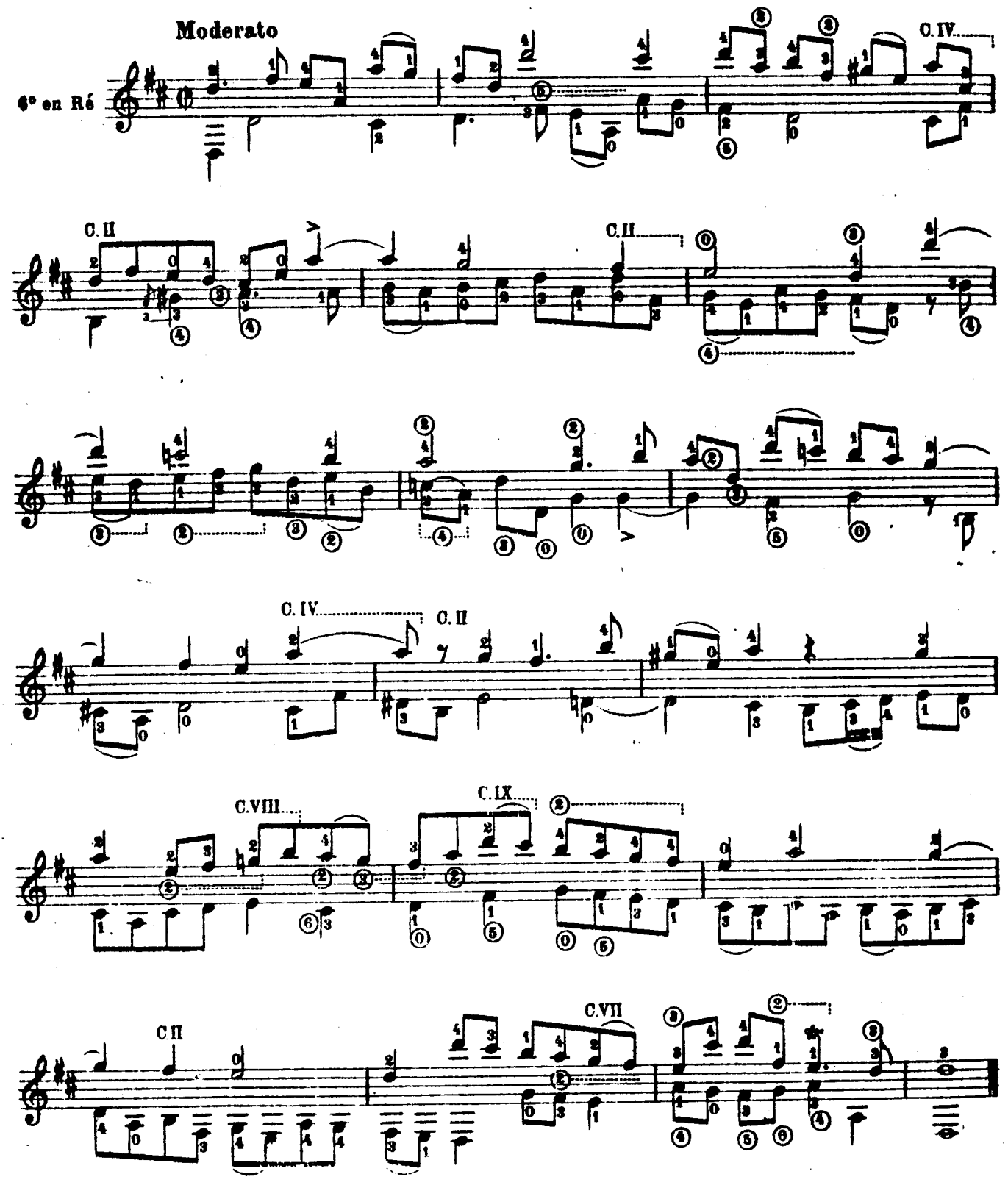


Edition Schott
G. A. 148

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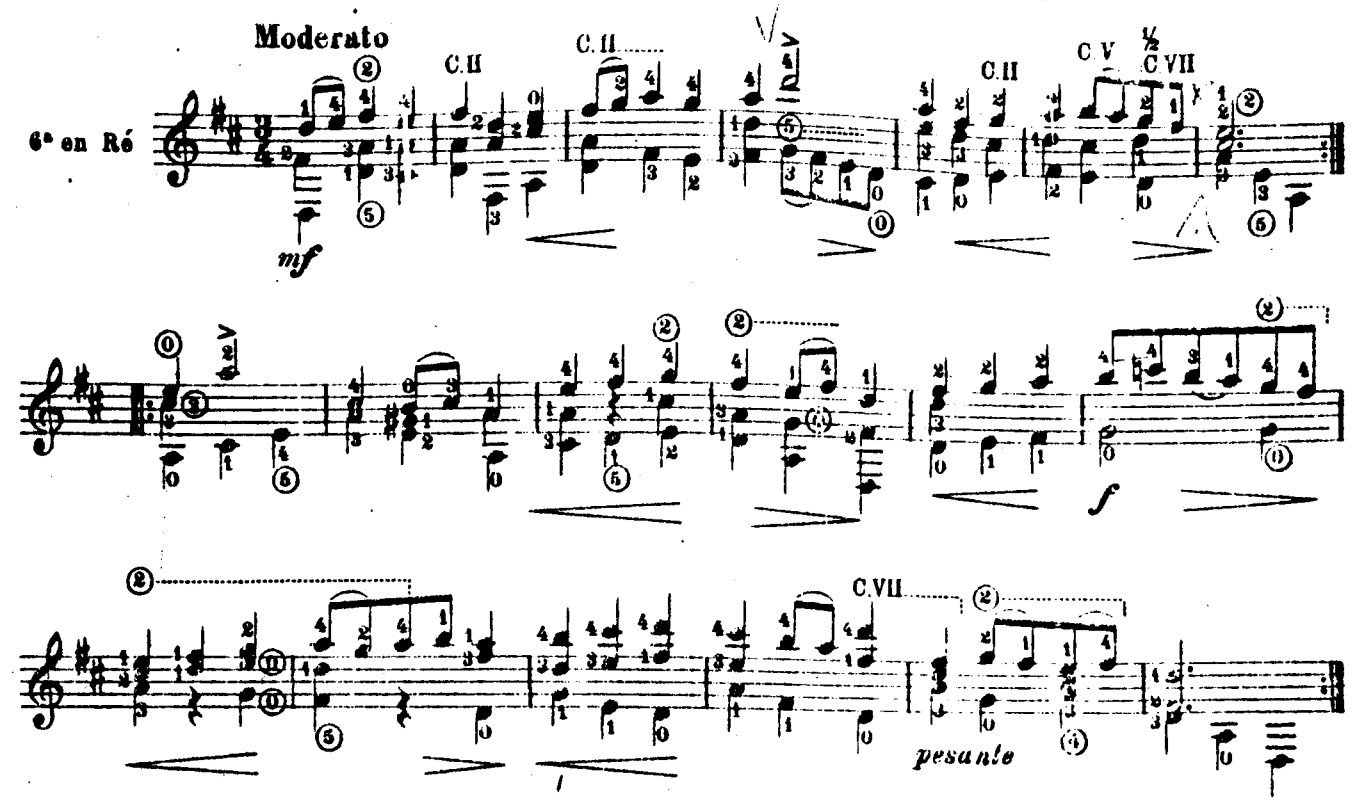
B·S·S 34464


C. III
sf
p
C. VIII
C. VIII
Segue
Fine
C VII
f
poco rall.
p
C. VIII
C. VI
C. VIII
p
p
½ C. VIII
f
C X
p
C. VII
C. IX
C. VII
C. II
poco rit.
a tempo
p
D. S. al Fine
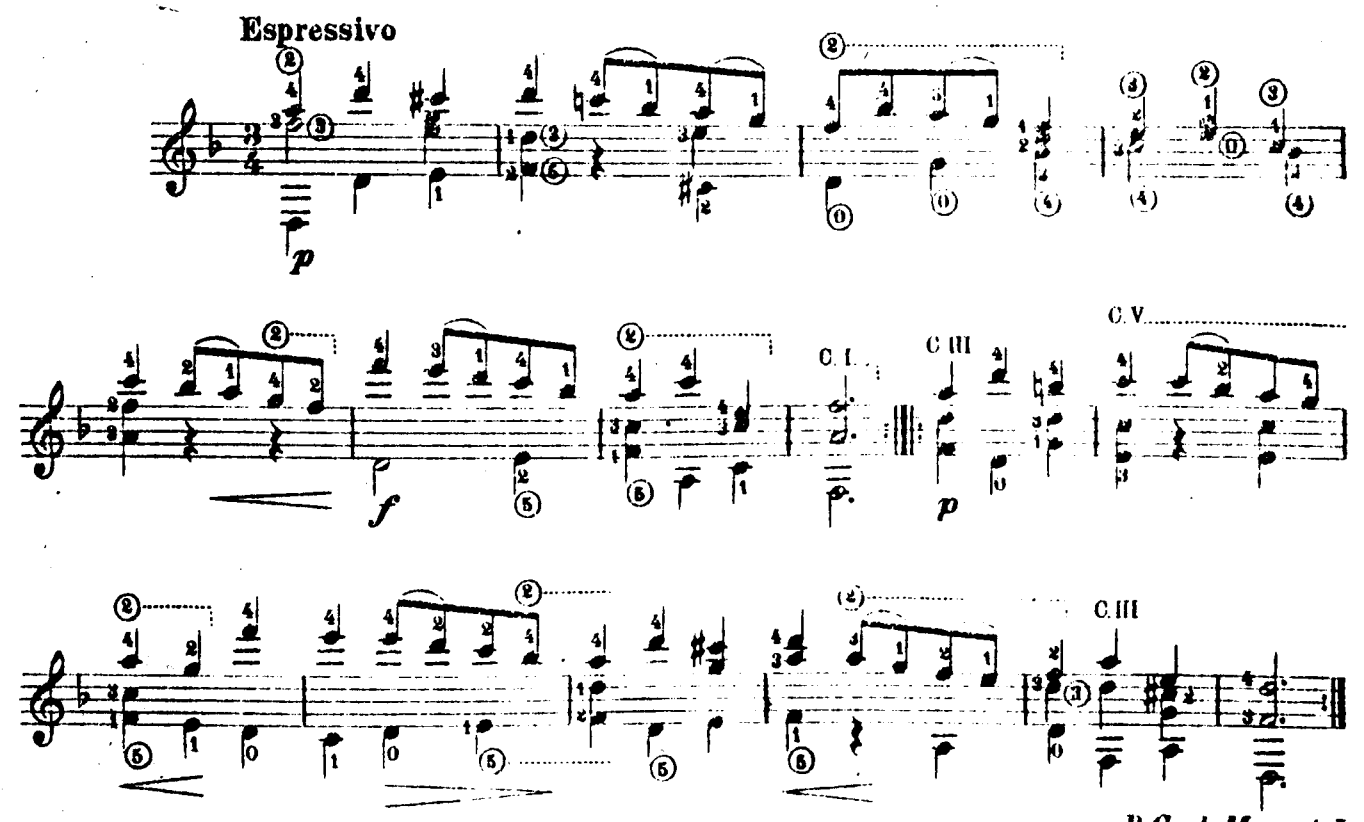
FUGHETTE
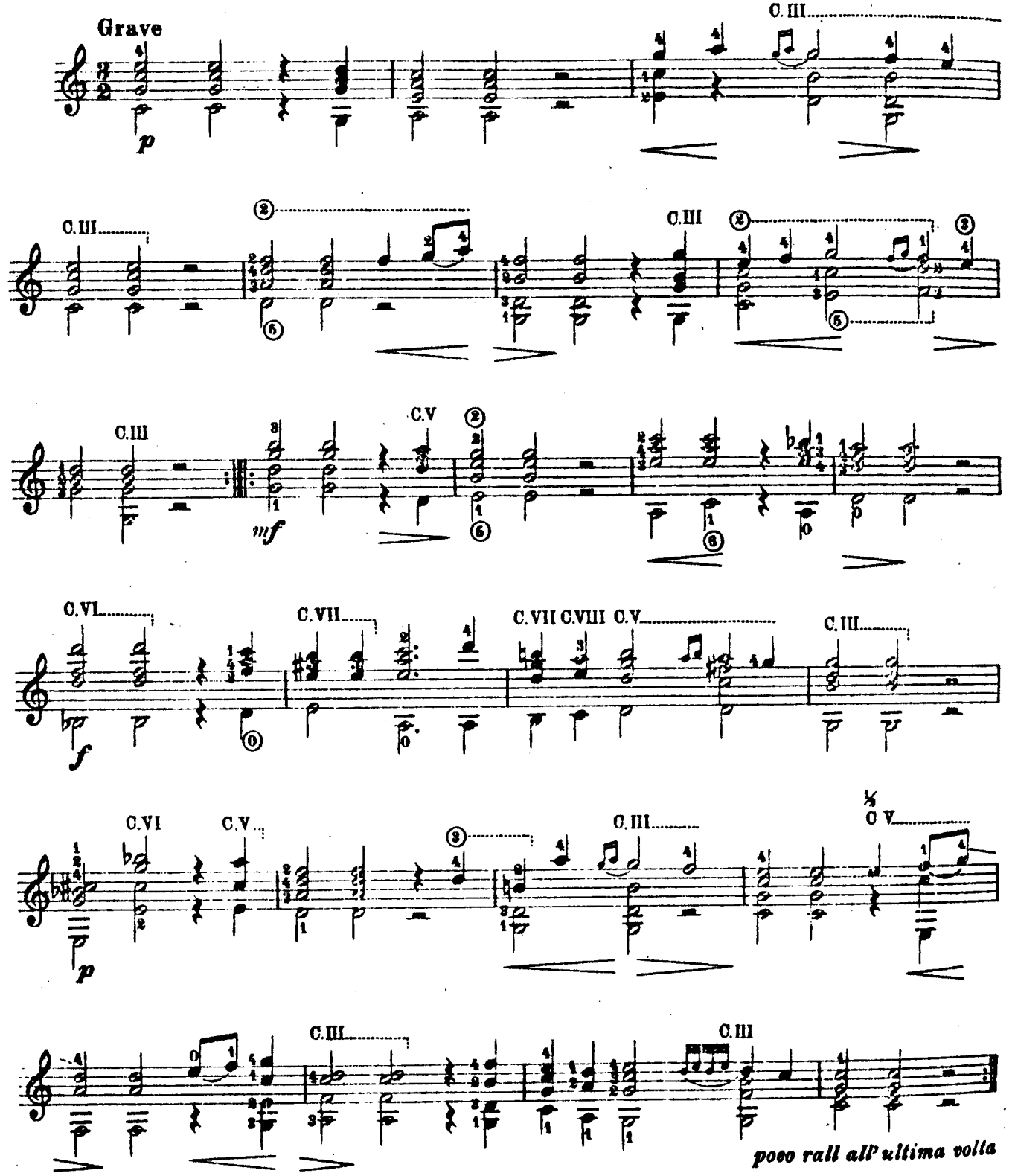


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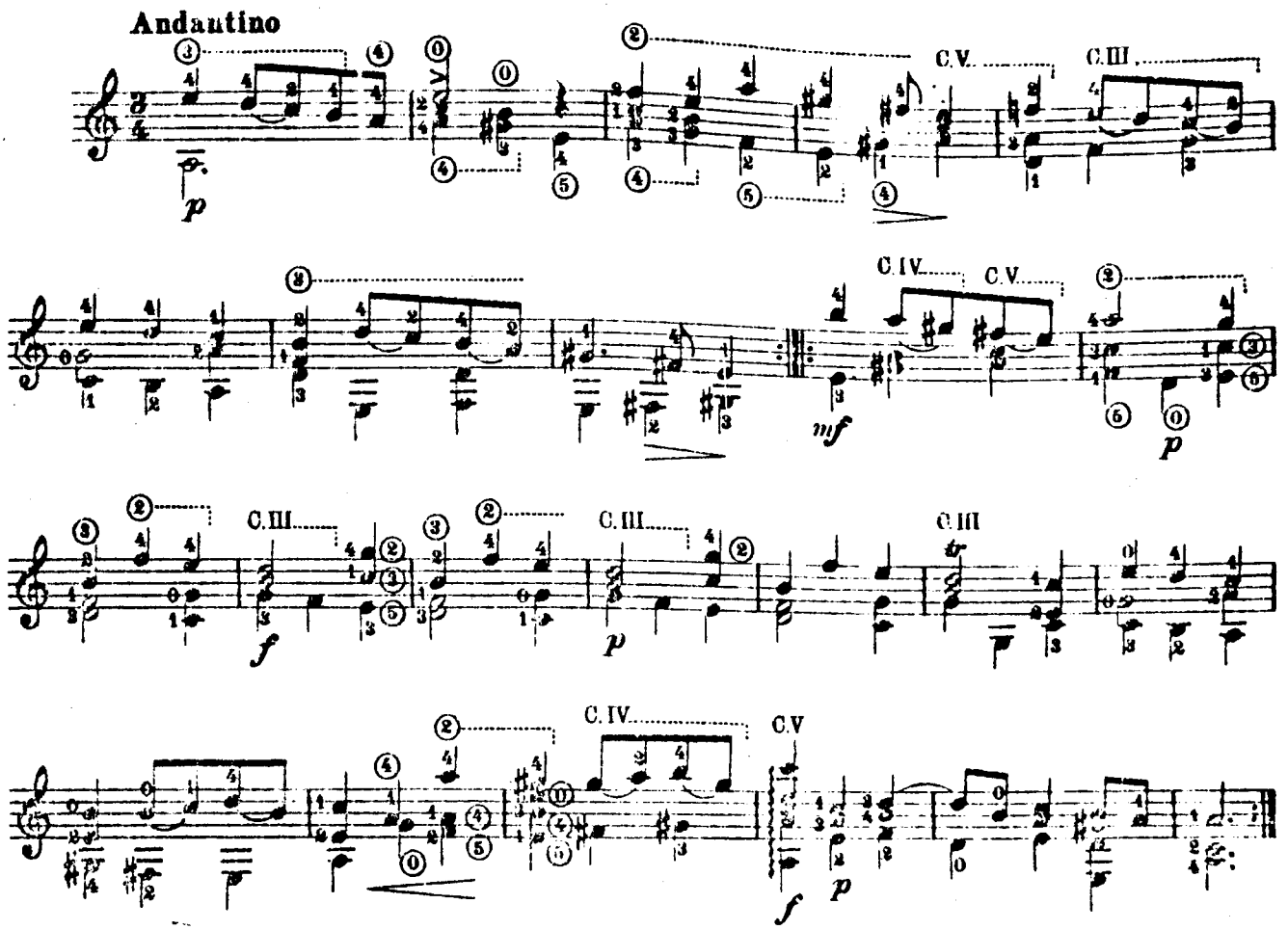


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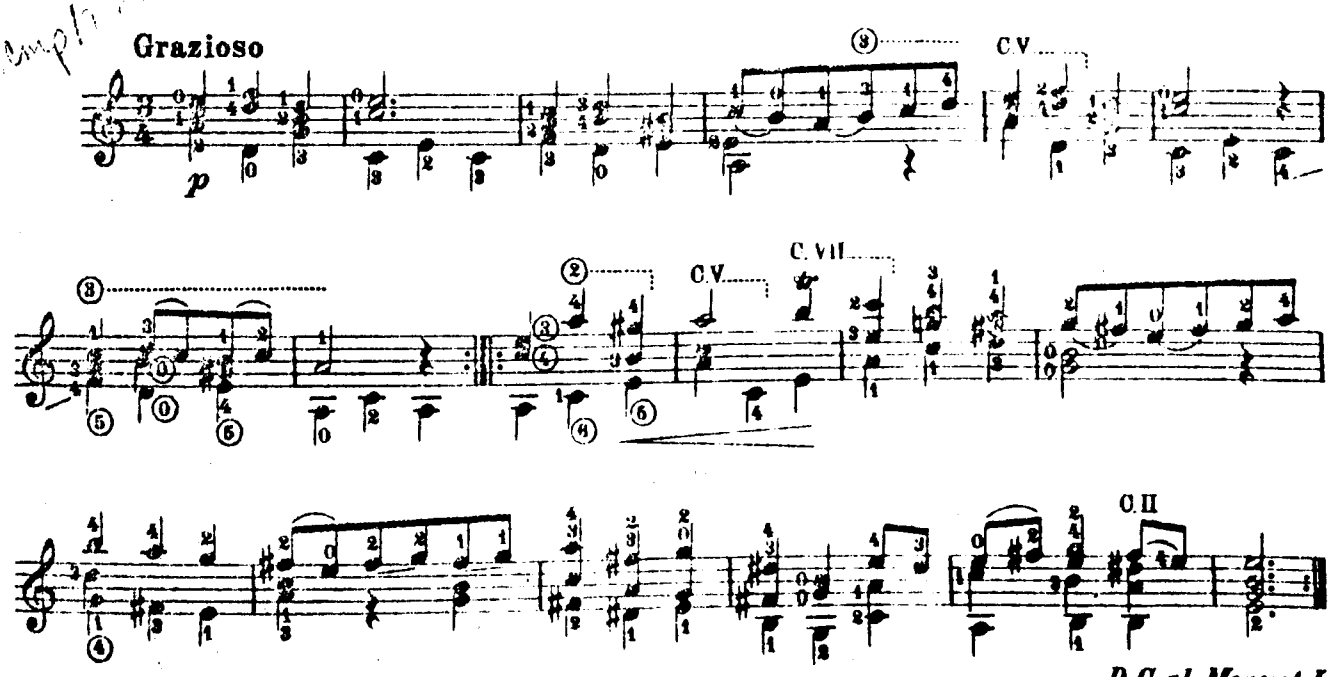


SARABANDE


Grave
p
C. III
C. III
C. III
C. III
C. V
mf
C. VI
C. VII
C. VII C. VIII C. V
C. III
f
C. VI
C. V
C. III
½
C. V
p
C. III
C. III
poco rall all' ultima volta
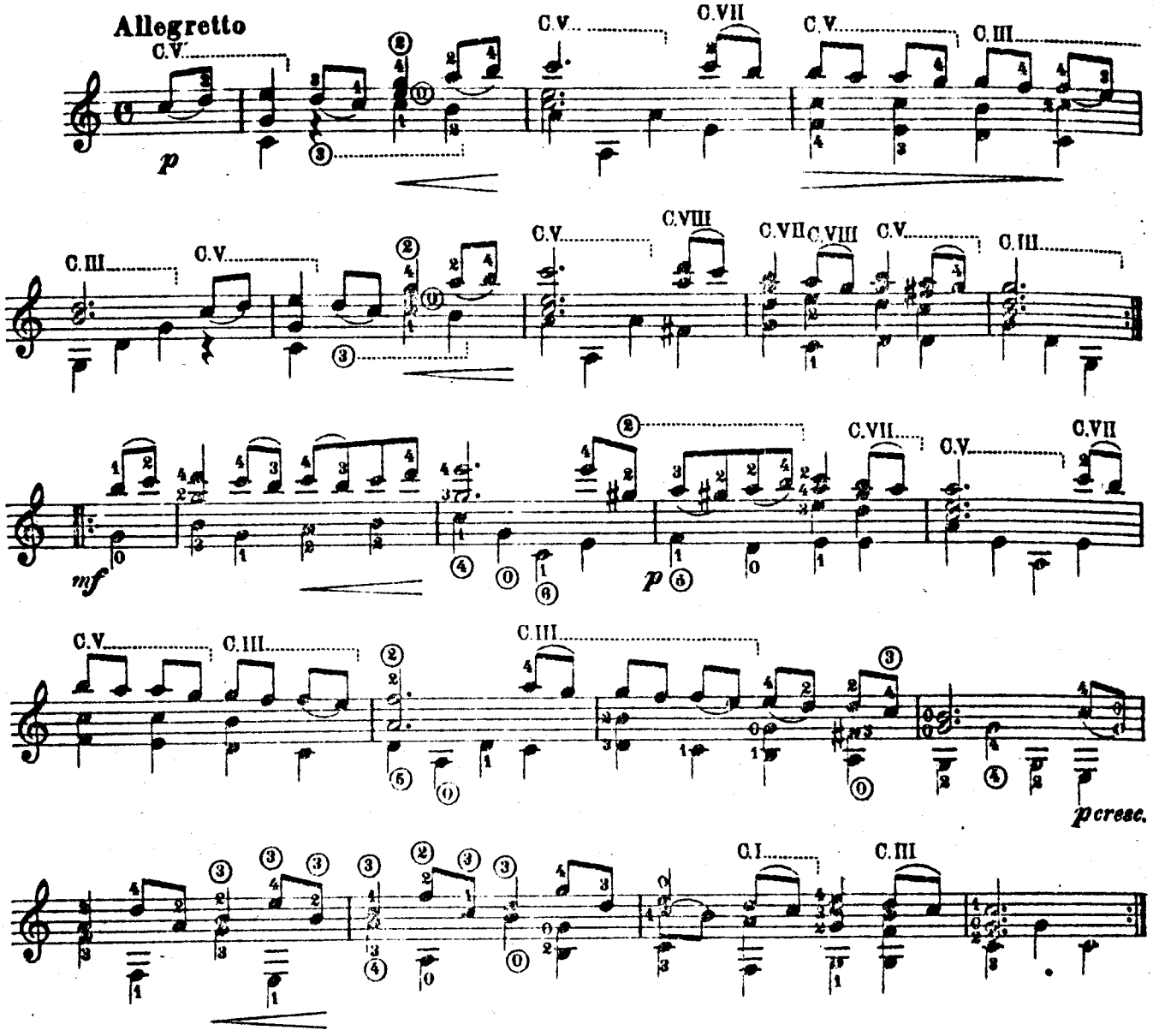
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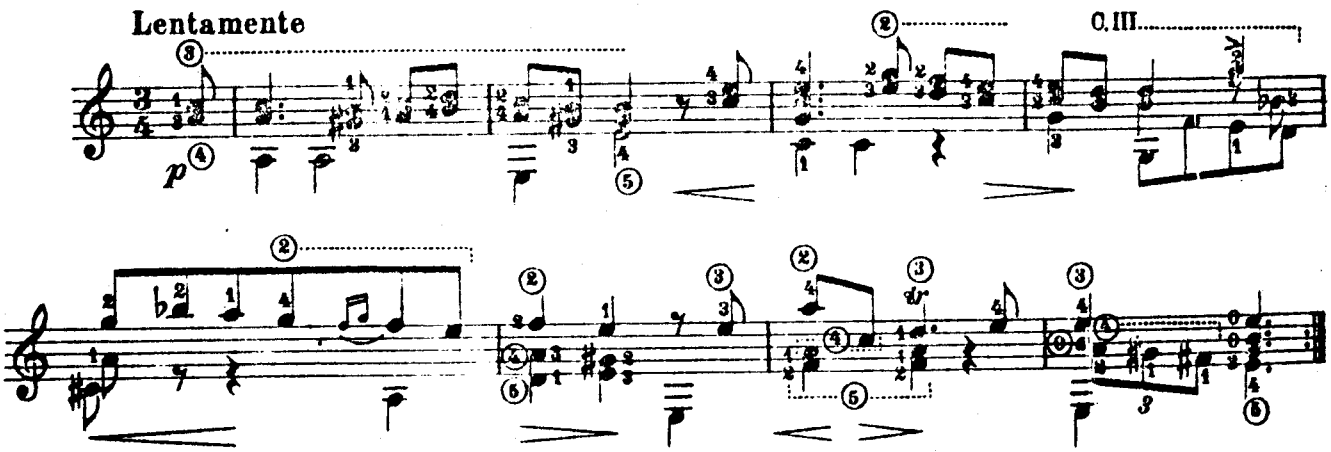
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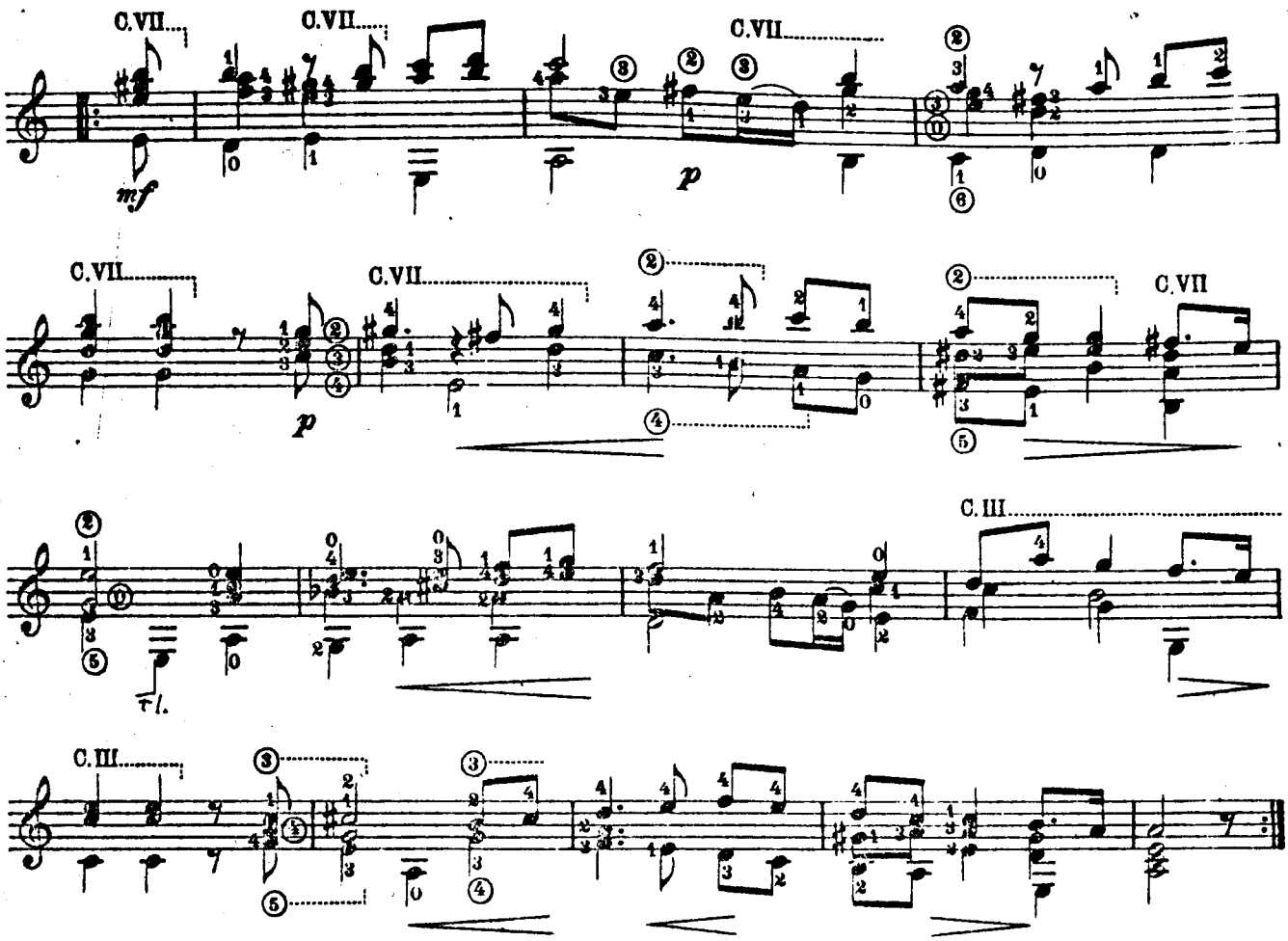


GAVOTTE
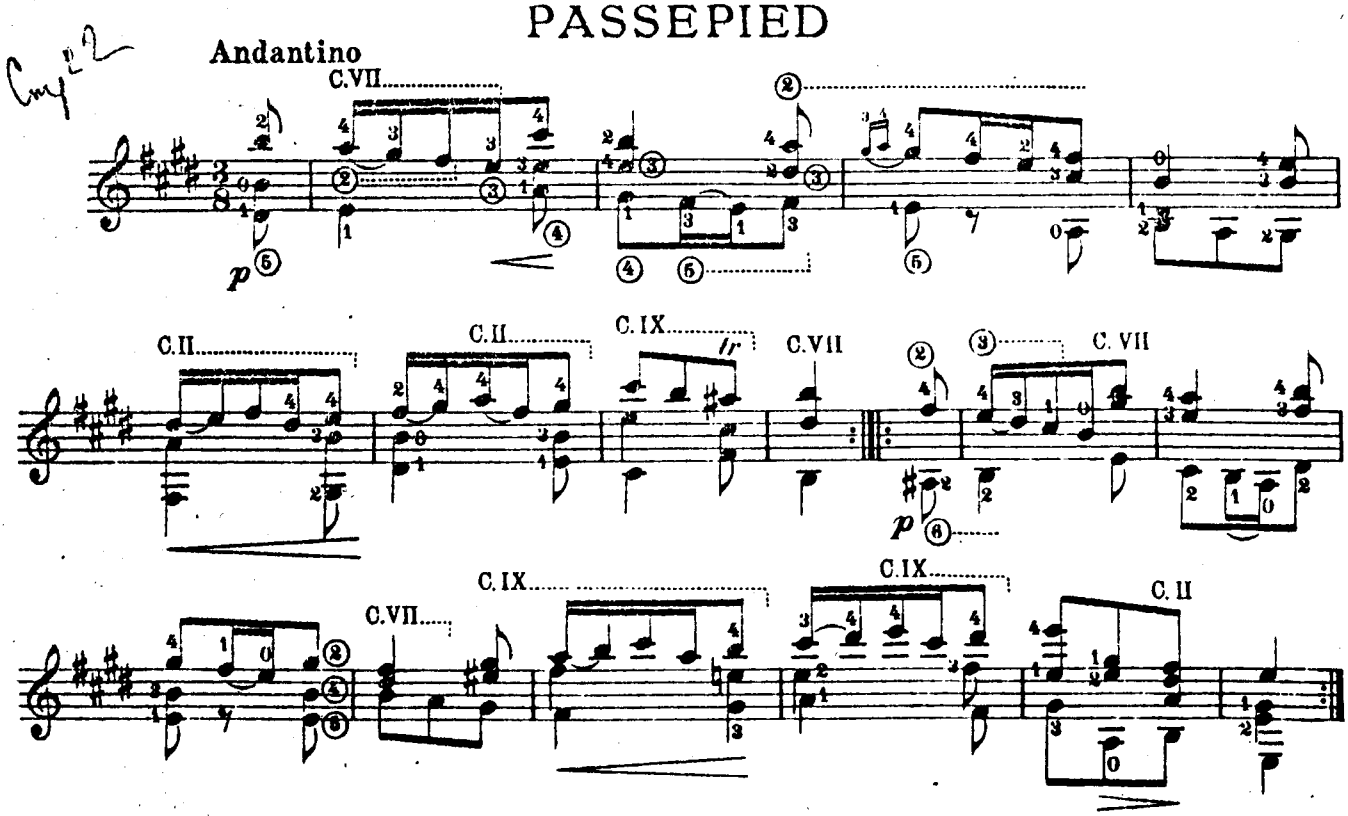


AIR




C.VII
C.VII
C.VII
mf
p
C.VII
C.VII
C.VII
p
C. III
Tr.
C. III

PASSEPIED
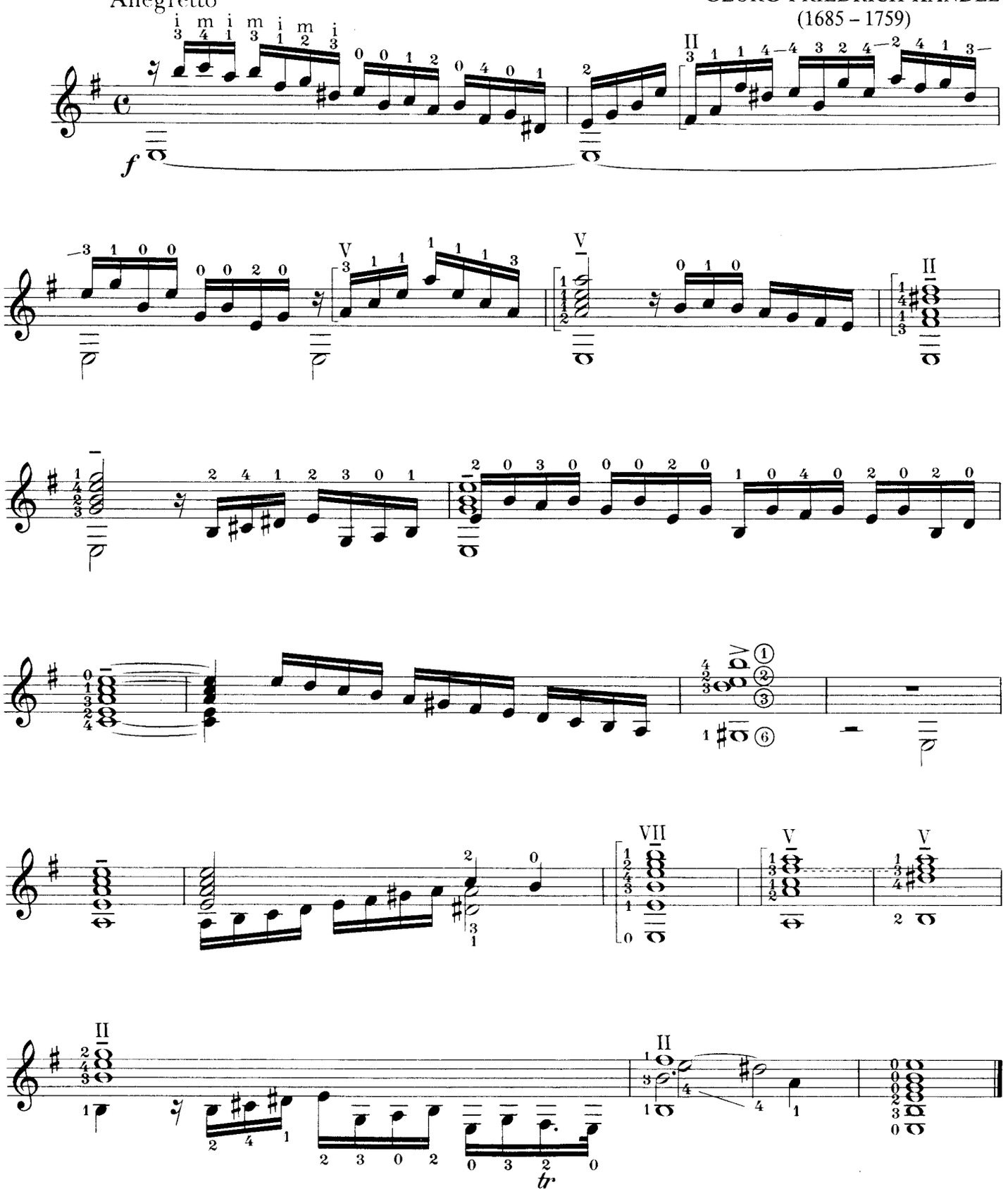

Andantino
C.VII
p
C.II
C.II
C.IX
tr
C.VII
C. VII
p
C.IX
C.VII
C.IX
C. II

5 SKLADEB

PRELUDIUM
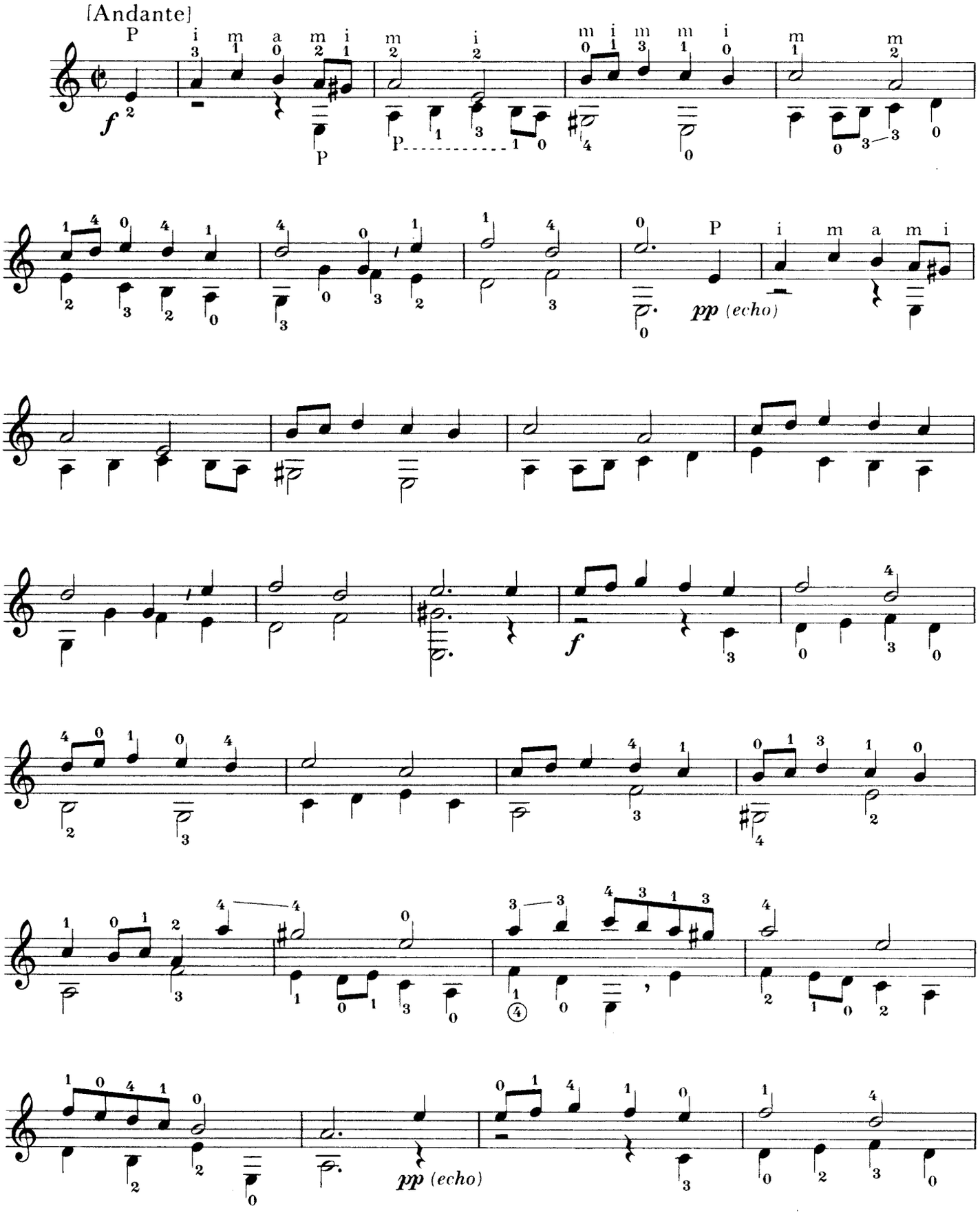
Allegretto
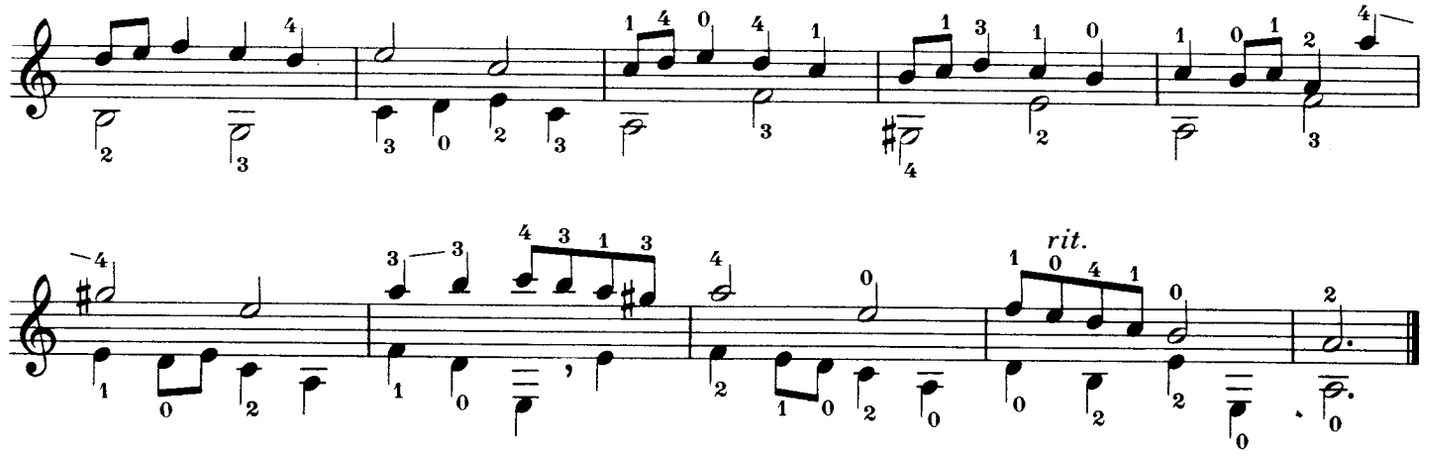
GEORG FRIEDRICH HÄNDEL
(1685 – 1759)



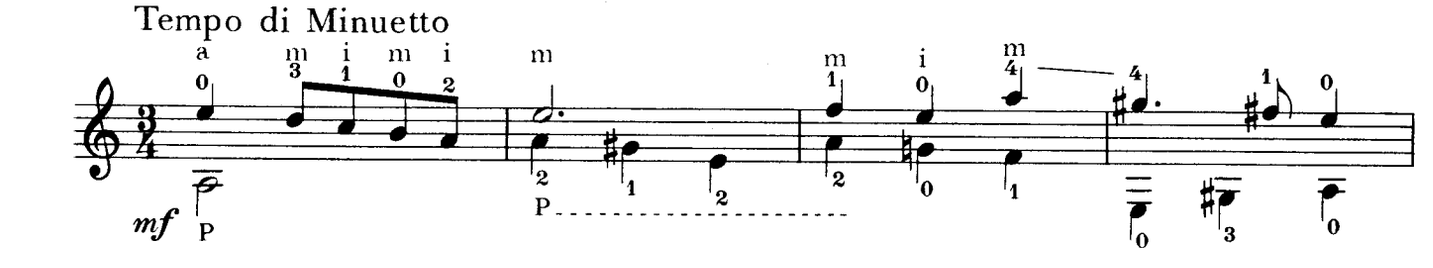
© Státní hudební vydavatelství, Praha 1966
(now Editio Supraphon)
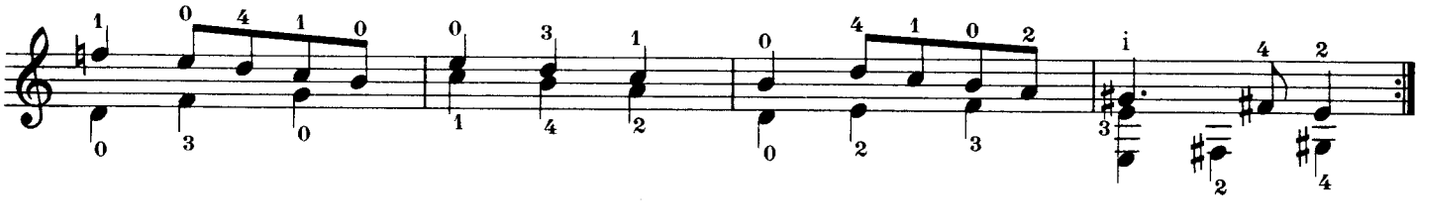
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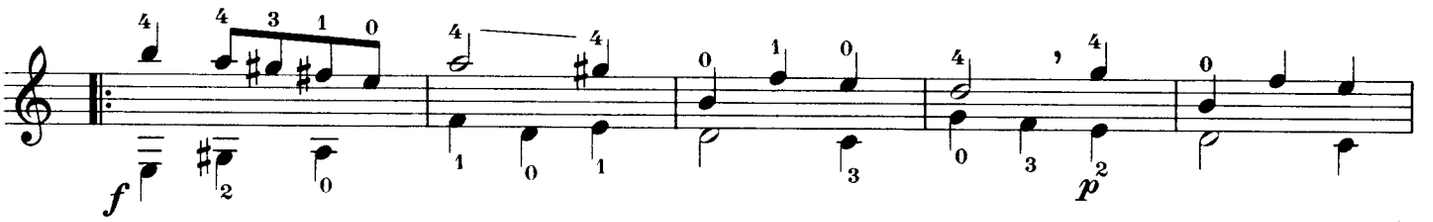


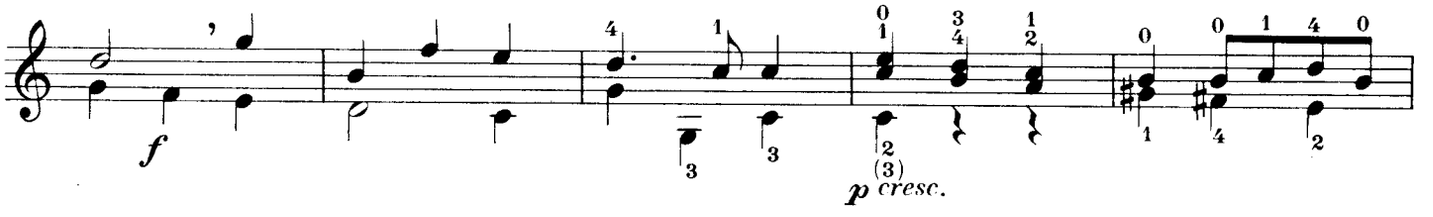


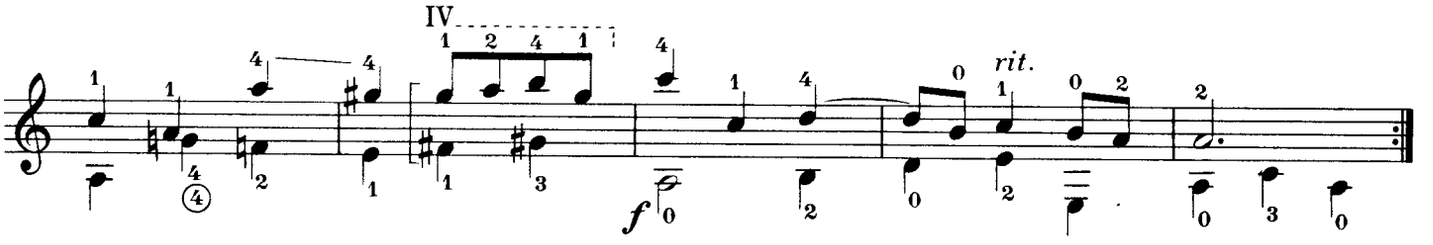
MENUET
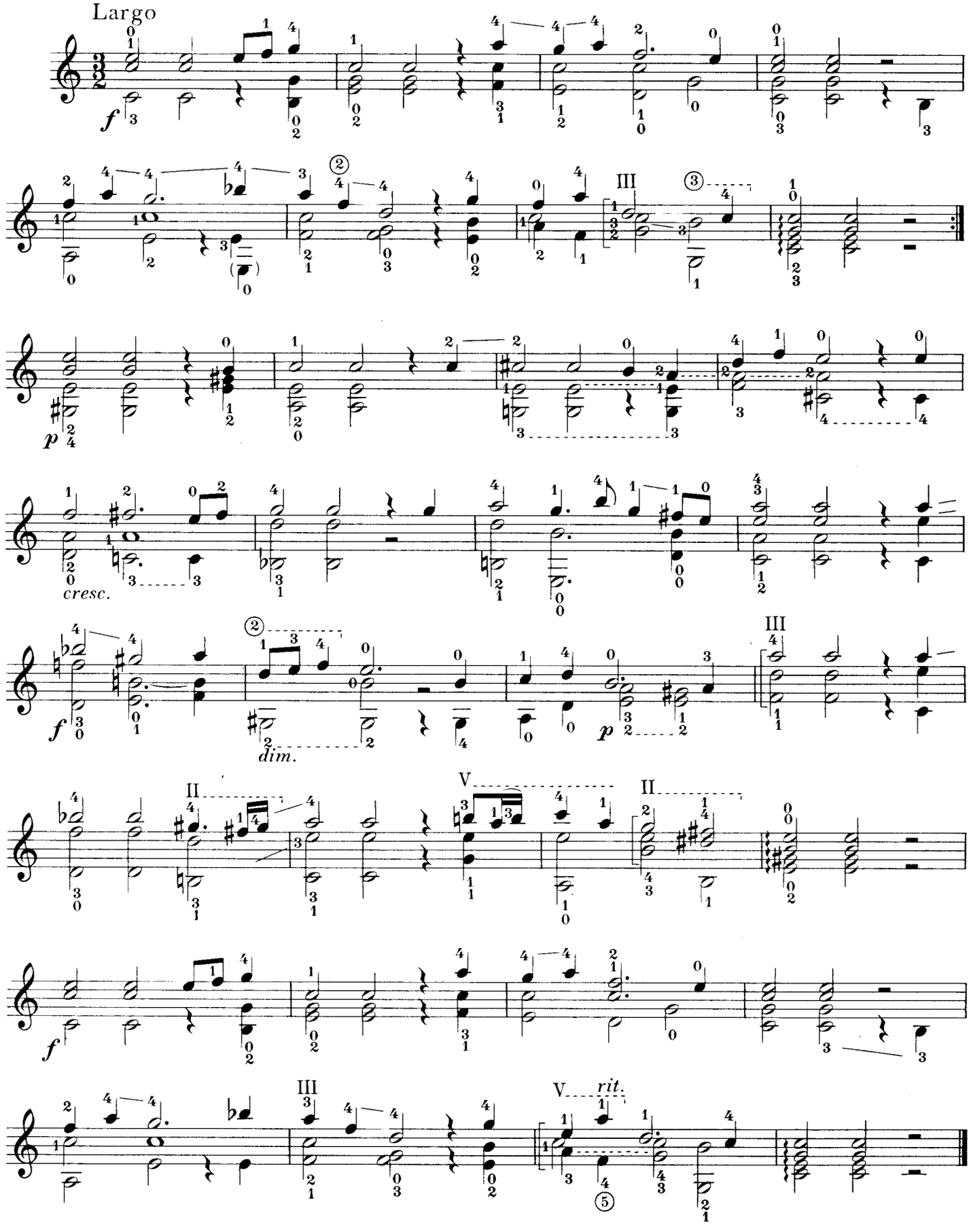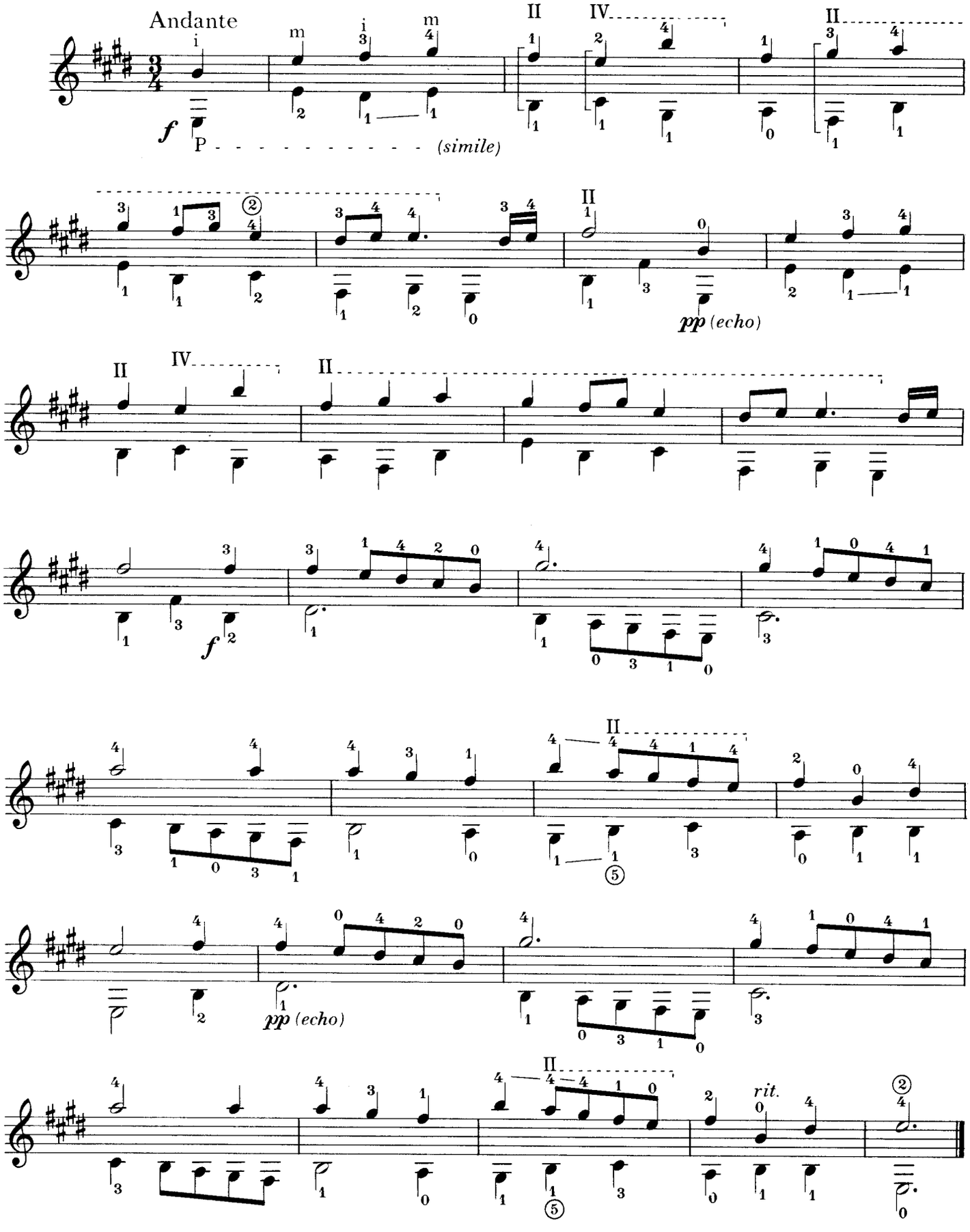










SARABANDA



PASSEPIED



ЧАКОНА

Г. ГЕНДЕЛЬ

Moderato [Умеренно]

⑥ re

mf legato cantabile

p

mp

III

mf

III

p tranquillo

III

meno p

V

III

sim.

mf

f

V

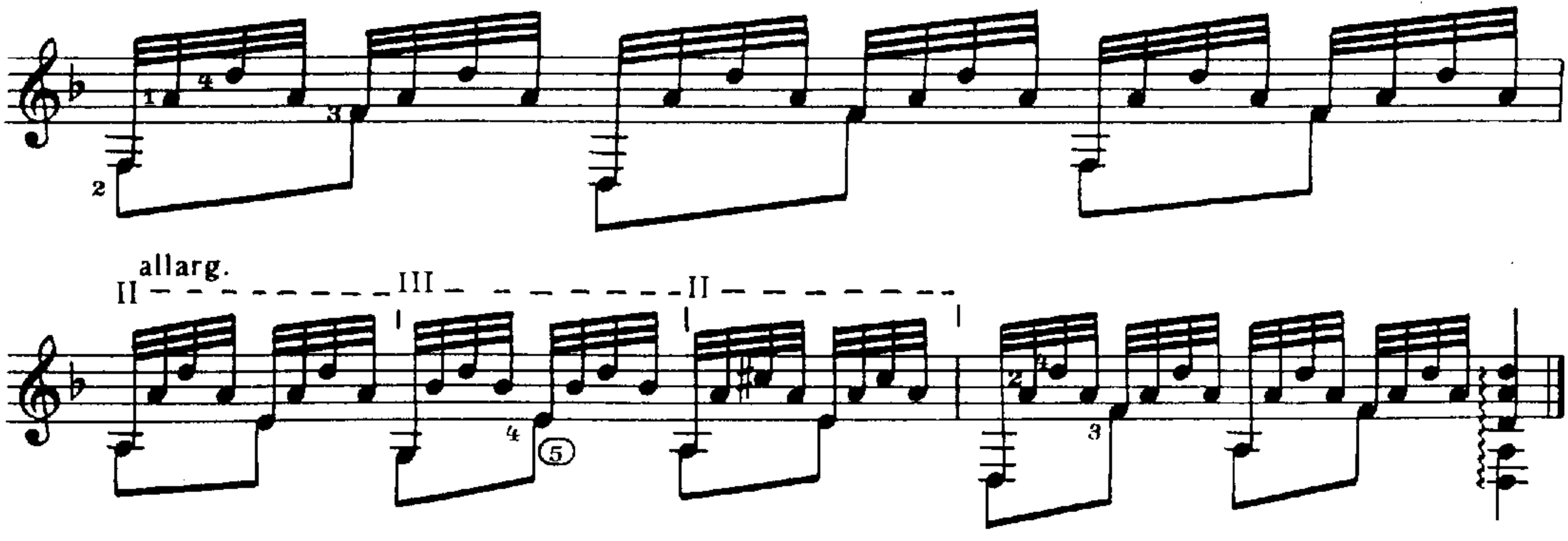
II

meno ***f***

III

f
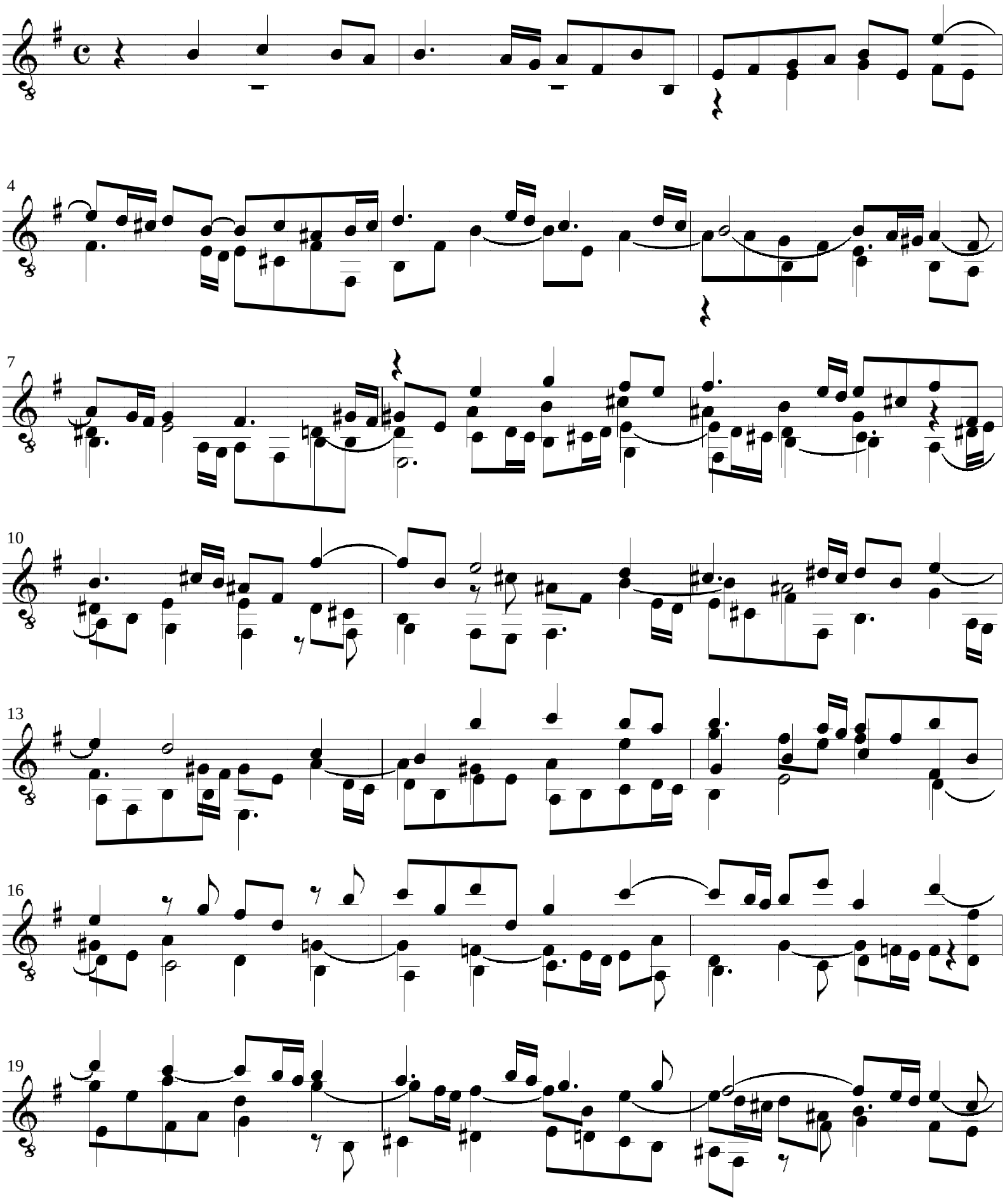
V


allarg.
II
III
II
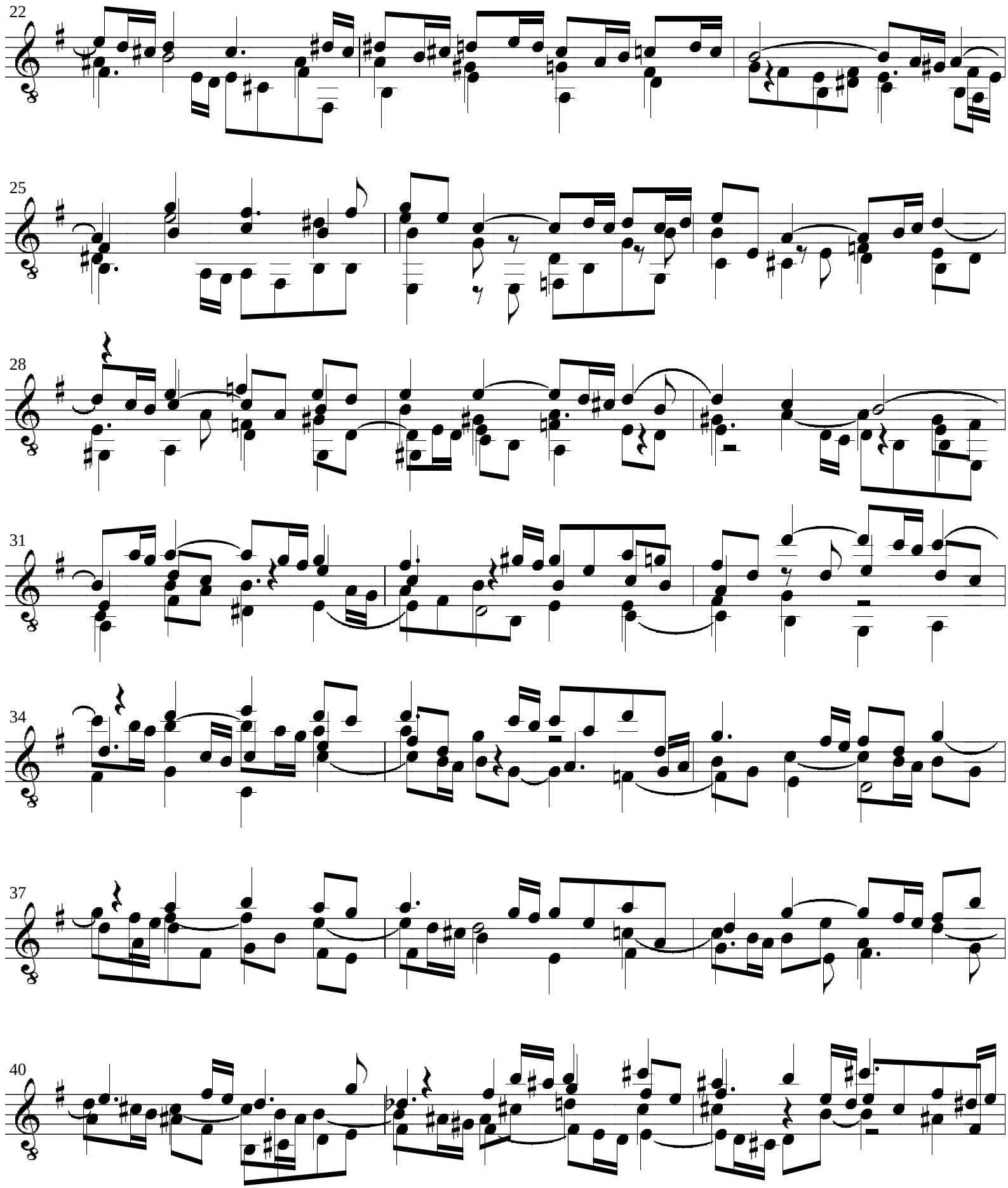
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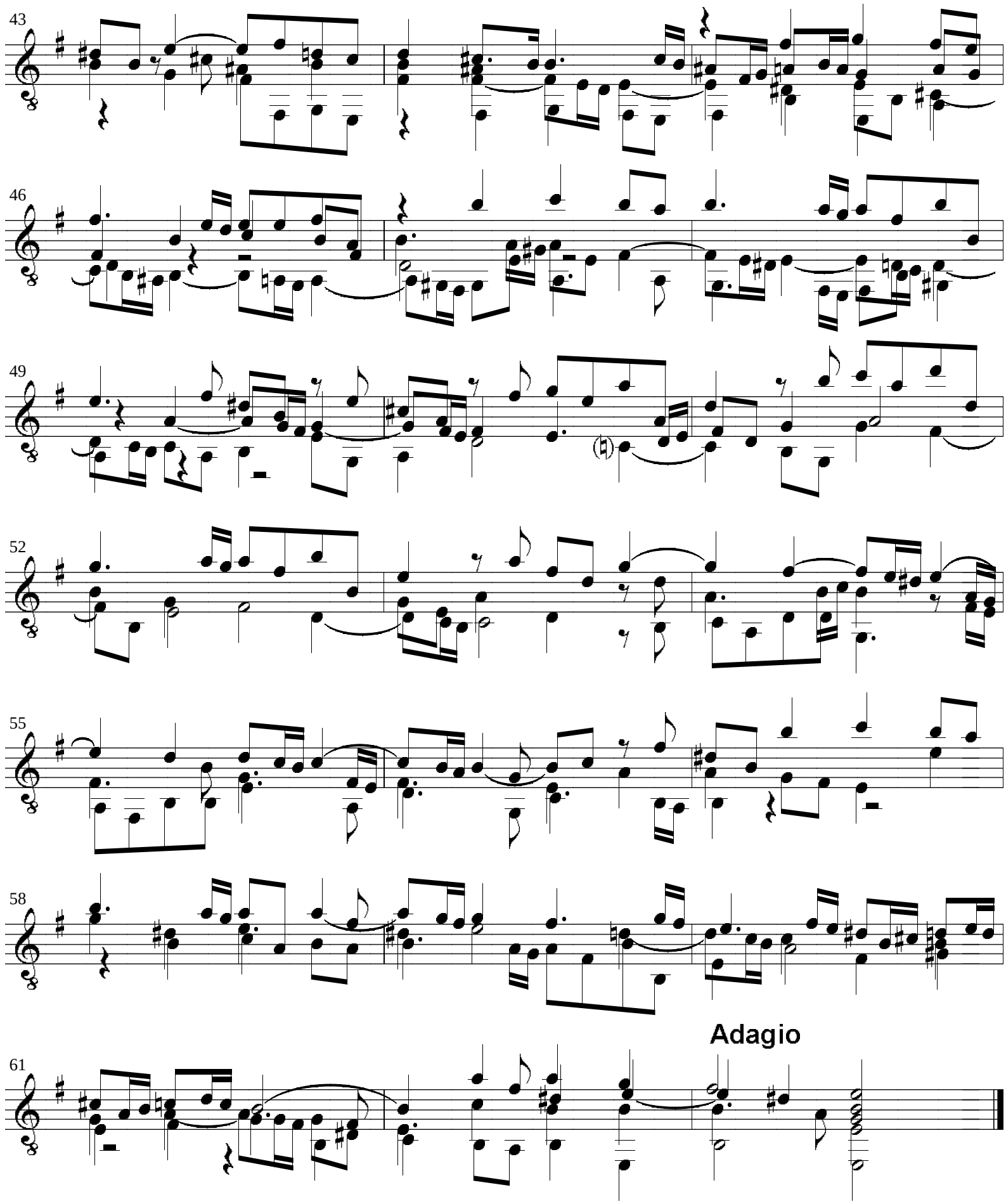
Переложение А. Петропавловского

G. F. Handel



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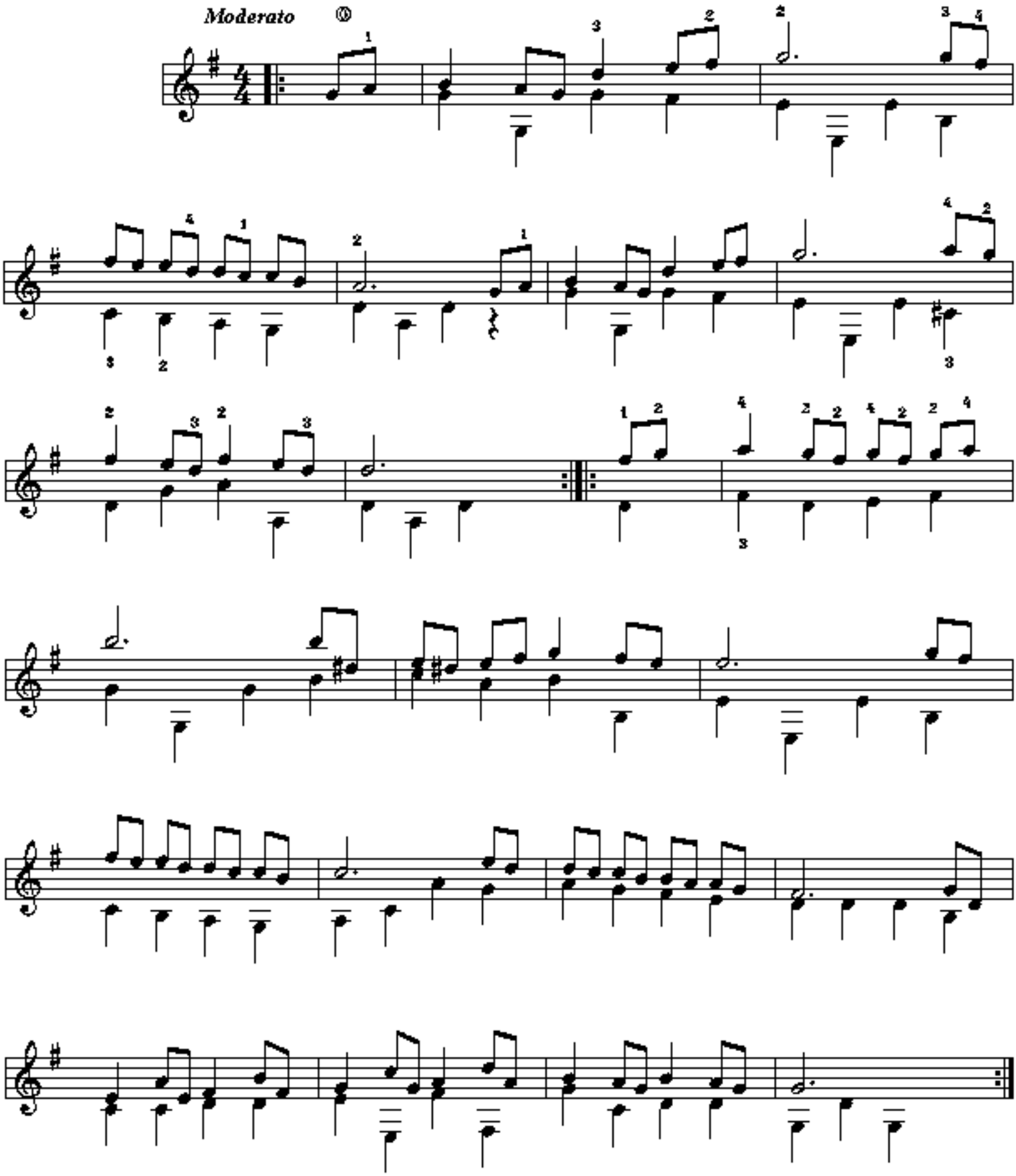

22
25
28
31
34
37
40


43
46
49
52
55
58
Adagio
61

Gavotte

G. F. Handel

Trans: Jorge Guillen
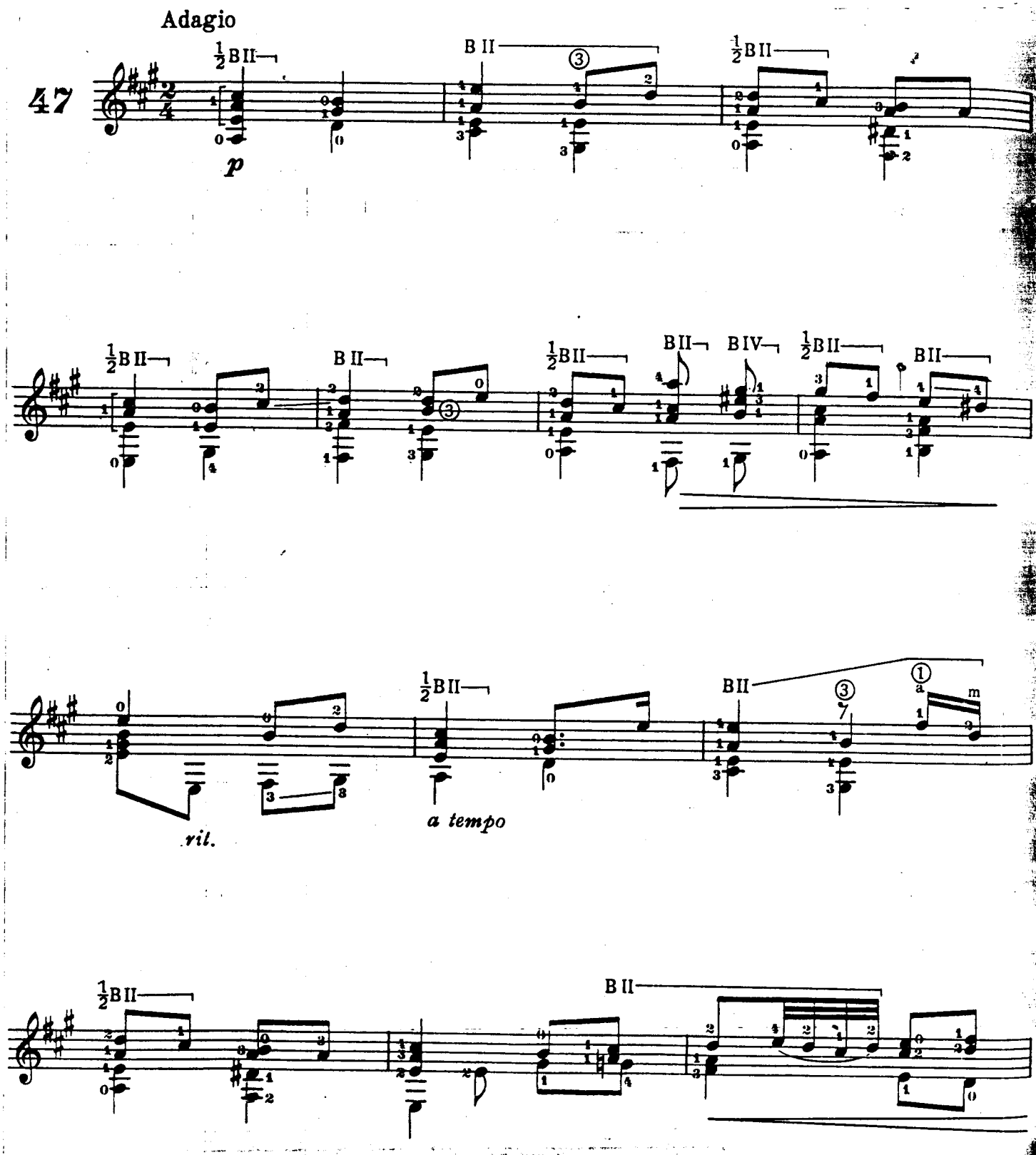


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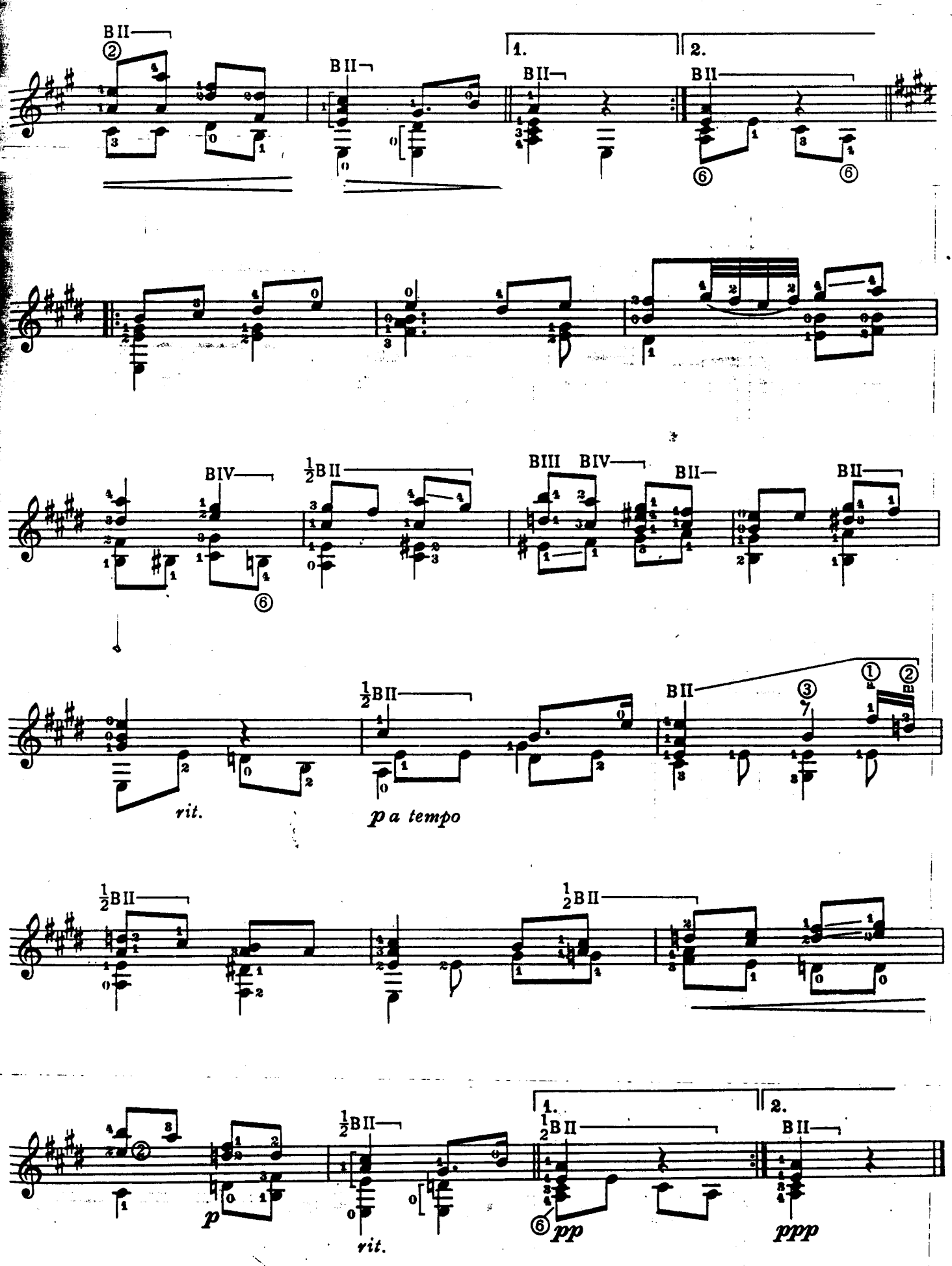
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http://home.att.net/~jorgeguillen/index.html

G. F. Haendel
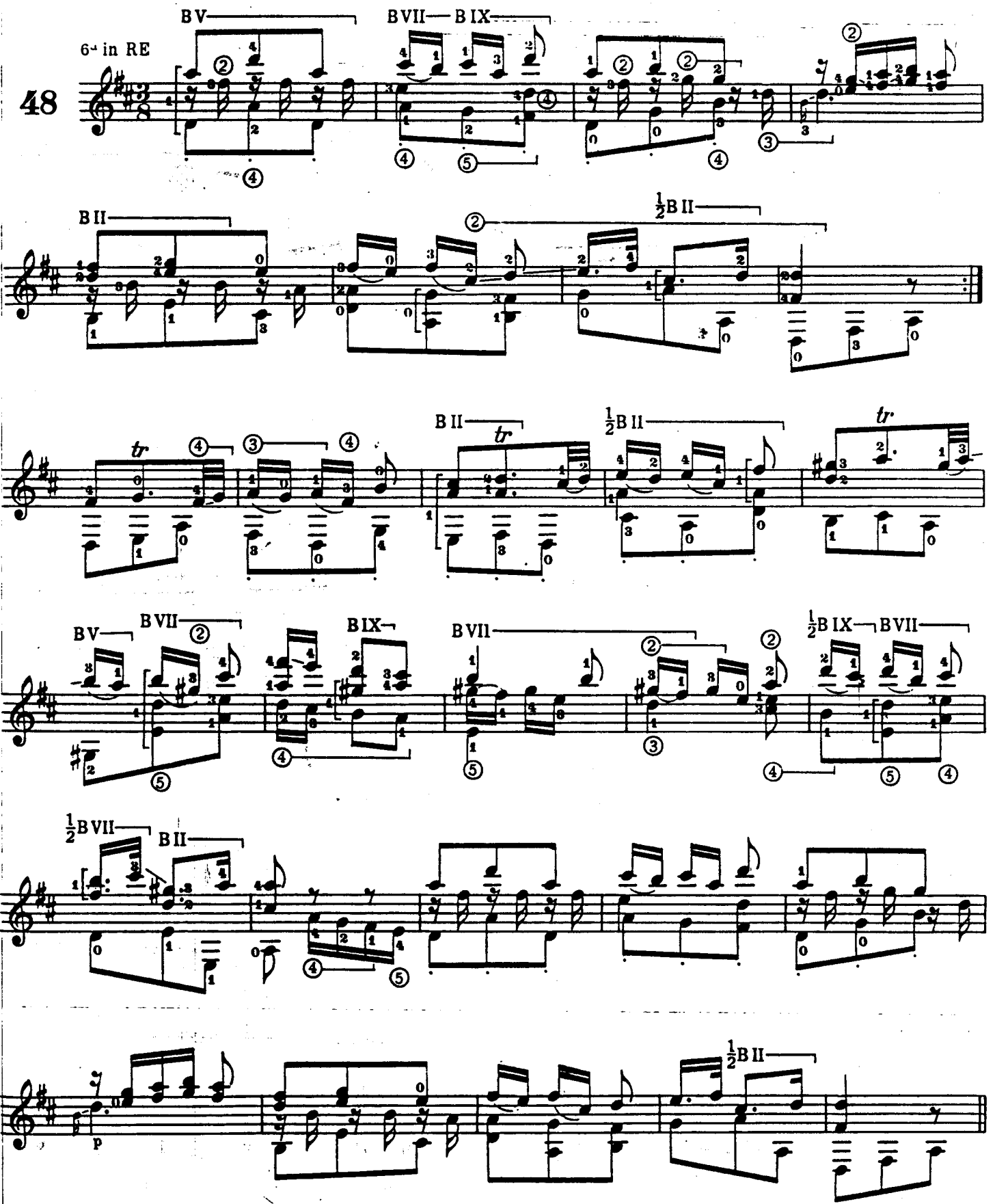
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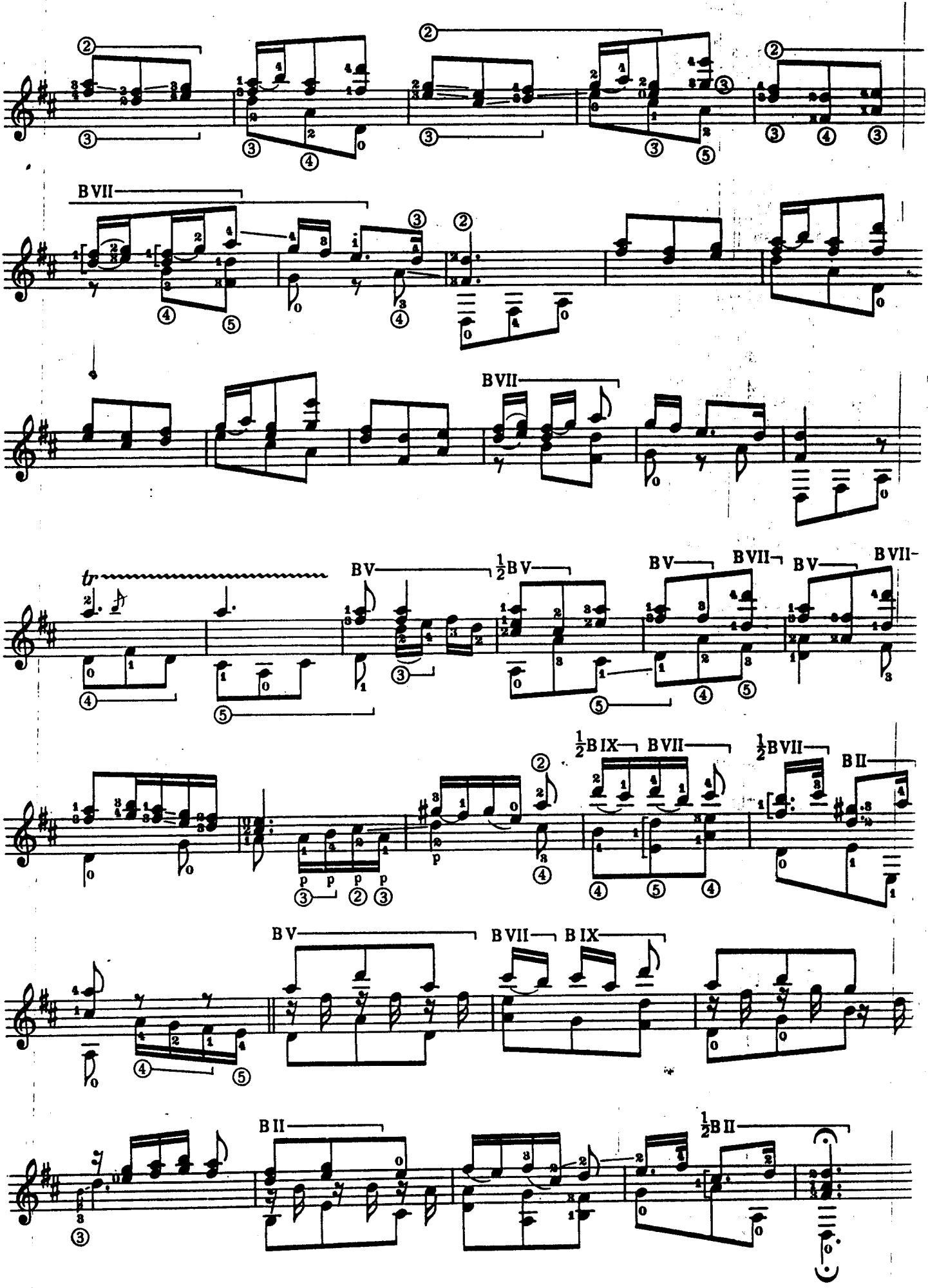



BII
1.
2.
BIV
½BII
BIII
rit.
p a tempo
p
pp
ppp

G. F. Haendel
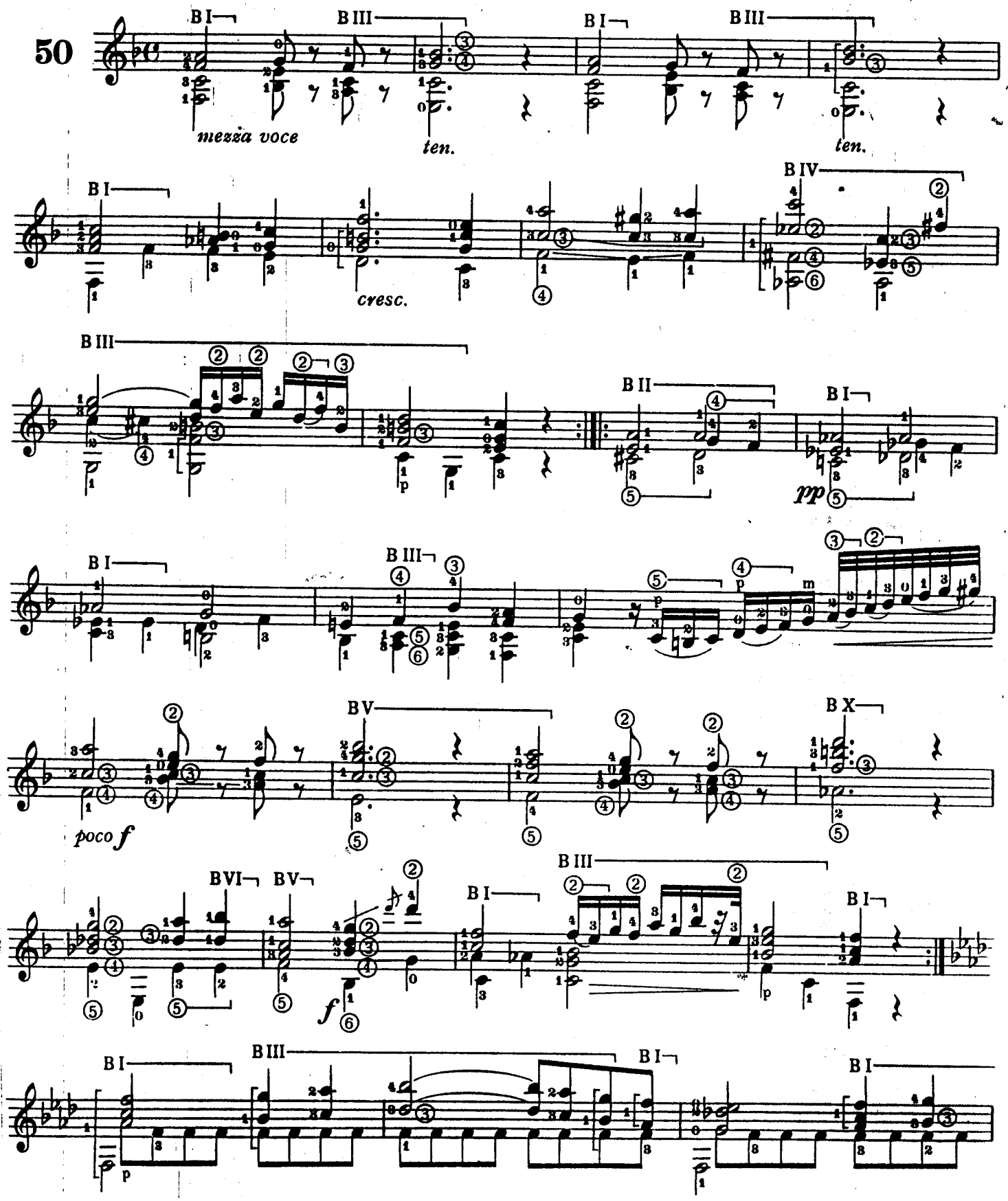
MINUETTO

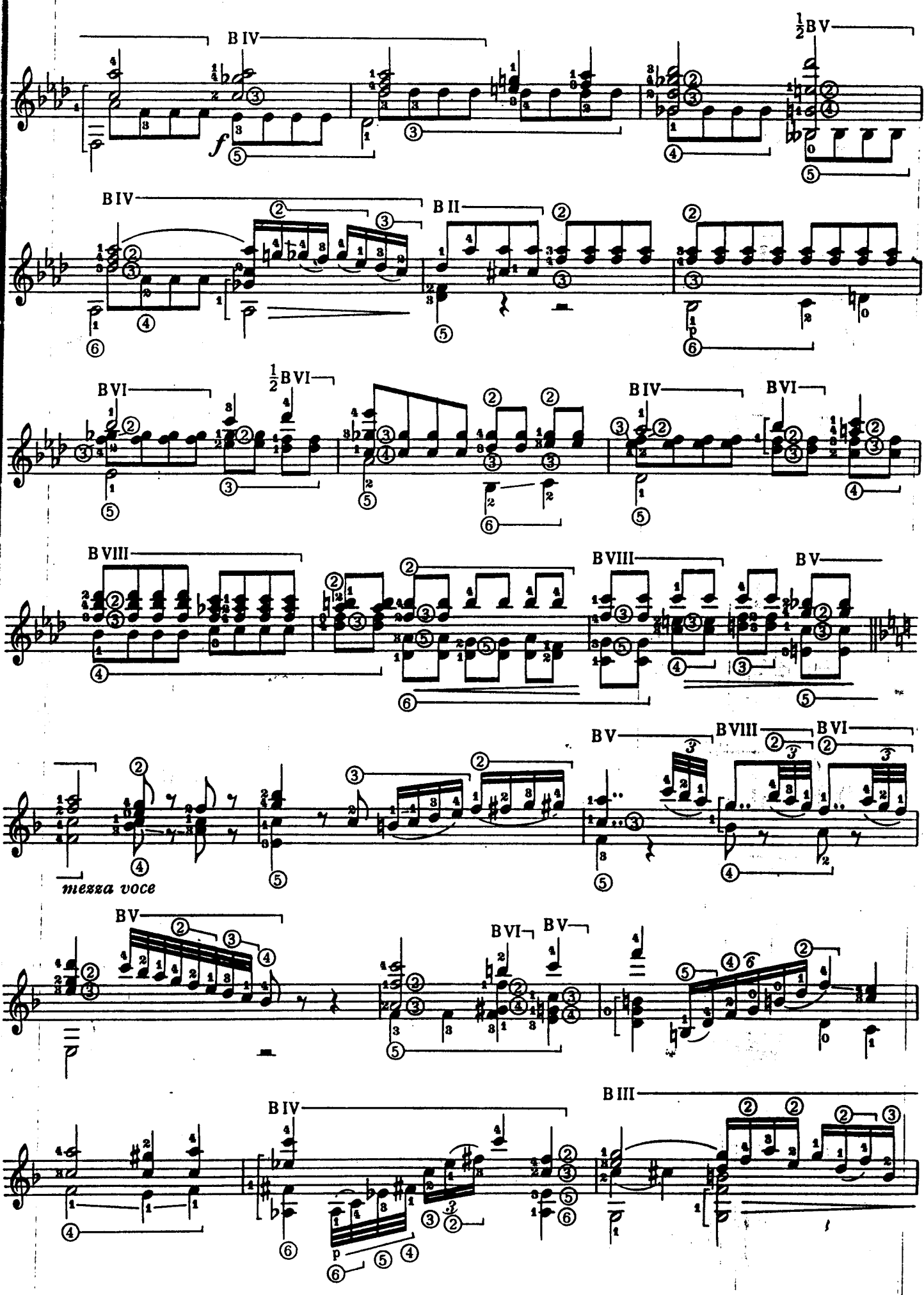


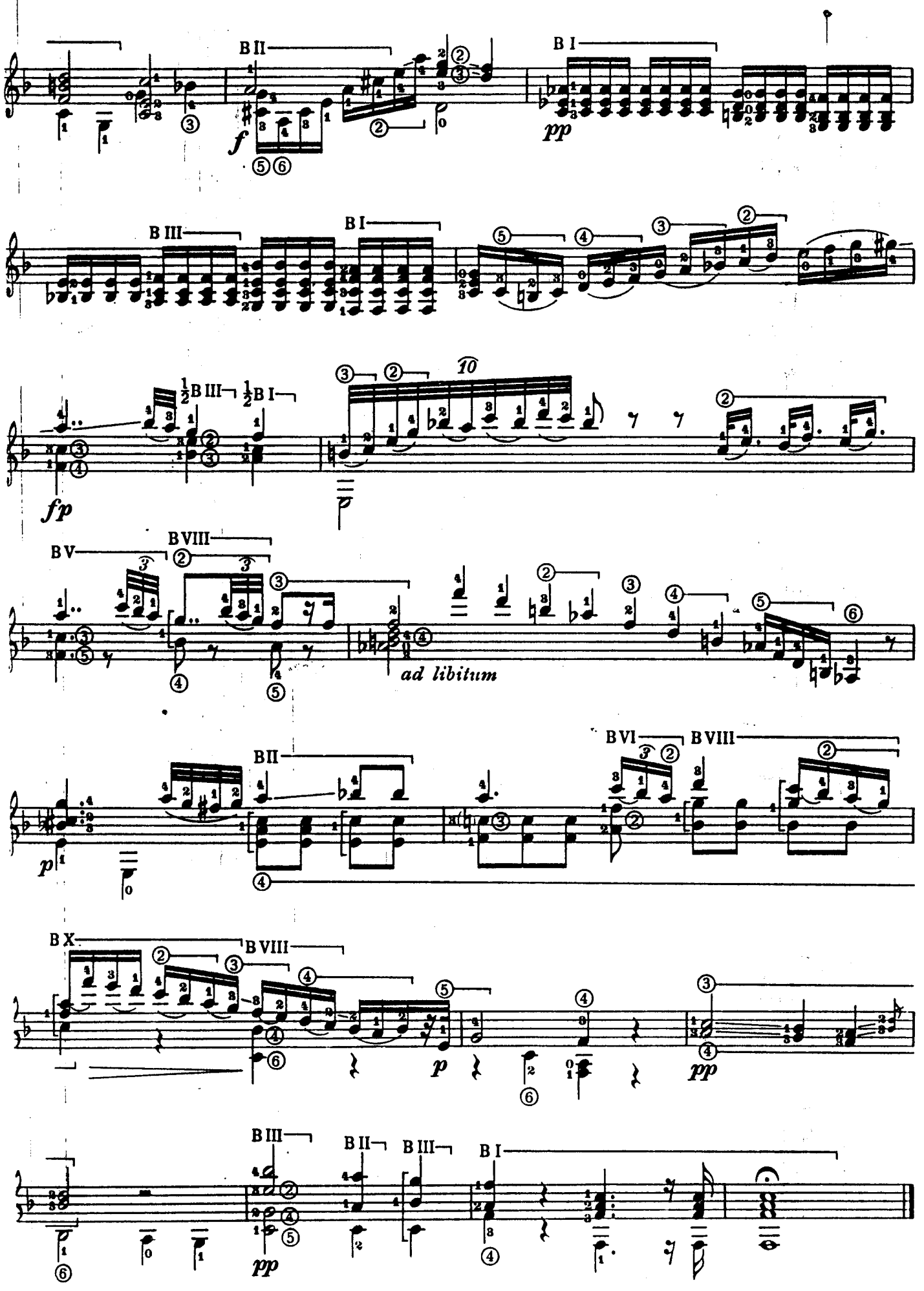

BVII
BVII
tr
BV
½BV
BV
BVII
BV
BVII
½BIX
BVII
½BVII
BII
BV
BVII
BIX
BII
½BII

F. J. Haydn

LARGO ASSAI
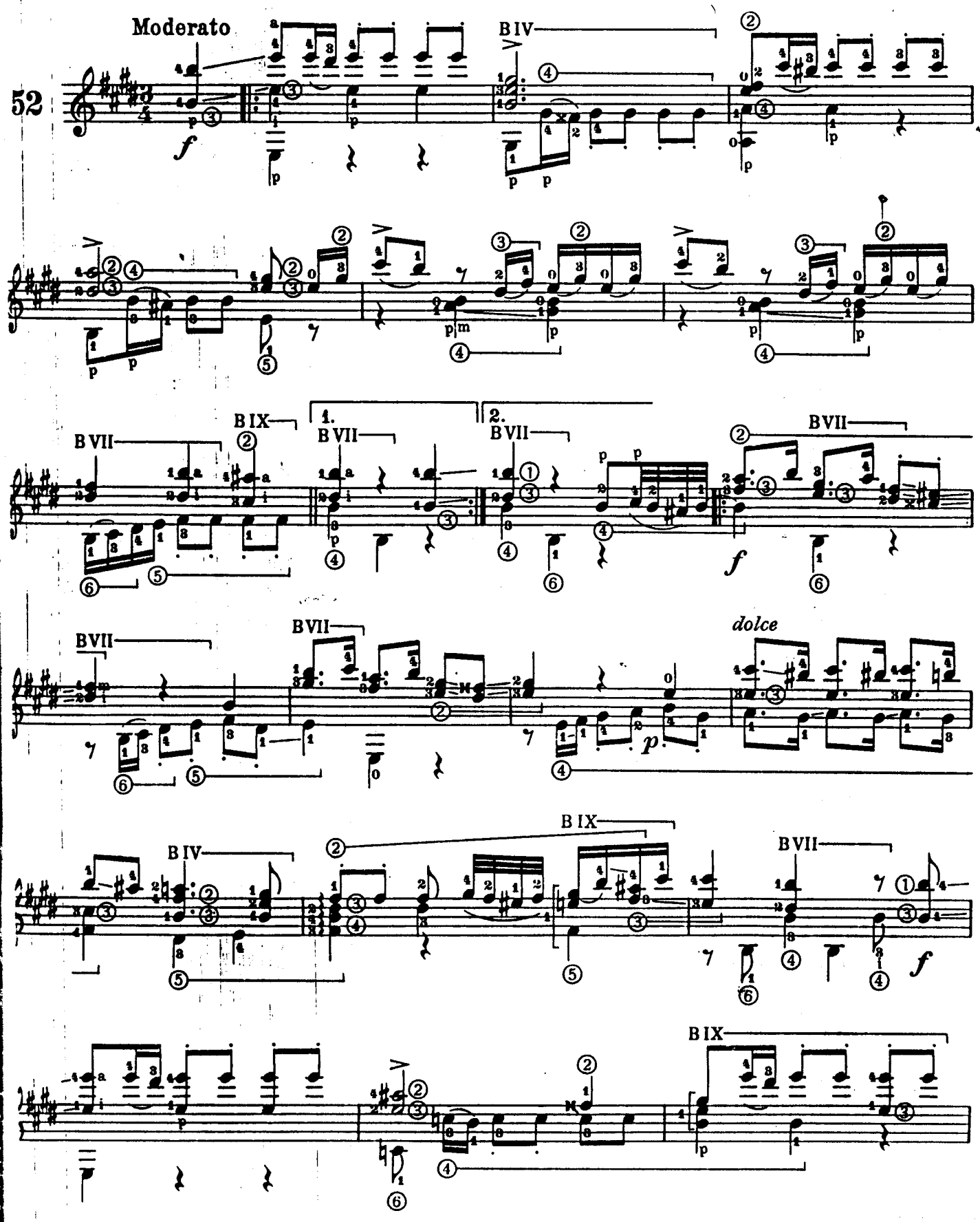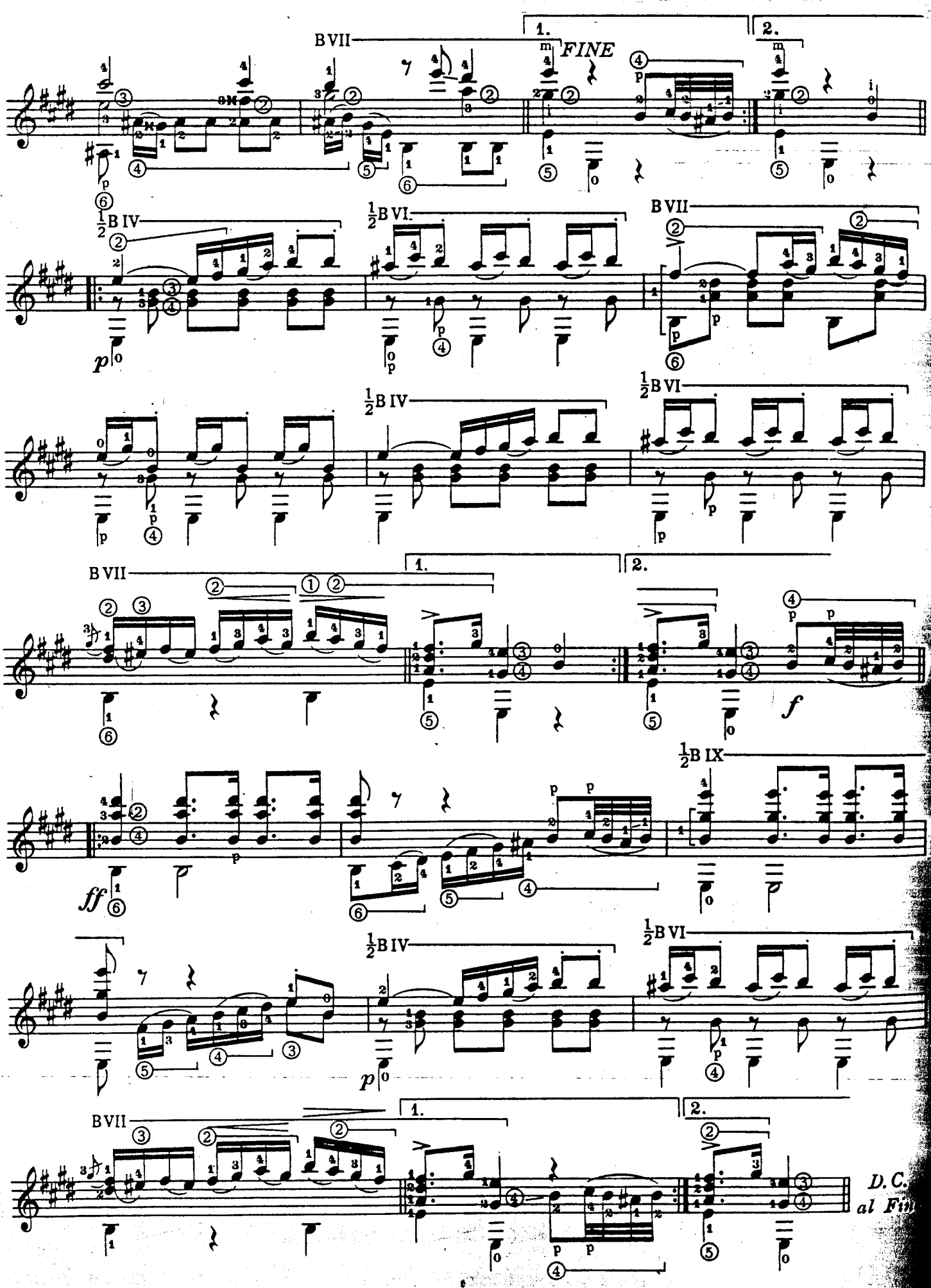



B IV
½B V
B IV
B II
B VI
½B VI
B IV
B VI
B VIII
B VIII
B V
mezza voce
B V
B VIII
B VI
B V
B VI
B V
B IV
B III


B II
f
B I
pp
B III
B I
½B III ½B I
fp
10
B V
B VIII
ad libitum
B II
p
B VI
B VIII
B X
B VIII
p
pp
B III
B II
B III
B I
pp

F. J. Haydn
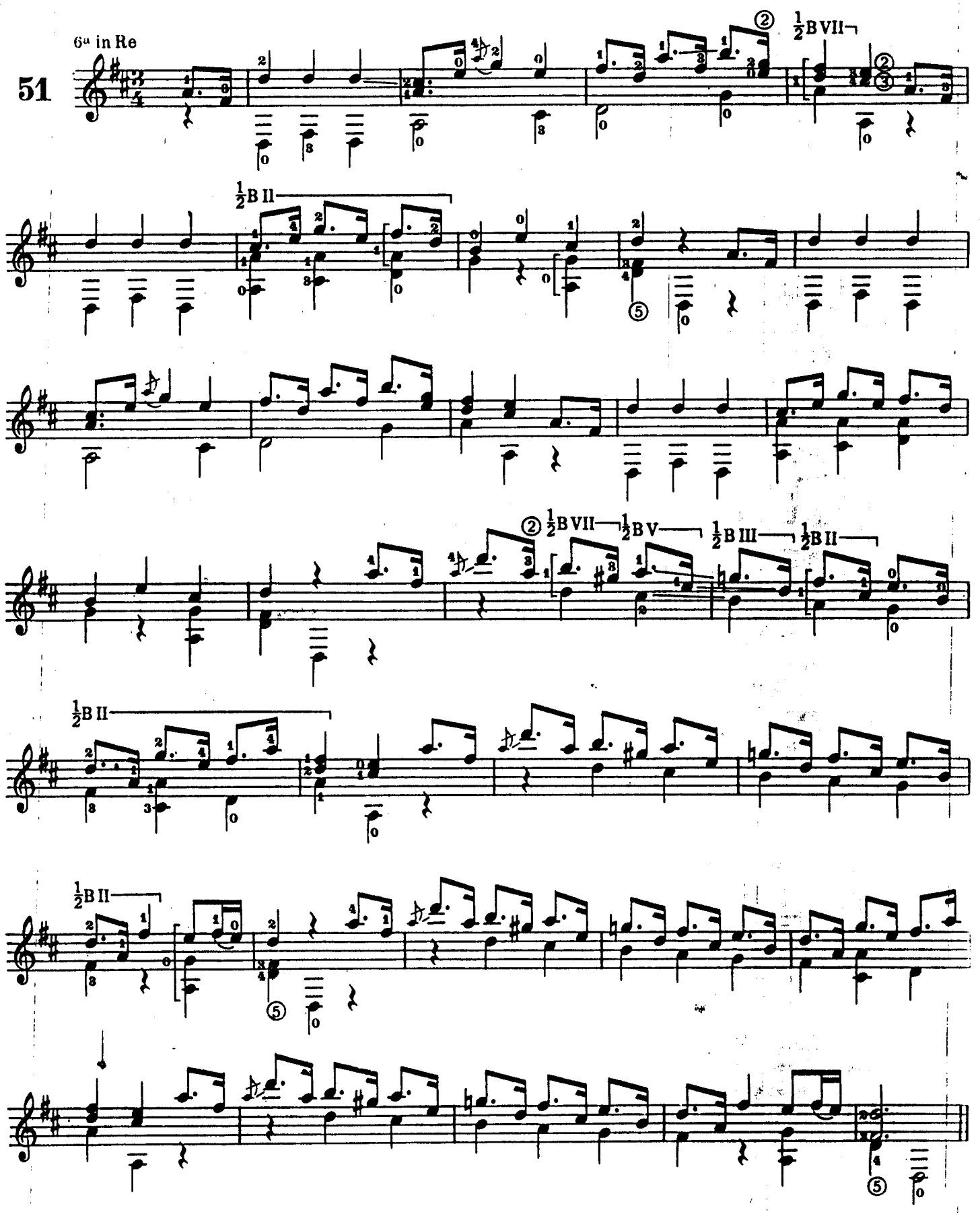
MINUETTO DEL BOVE




BVII
1.
2.
FINE
½BIV
½BVI
BVII
½BIV
½BVI
BVII
1.
2.
½BIX
½BIV
½BVI
BVII
1.
2.
D.C.
al Fine

F. J. Haydn

MINUETTO



АНДАНТЕ

И. ГАЙДН—Ф. ТАРРЕГА

Не спеша

p

C II

C III

C V

C III

C I

C I

C I

C V

C III

C VIII

C VII

C V

C III

C I

C II

C II

rit.

mp

C V

C V

C VII

C II

1.

2.

tr

ur...

C II

C III

C V

C III

C I

C I

C V

C III

C I

C VIII

C VII

V

C III

C I

rit.

МЕНУЭТ

И. ГАЙДН
(1732-1809)
Аранжировка А. Сеговии

Allegretto [Оживлённо]

f *p* *f* *p* *pizzicato* *p* *f* *p*

IV VII VII V VII

f

p

III VII V VII

f

p

III VII V

mf

VII ★)Фл. 12 III

VII VII

f

Конец

★) Фл. исполняется одной правой рукой.

Трио

p

pizz.

pizz.

mf

f

cresc.

mf

p

f

p
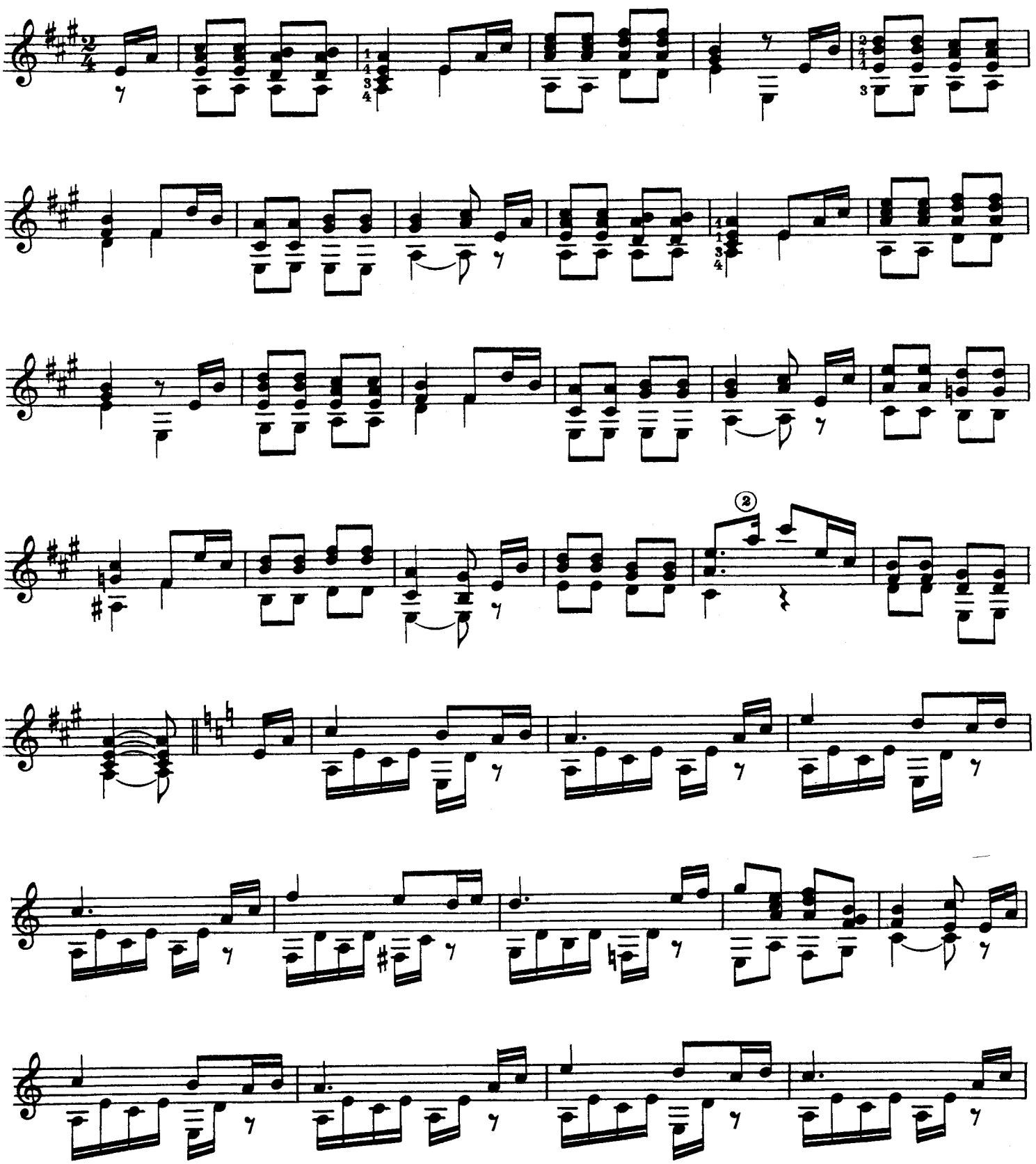
pp

Играть с начала до слова „Конец“

Andante
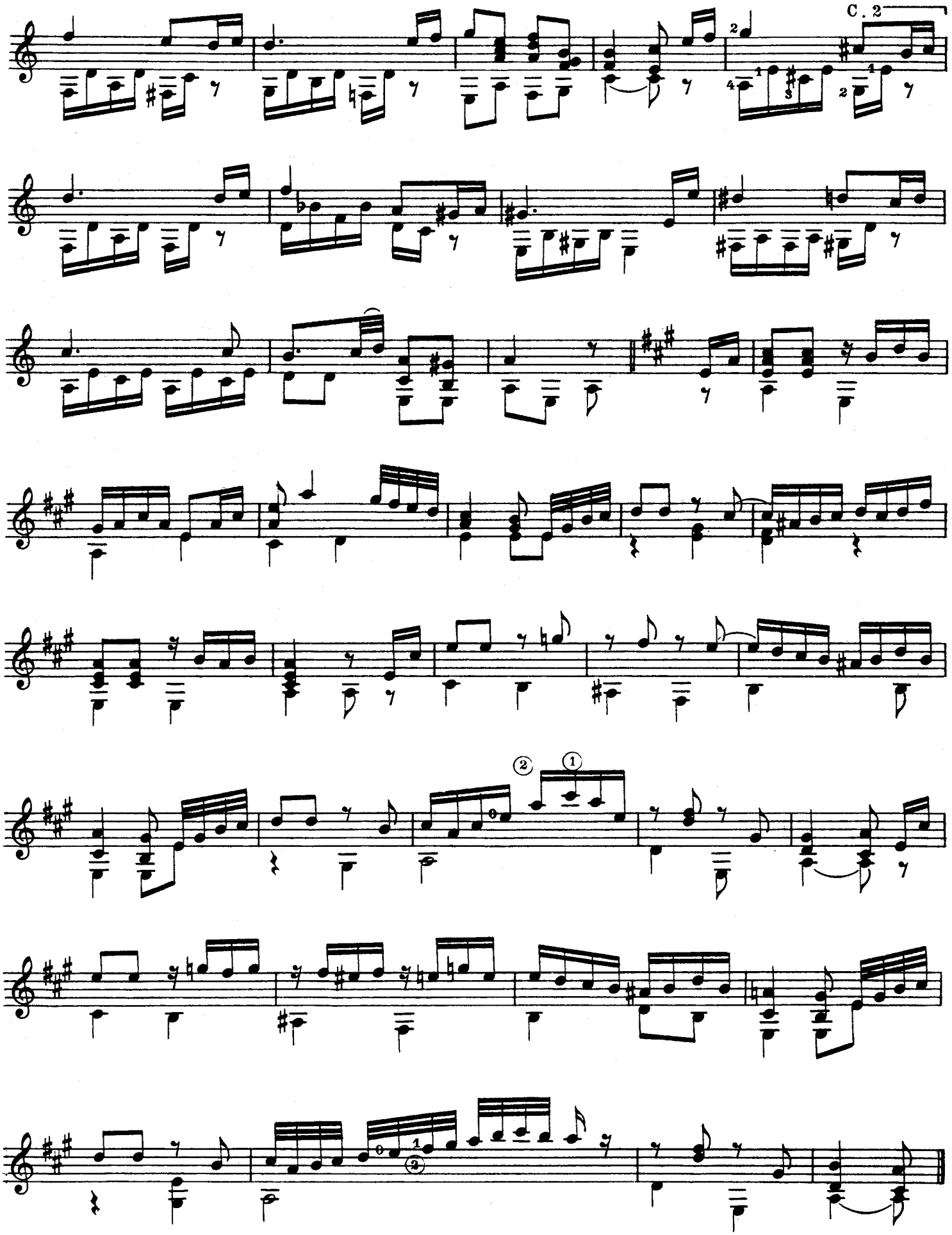
Arranged and edited
by Siegfried Behrend

Joseph Haydn
(1732-1809)
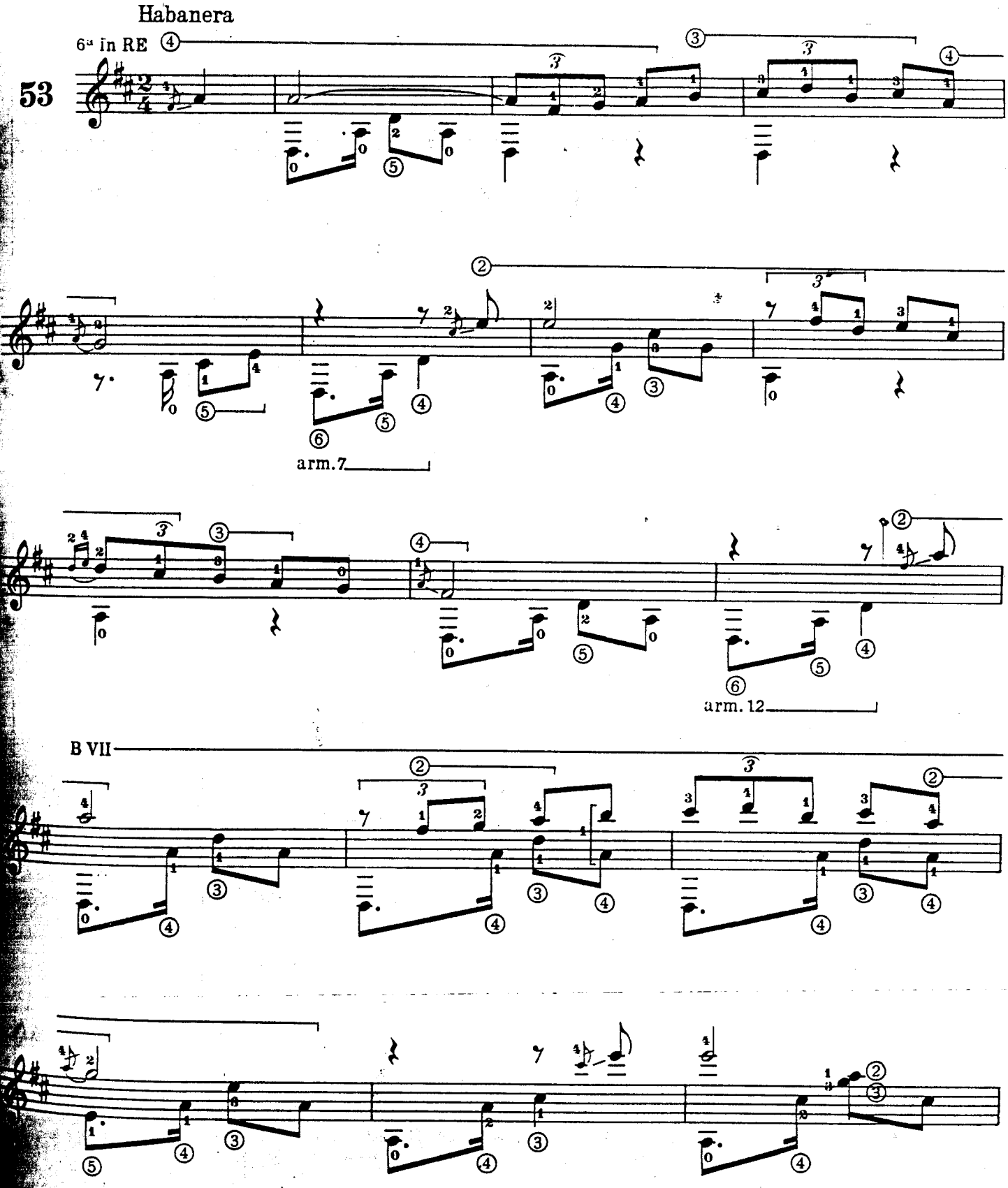


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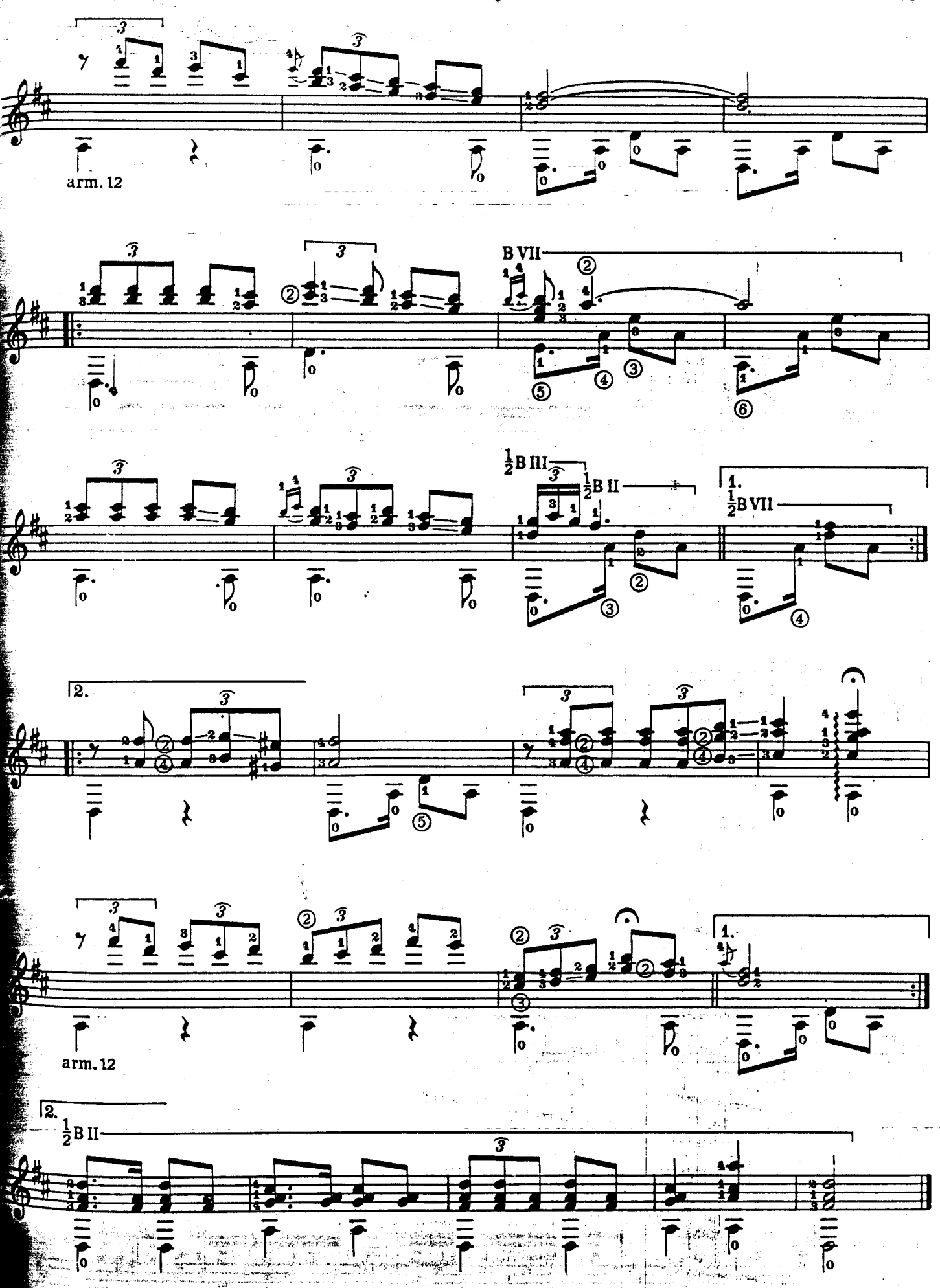
AMP-7223


C. 2

S. de Iradier

LA PALOMA




arm. 12
B VII
½B III
½B II
1.
½B VII
2.
arm. 12
1.
2.
½B II

SCOTT JOPLIN

A BREEZE FROM ALABAMA
PEACHERINE RAG

Arrangement for guitar
by
Eythor Thorlaksson

The Guitar School - Iceland
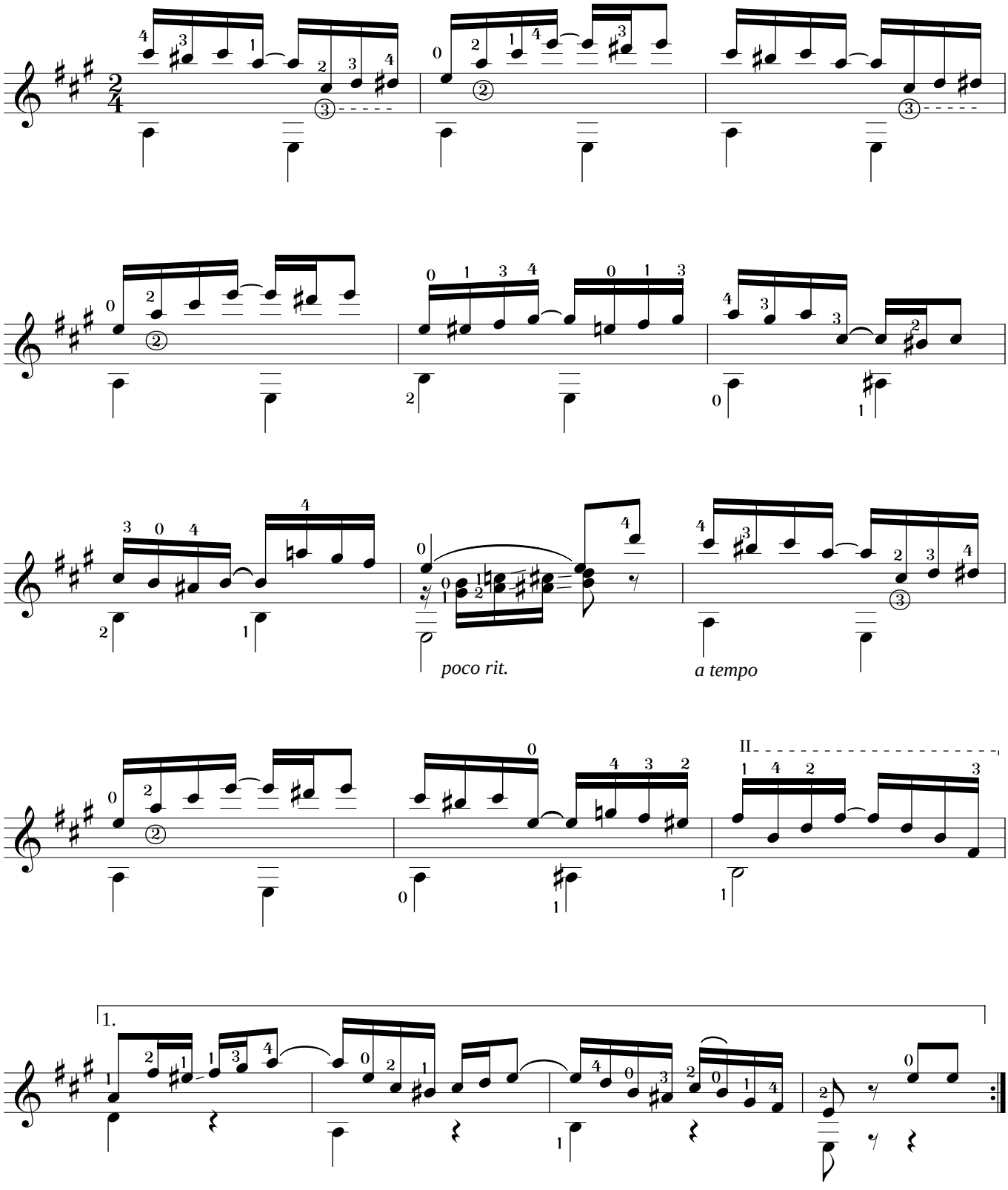
www.eythorsson.com.

A BREEZE FROM ALABAMA
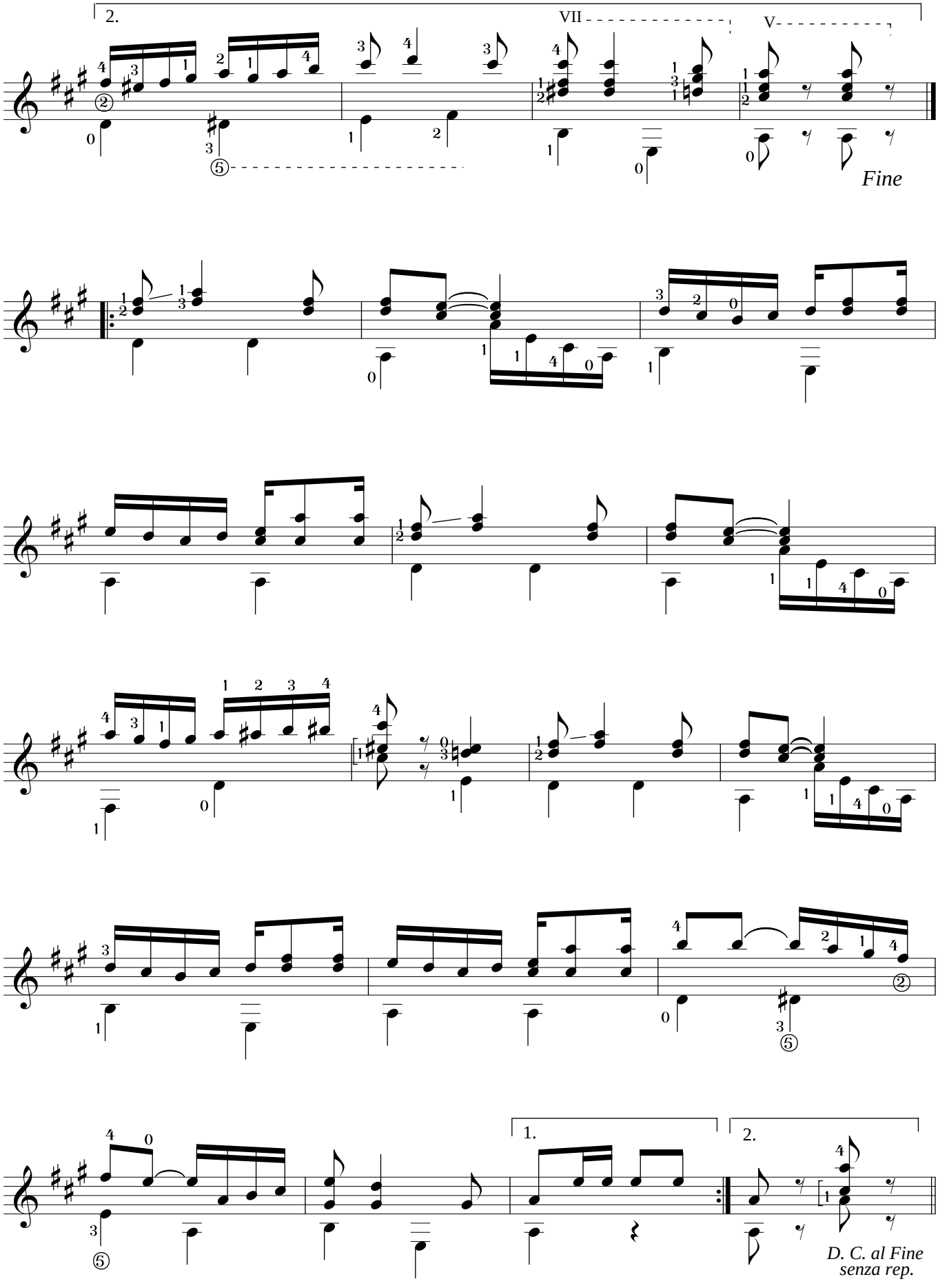
Arr. Eythor Thorlaksson

Scott Joplin

Ragtime



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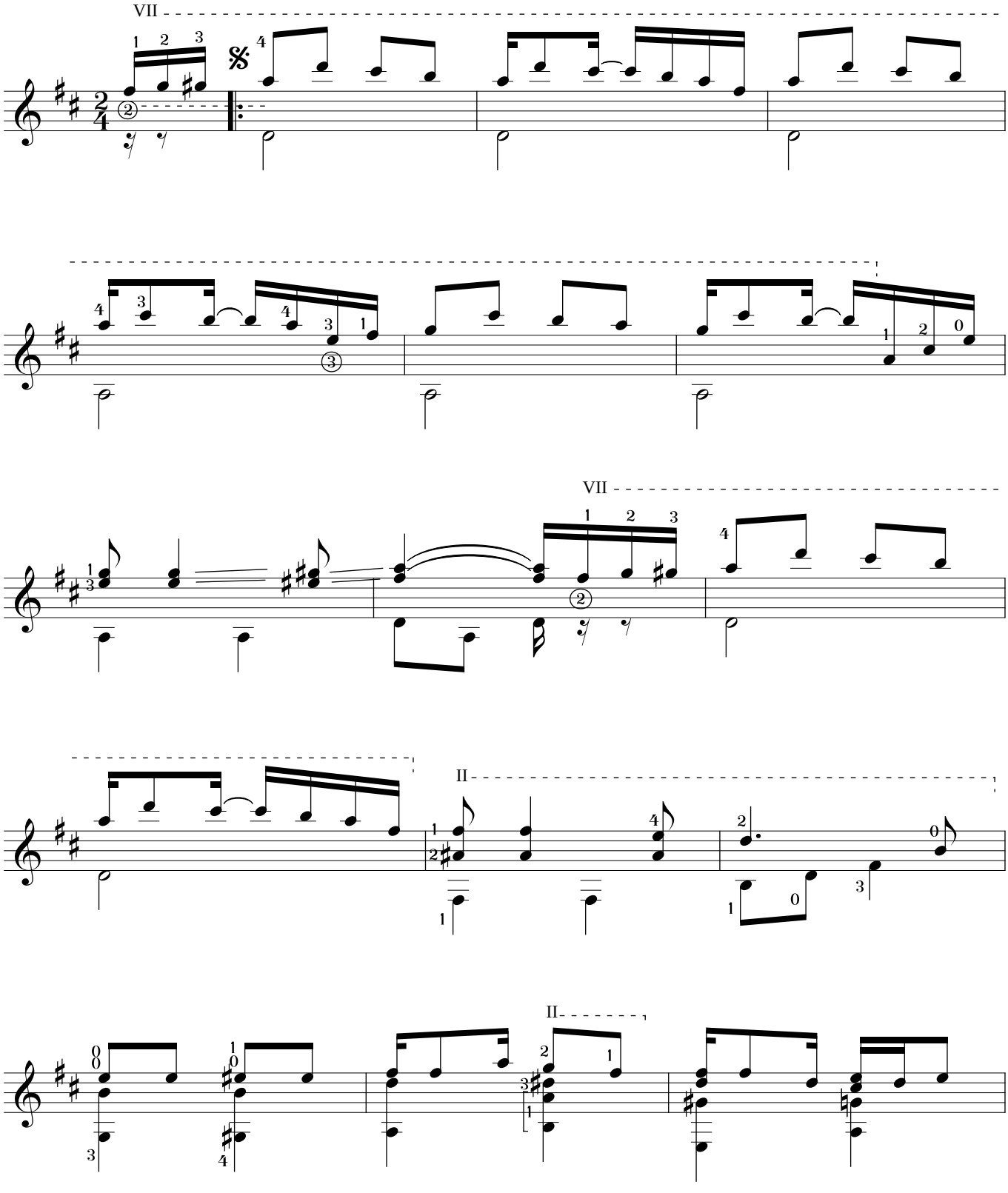

2.
VII
V
Fine
1.
2.
D. C. al Fine
senza rep.
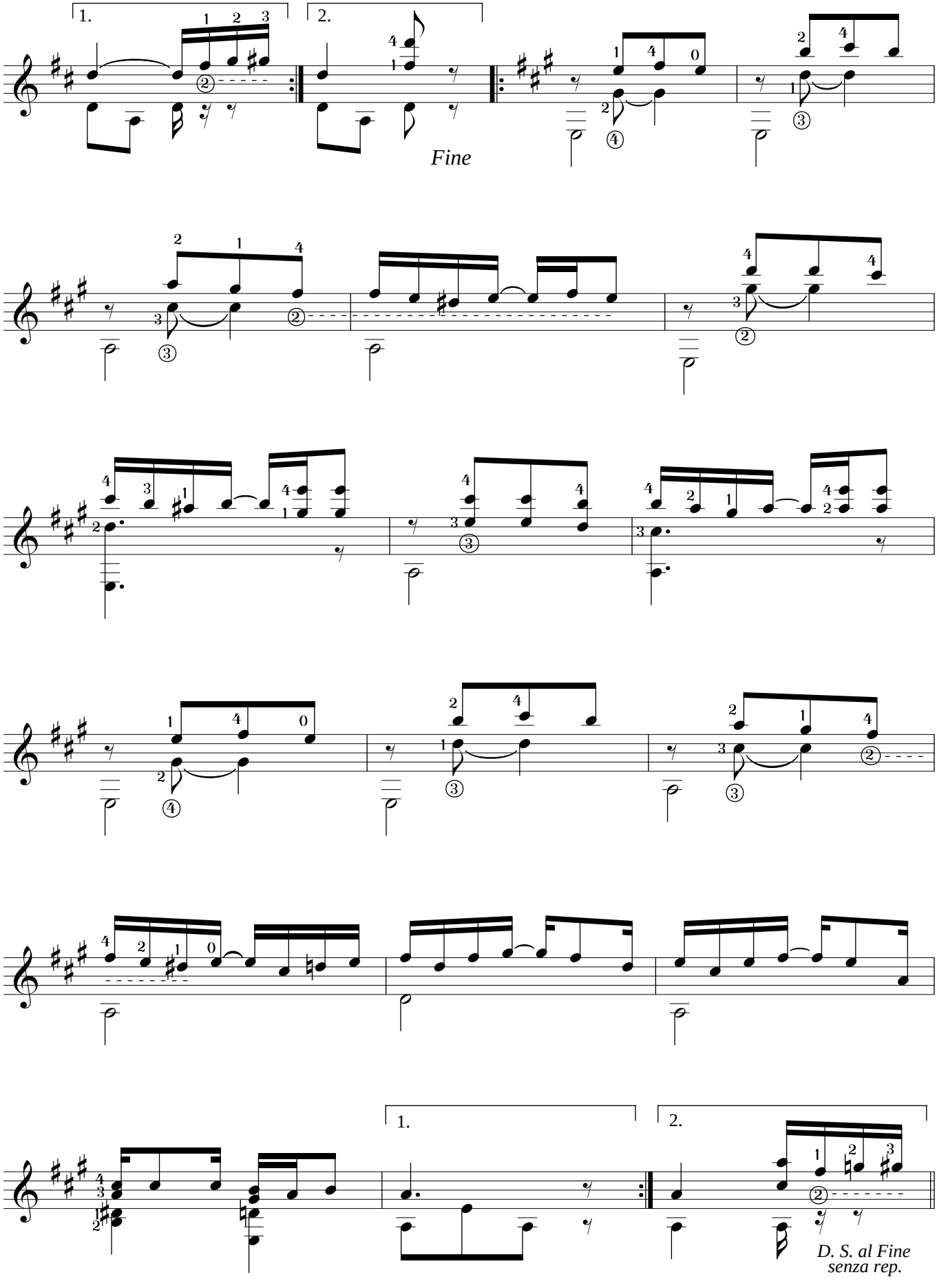
PEACHERINE RAG

Arr. Eythor Thorlaksson

Scott Joplin

Ragtime
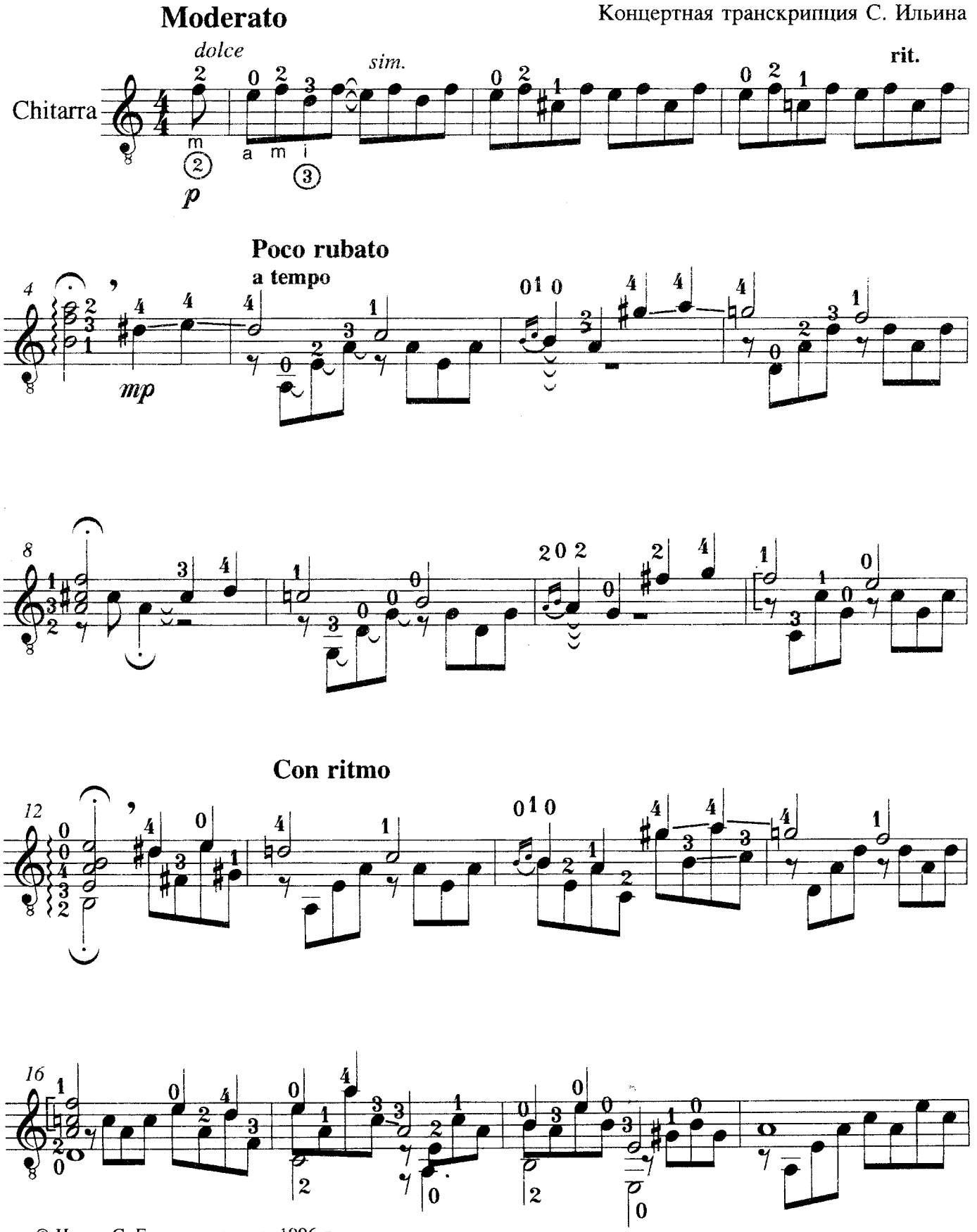



1.
2.
Fine
1.
2.
D. S. al Fine
senza rep.

МЕЛОДИЯ

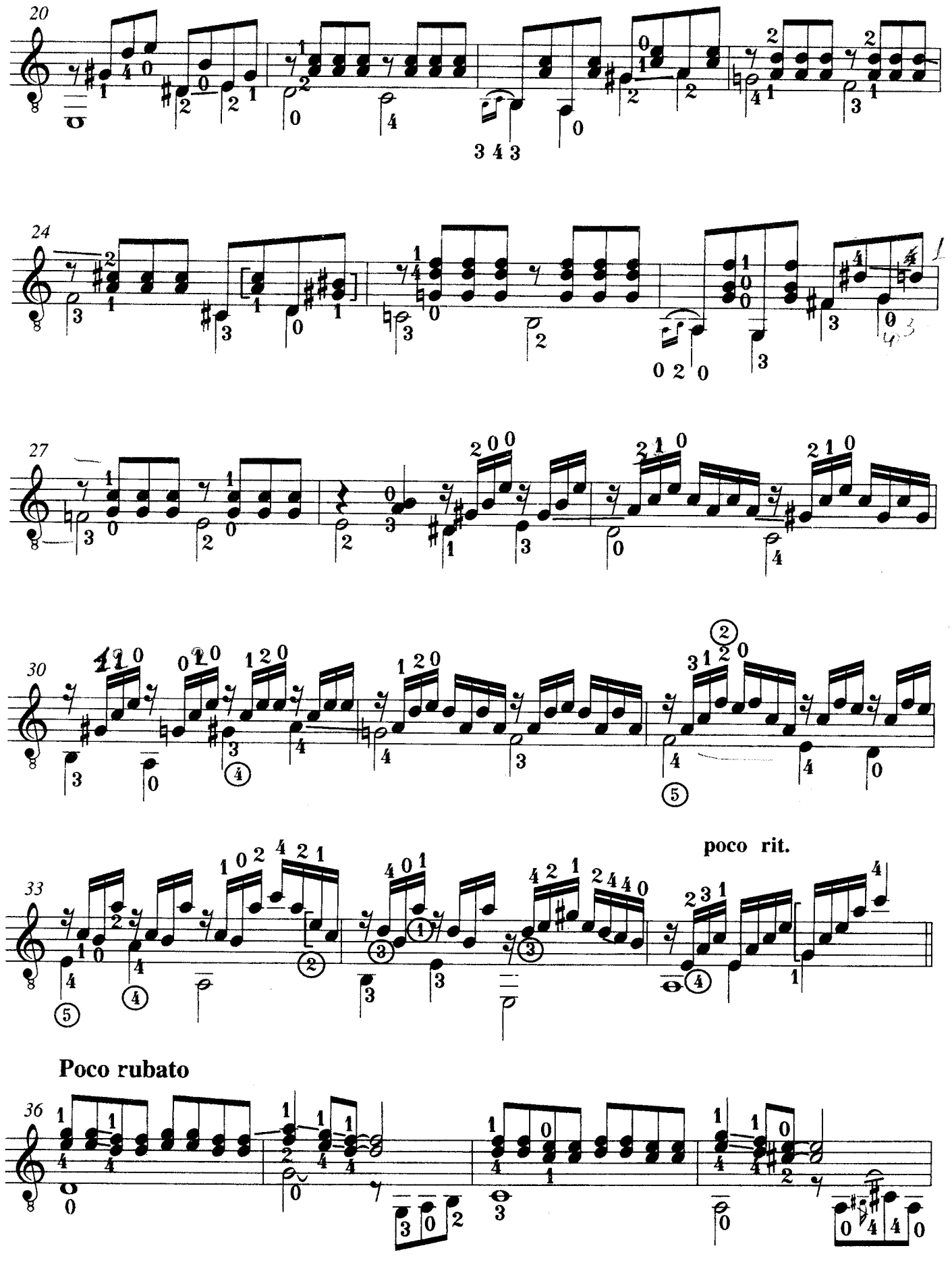
из кинофильма "Шербурские зонтики"

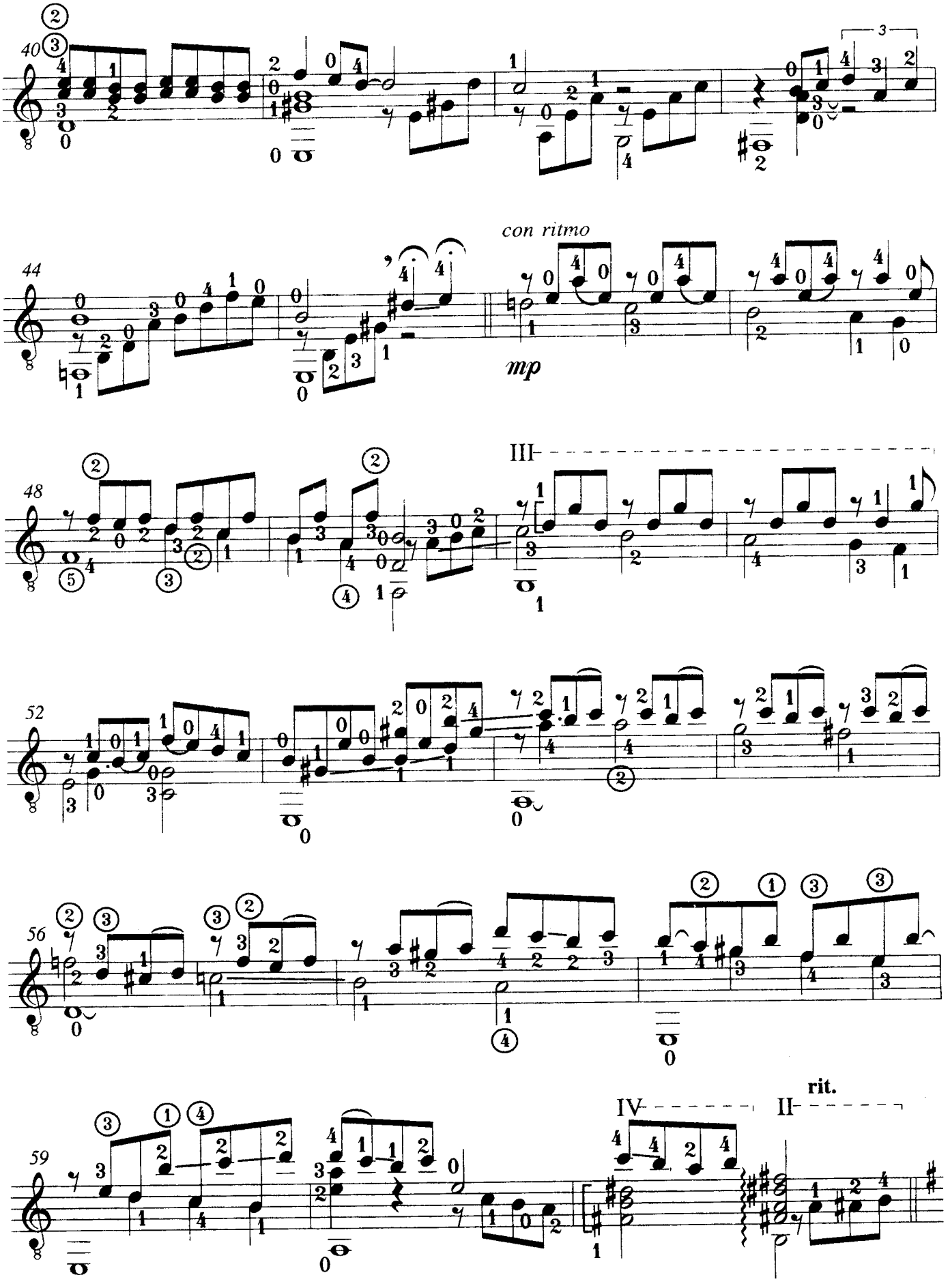
М. ЛЕГРАН

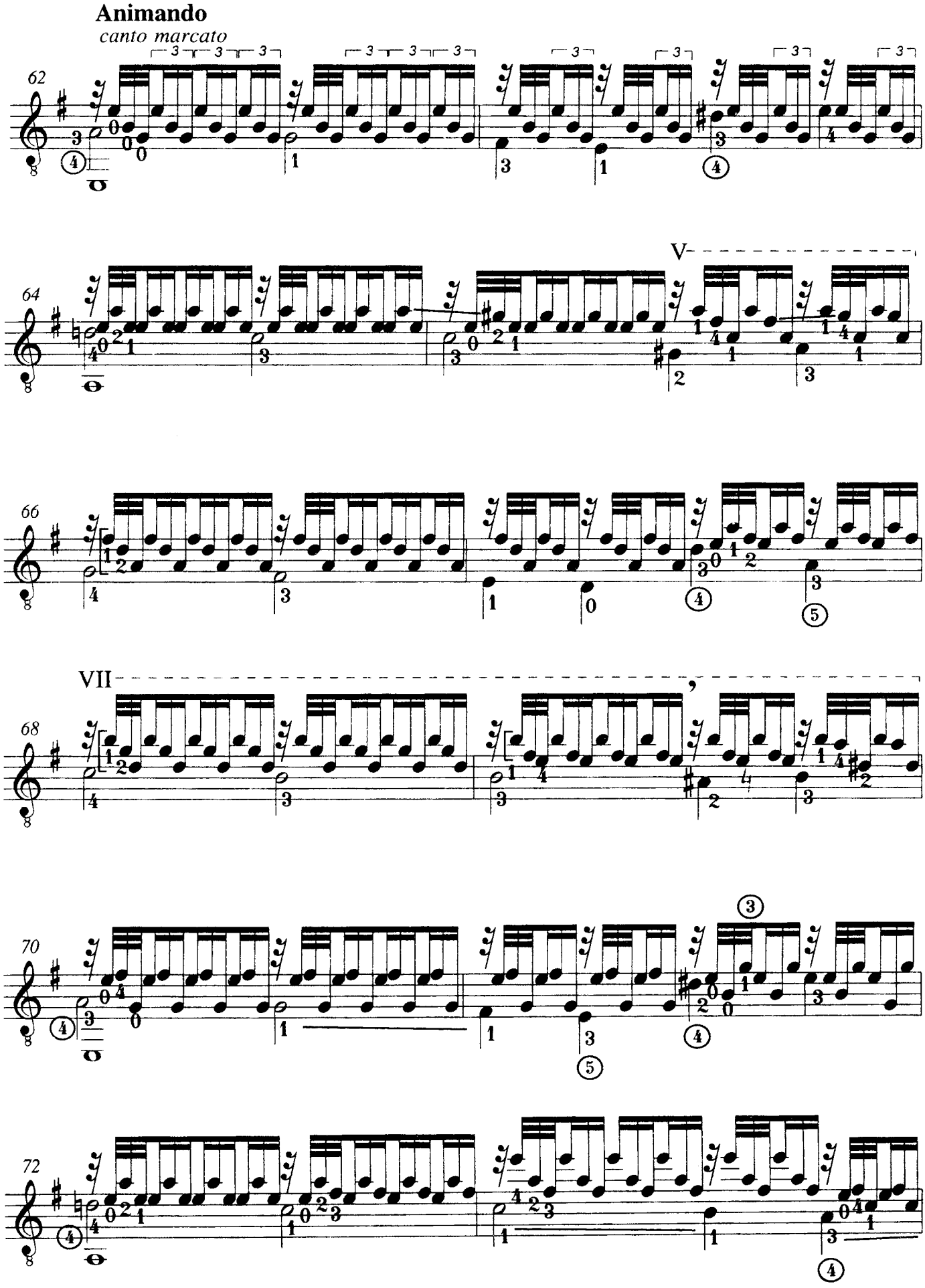
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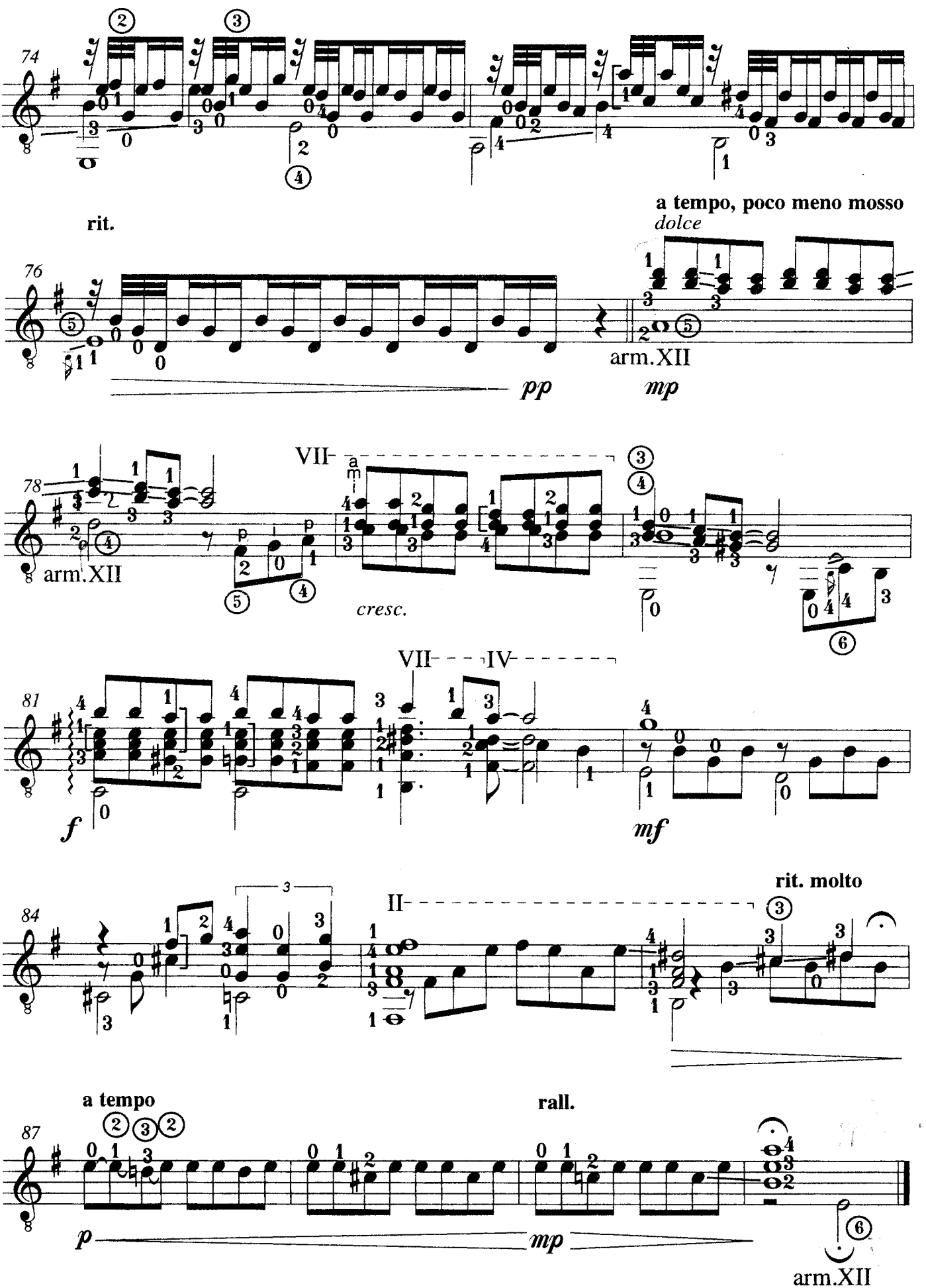


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20
24
27
30
33
poco rit.
Poco rubato
36


40
3
44
con ritmo
mp
48
III
52
56
59
IV
II
rit.


Animando
canto marcato
62
64
V
66
VII
68
70
72


74
rit.
a tempo, poco meno mosso
dolce
76
pp
mp
arm.XII
78
arm.XII
VII
cresc.
81
VII
IV
f
mf
84
II
rit. molto
a tempo
rall.
87
p
mp
arm.XII

Caprice

(Op. 3, Nº 18)

Pietro Locatelli
(1695-1764)

Fuga

pont. *tasto* *pont.* *tasto*

f *p* *f* *p*

f *p* *f* *p*

f *p*

②

3 1

2 2 4 0 2

⑤

⑥ ⑥

IV

②

a i p i

4 2

a)

b)

VII

V

Adagio

c)

(arp. ad lib.)
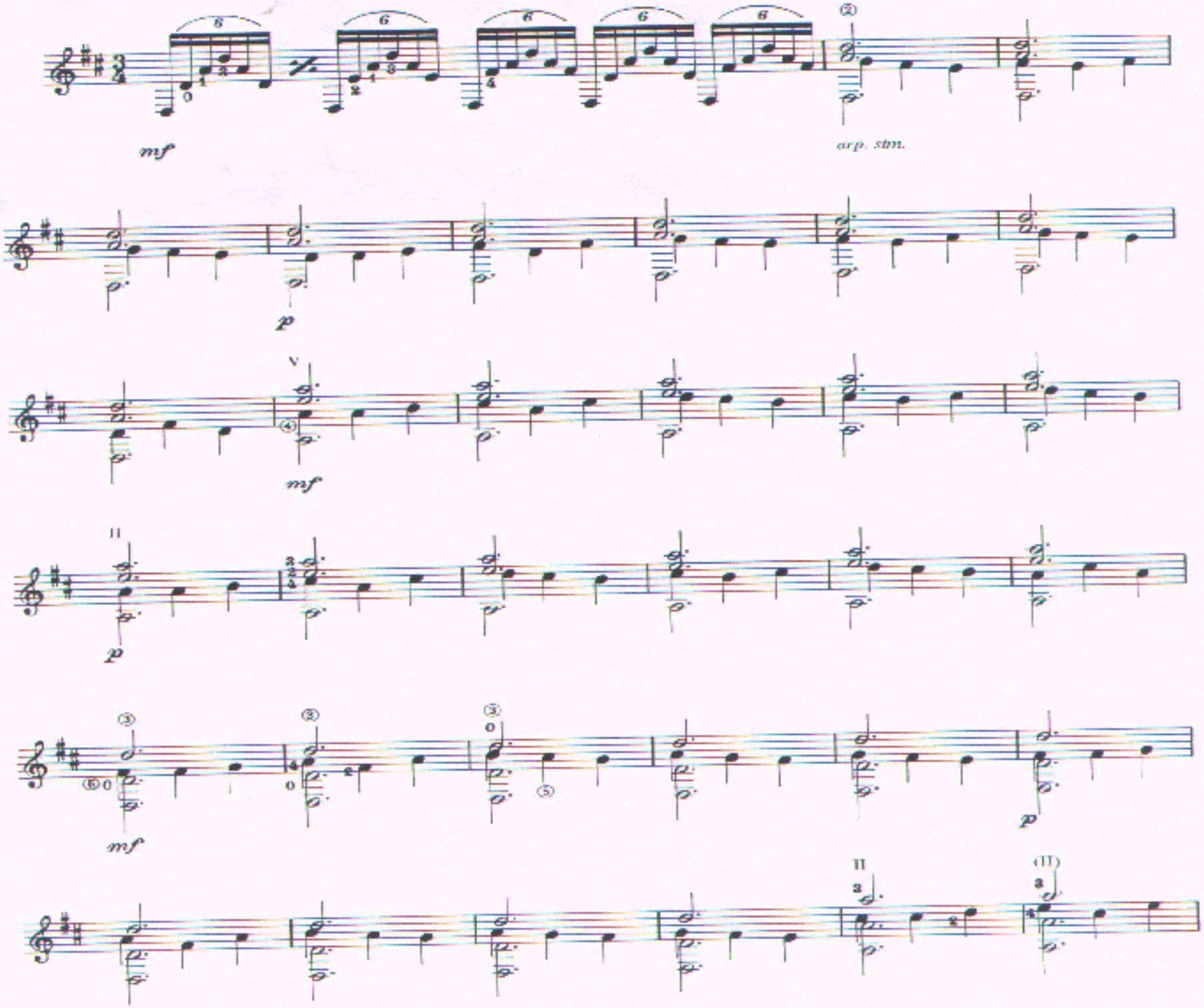
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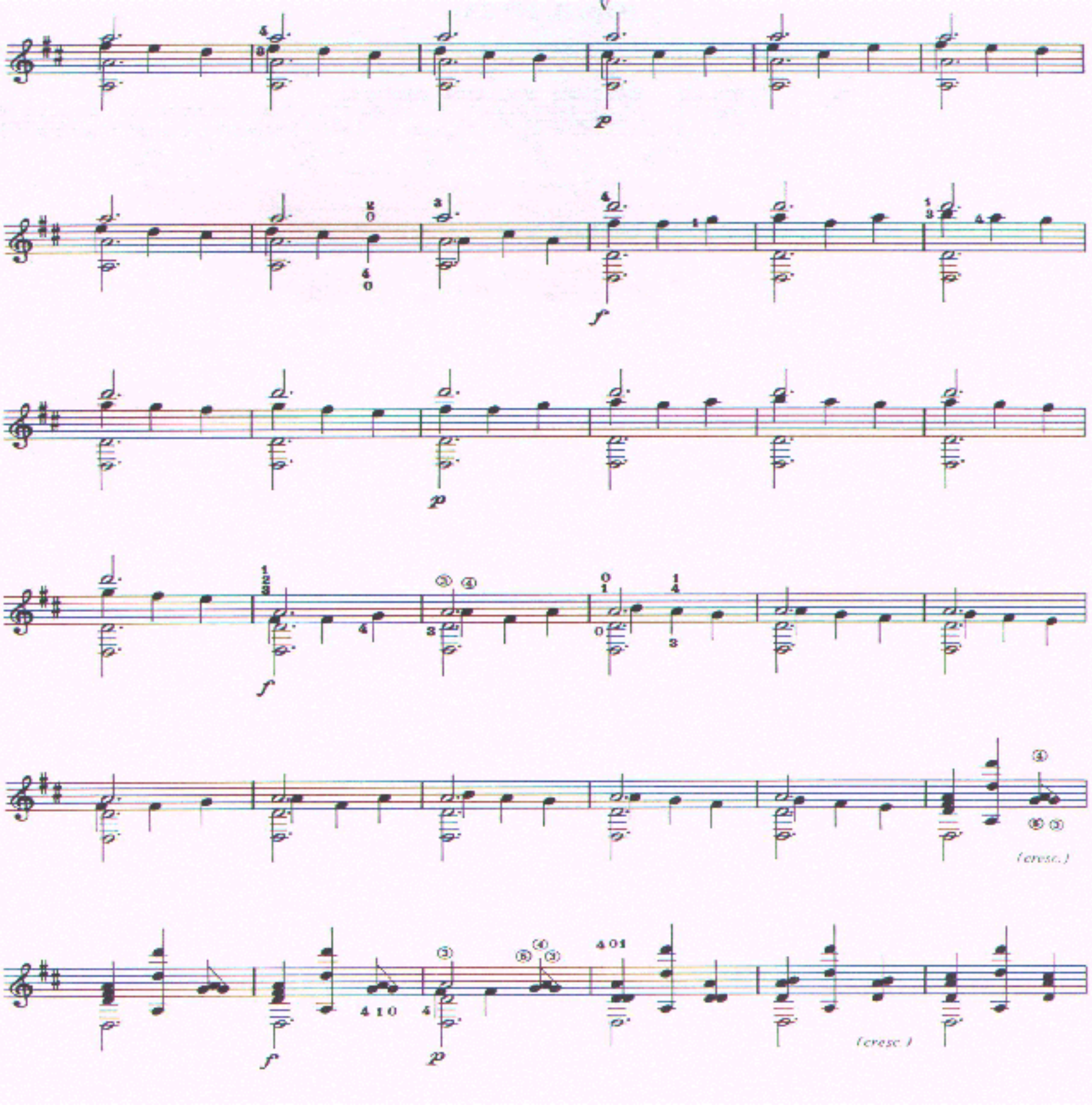
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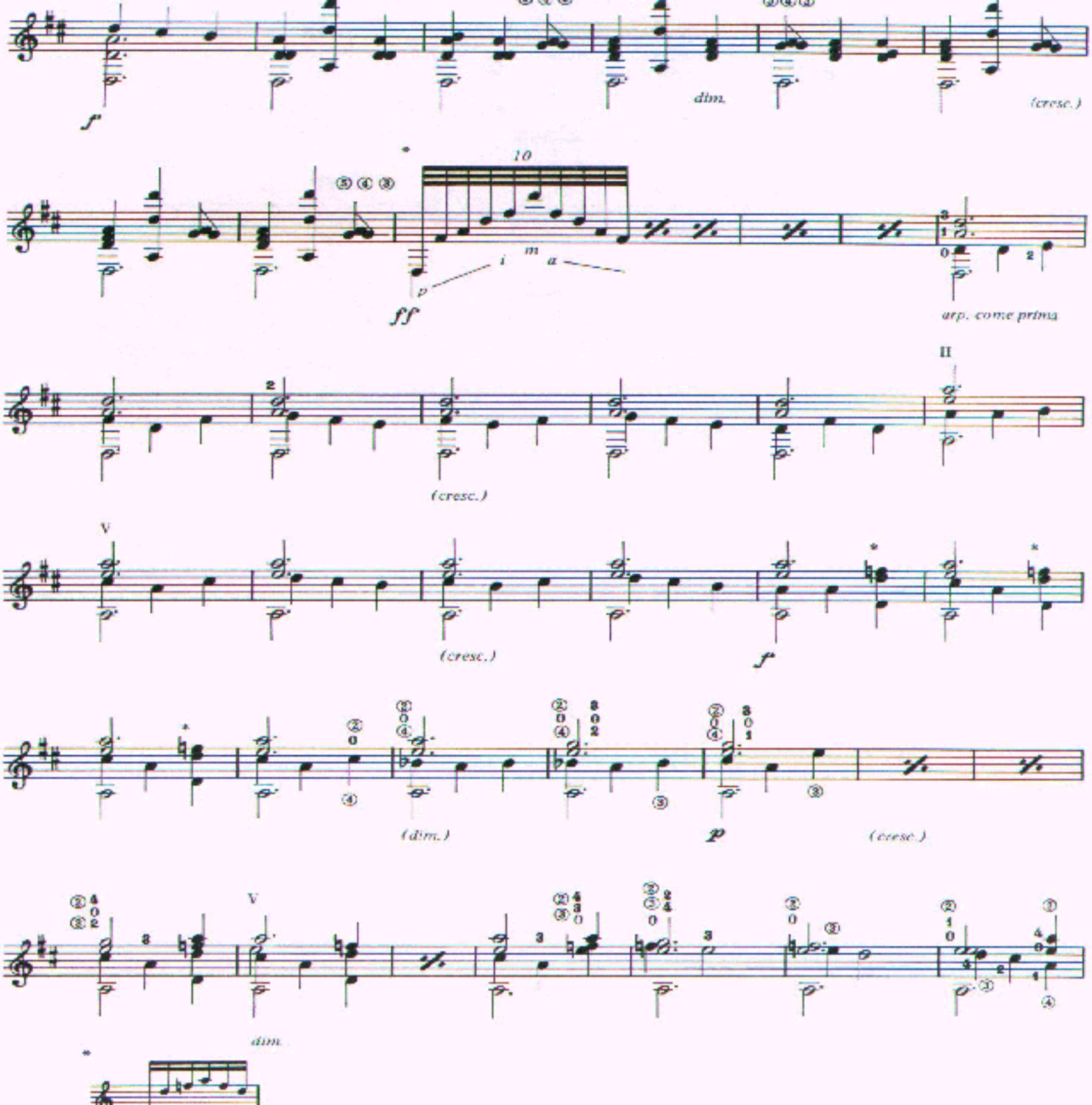
Caprice
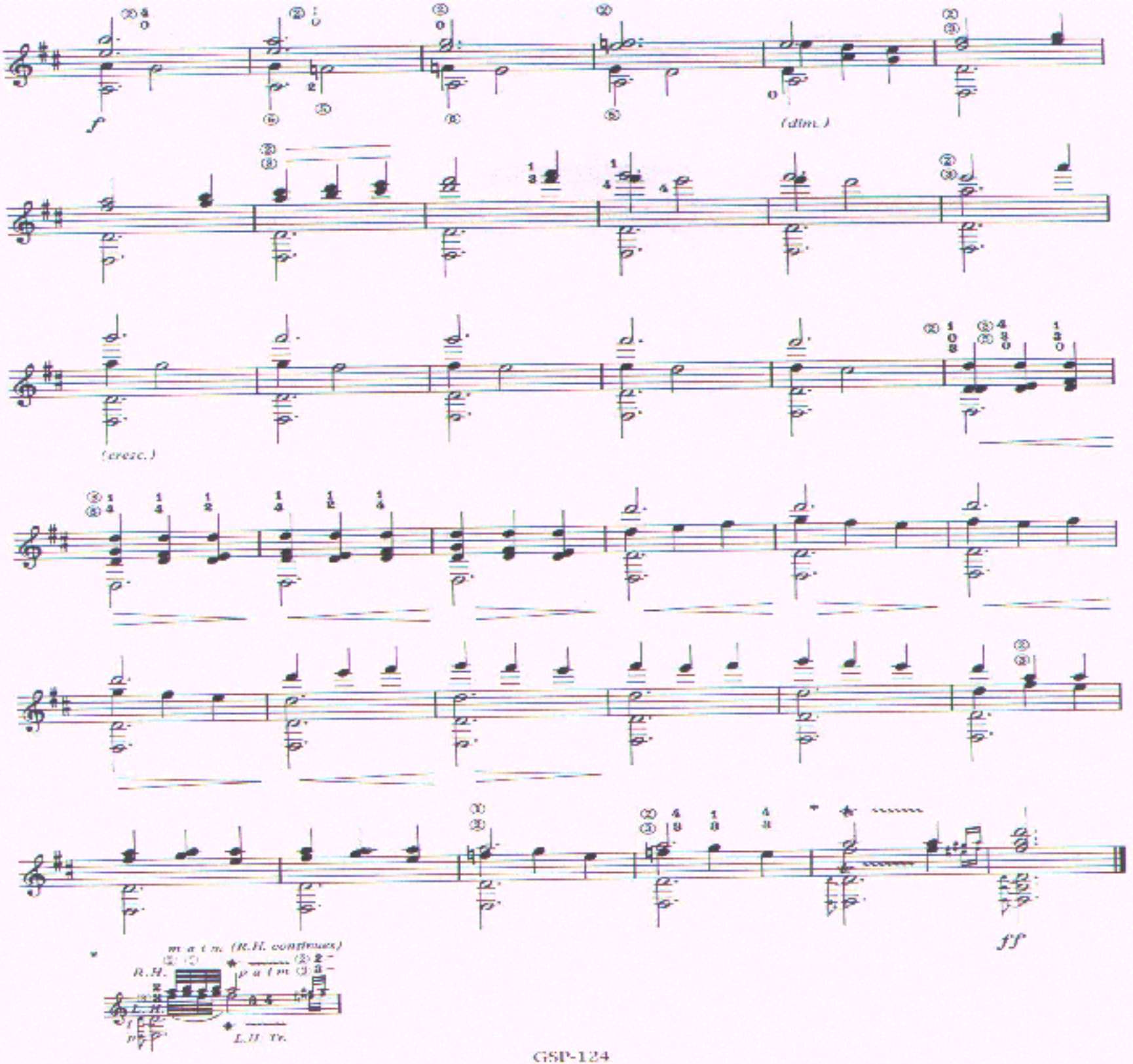
(Op. 3, Nº 23)

Pietro Locatelli
(1695-1764)
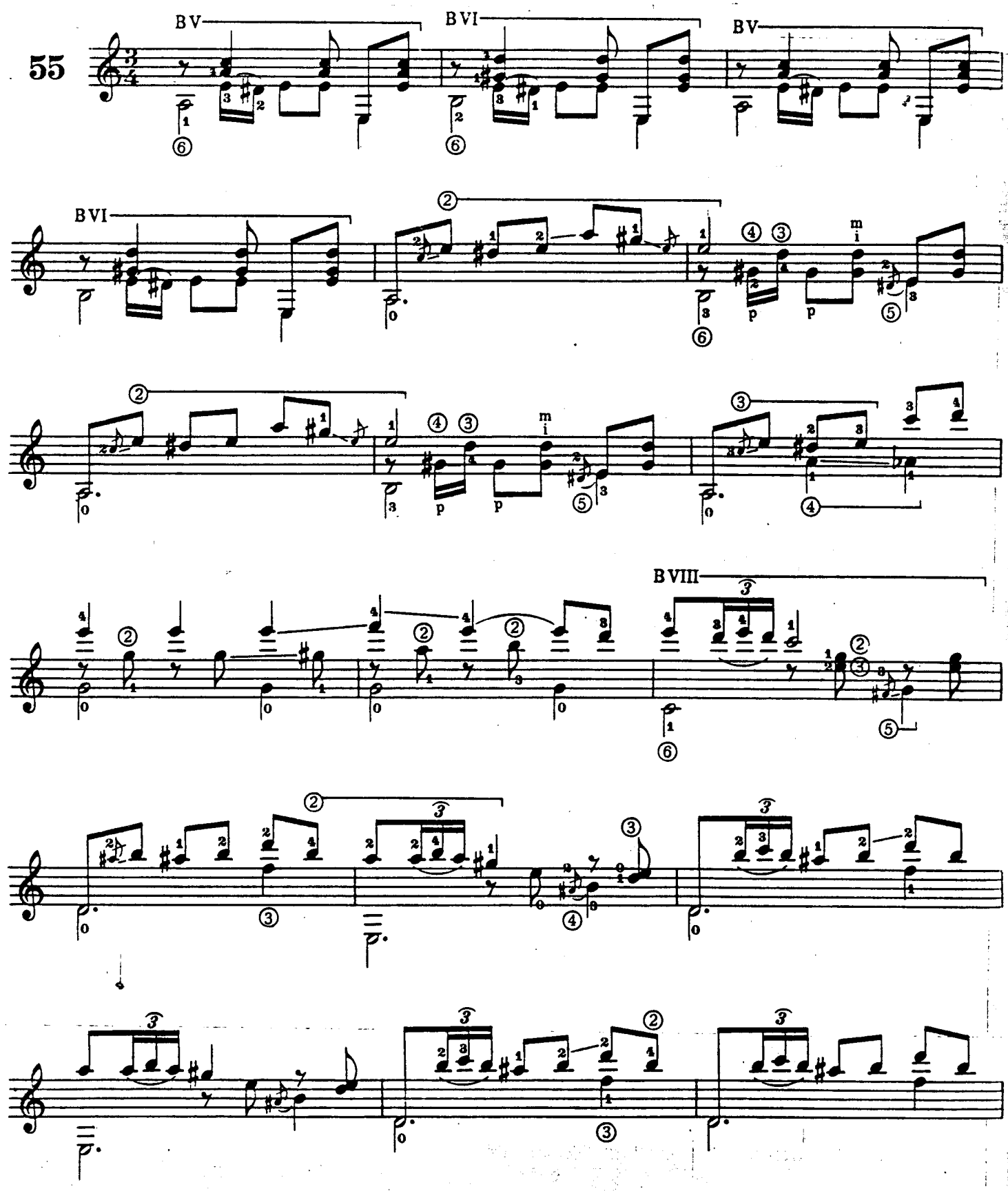



p
f
p
f
p
(cresc.)
f
p
(cresc.)
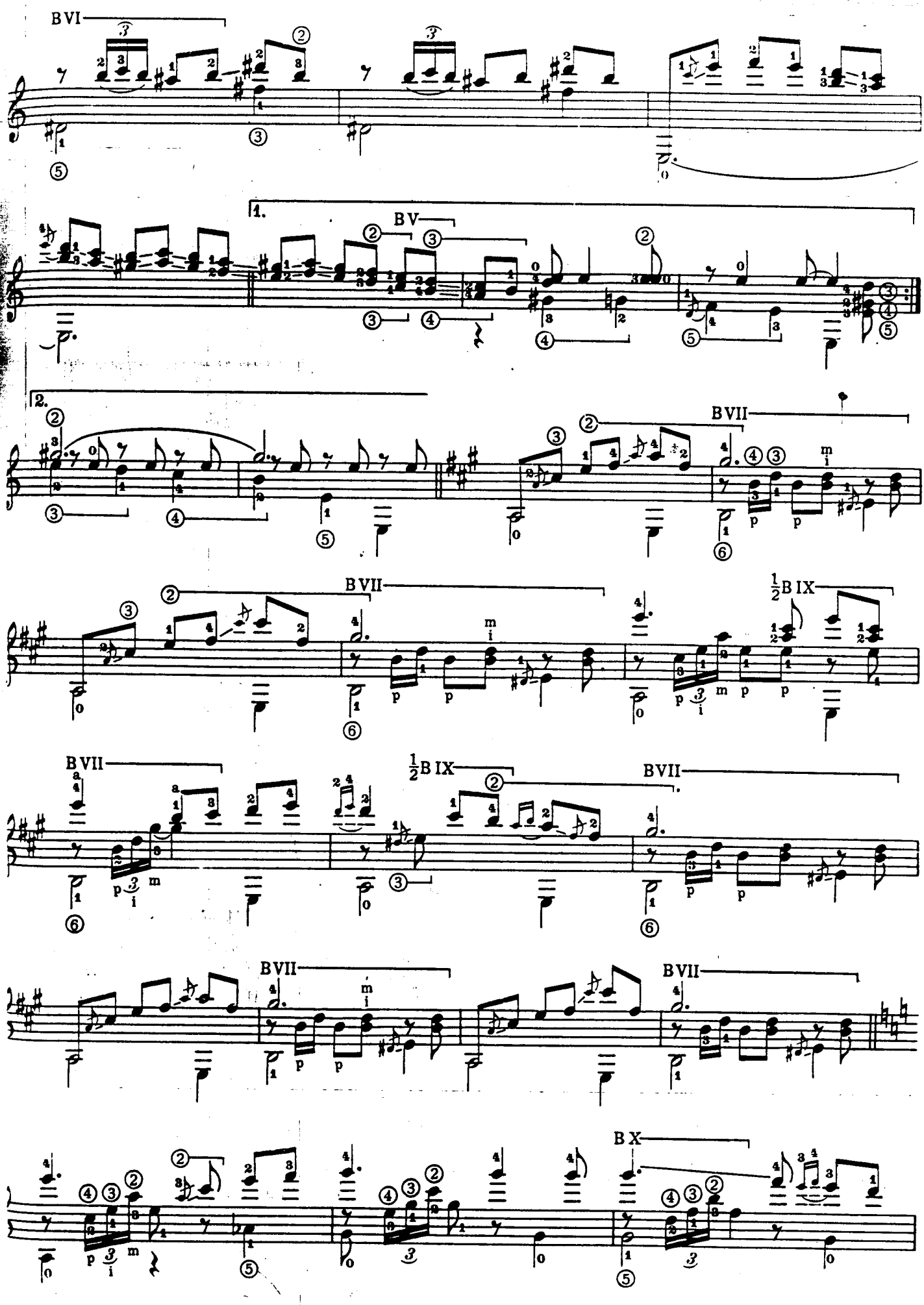

dim.
(cresc.)
10
i
m
a
ff
arp. come prima
(cresc.)
(cresc.)
f
(dim.)
p
(cresc.)
dim.
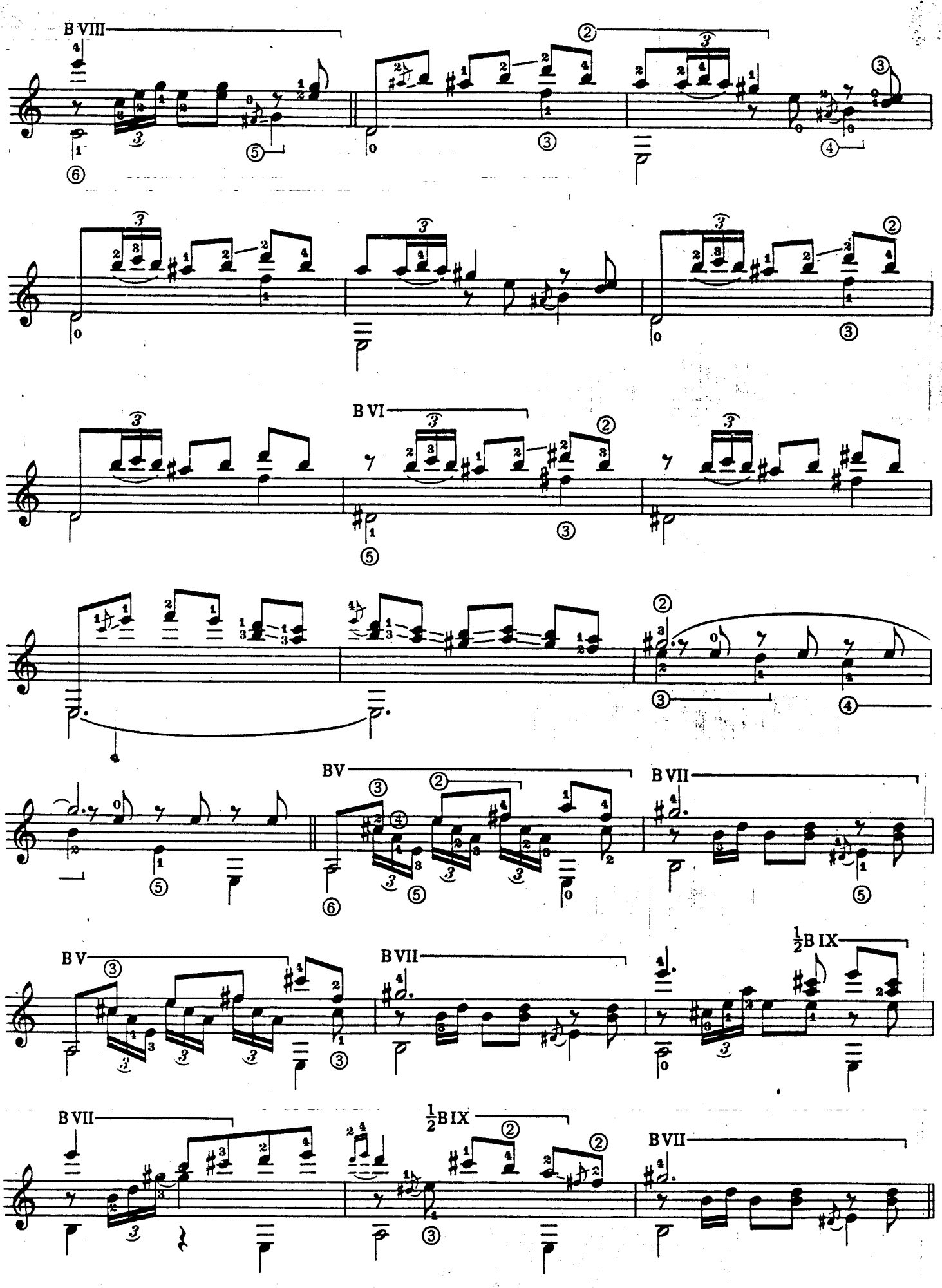

f
(dim.)
(cresc.)
ff
m a l m. (R.H. continues)
R.H.
L.H.
p
m a l m.
L.H. Tr.
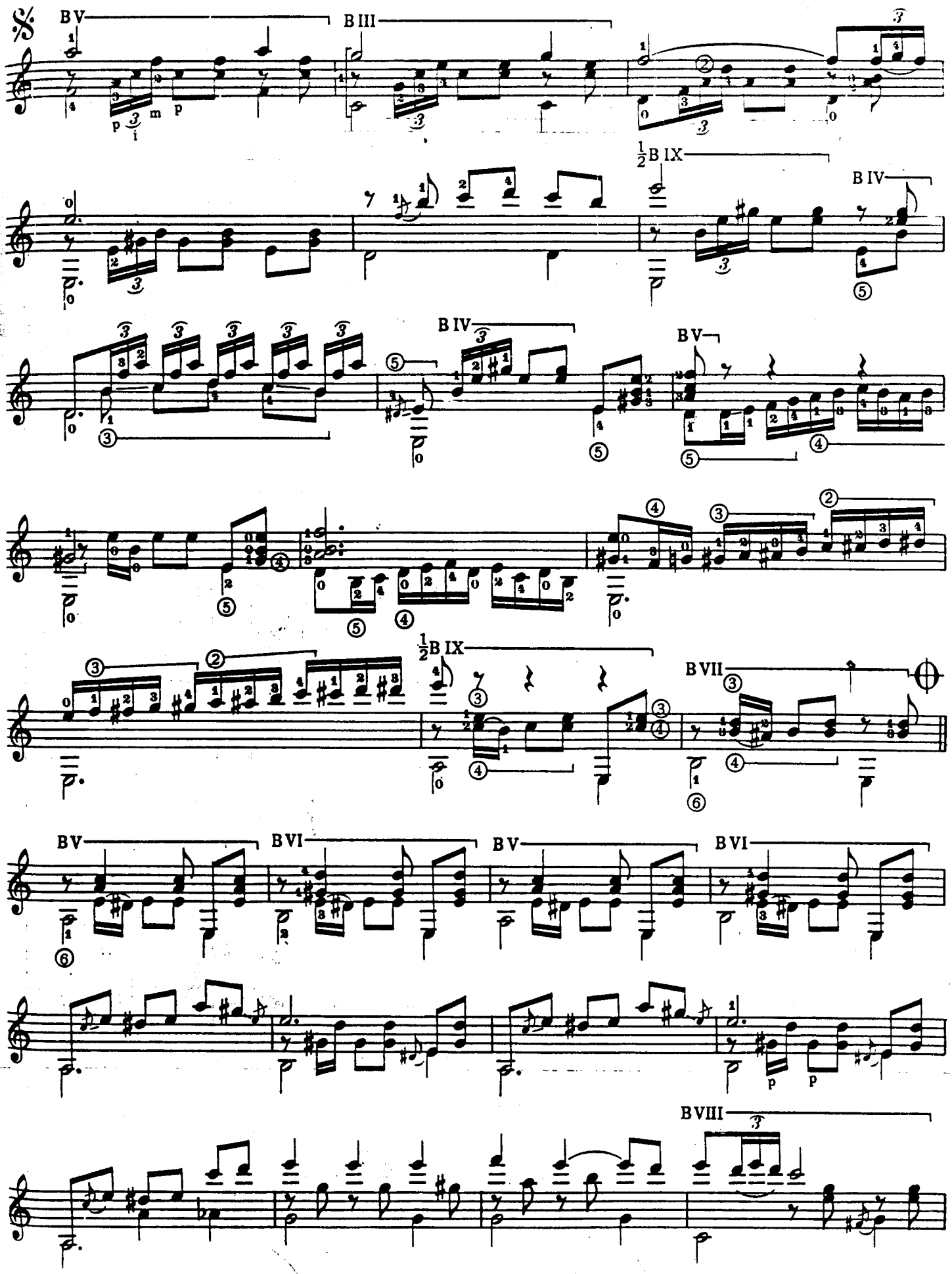
J. Malats
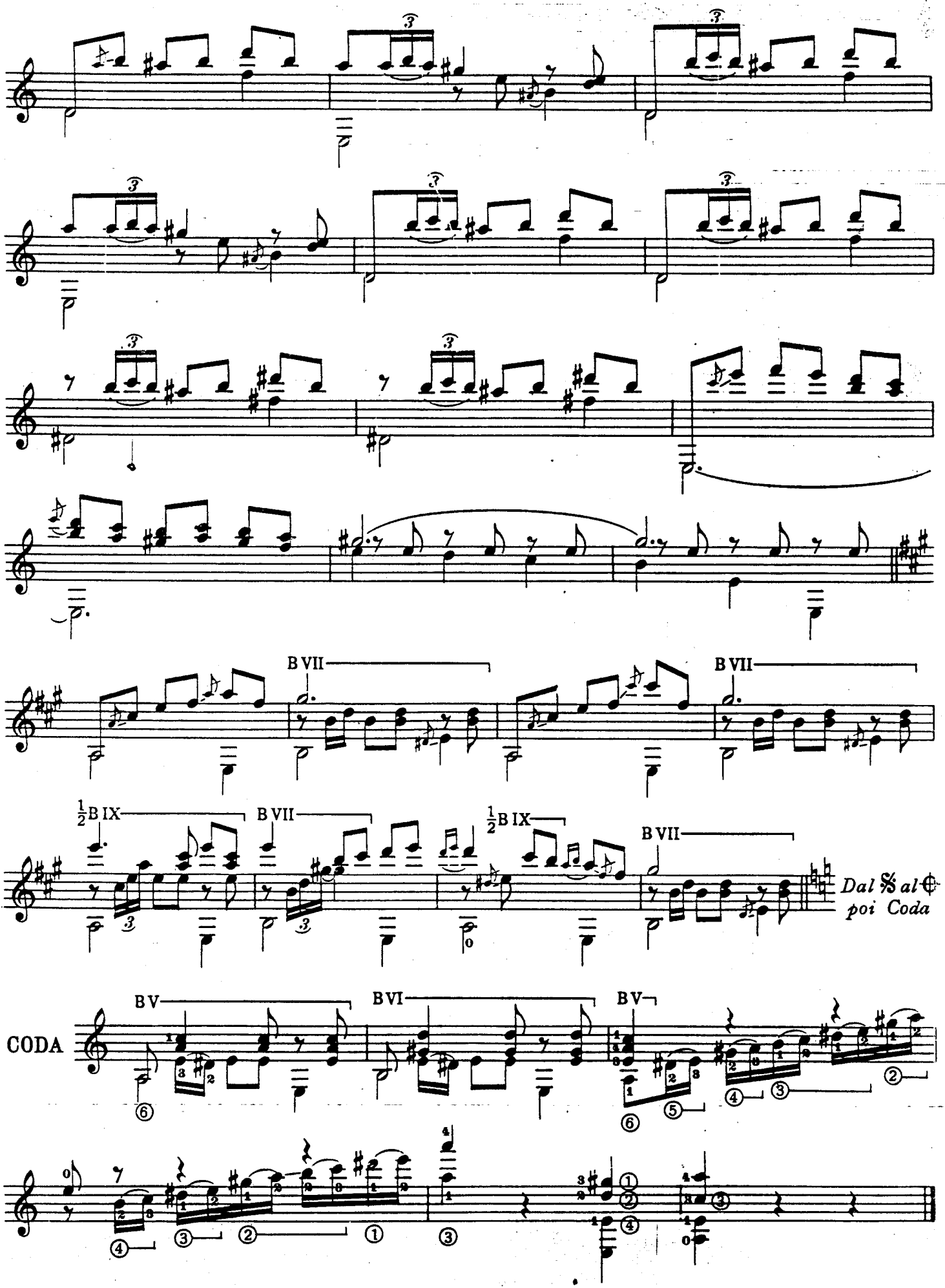
SERENATA ESPAÑOLA




BVI
1.
BV
2.
BVII
½BIX
BX


B VIII
B VI
B V
B VII
½B IX


BV
BIII
½BIX
BIV
BIV
BV
½BIX
BVII
BV
BVI
BV
BVI
BVIII


B VII
B VII
½B IX
B VII
½B IX
B VII
Dal 𝄋 al ⊕
poi Coda
CODA
B V
B VI
B V

J. MALATS

SERENATA ESPAÑOLA

Revised and fingered
by
Eythor Thorlaksson

The Guitar School - Iceland

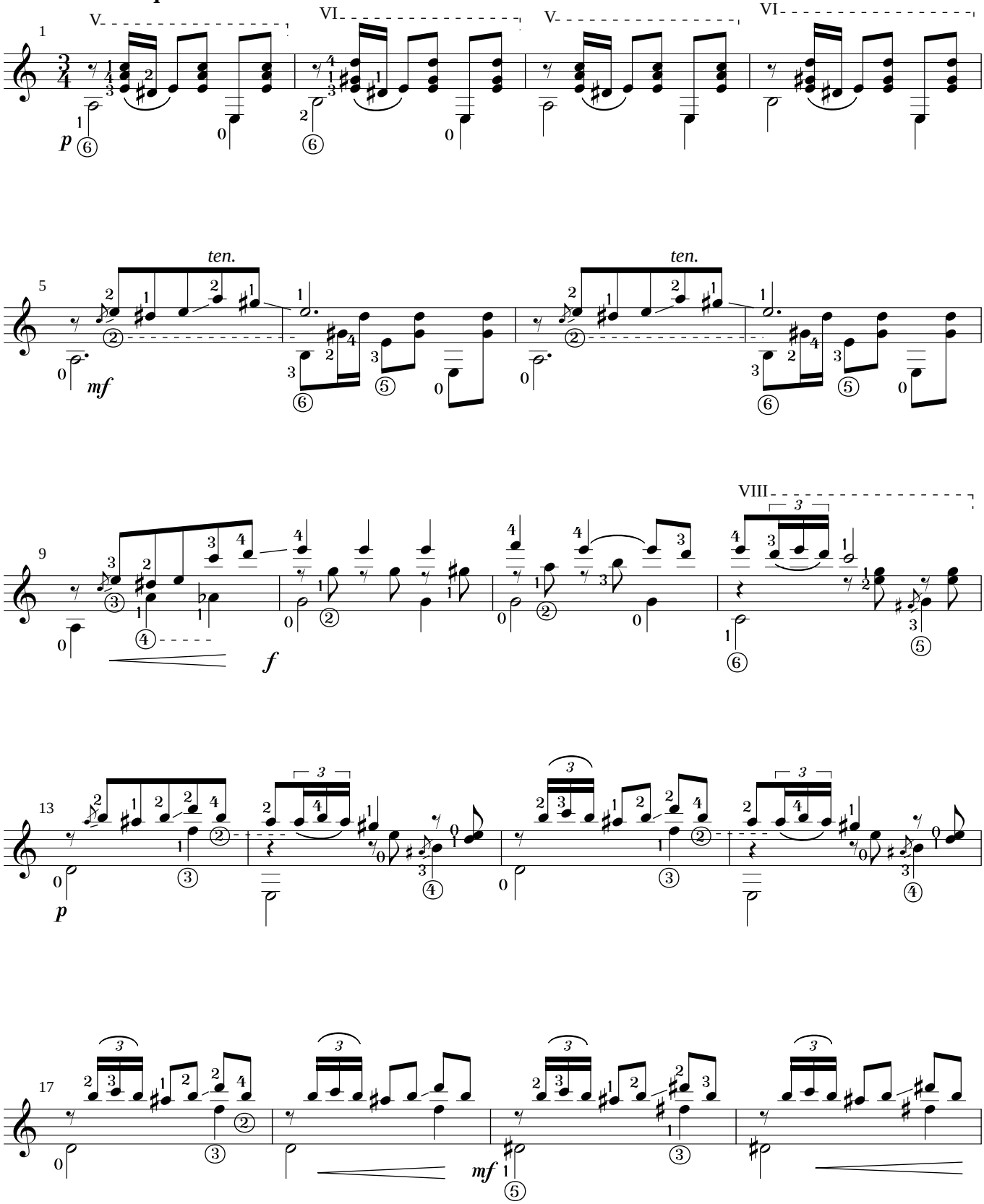
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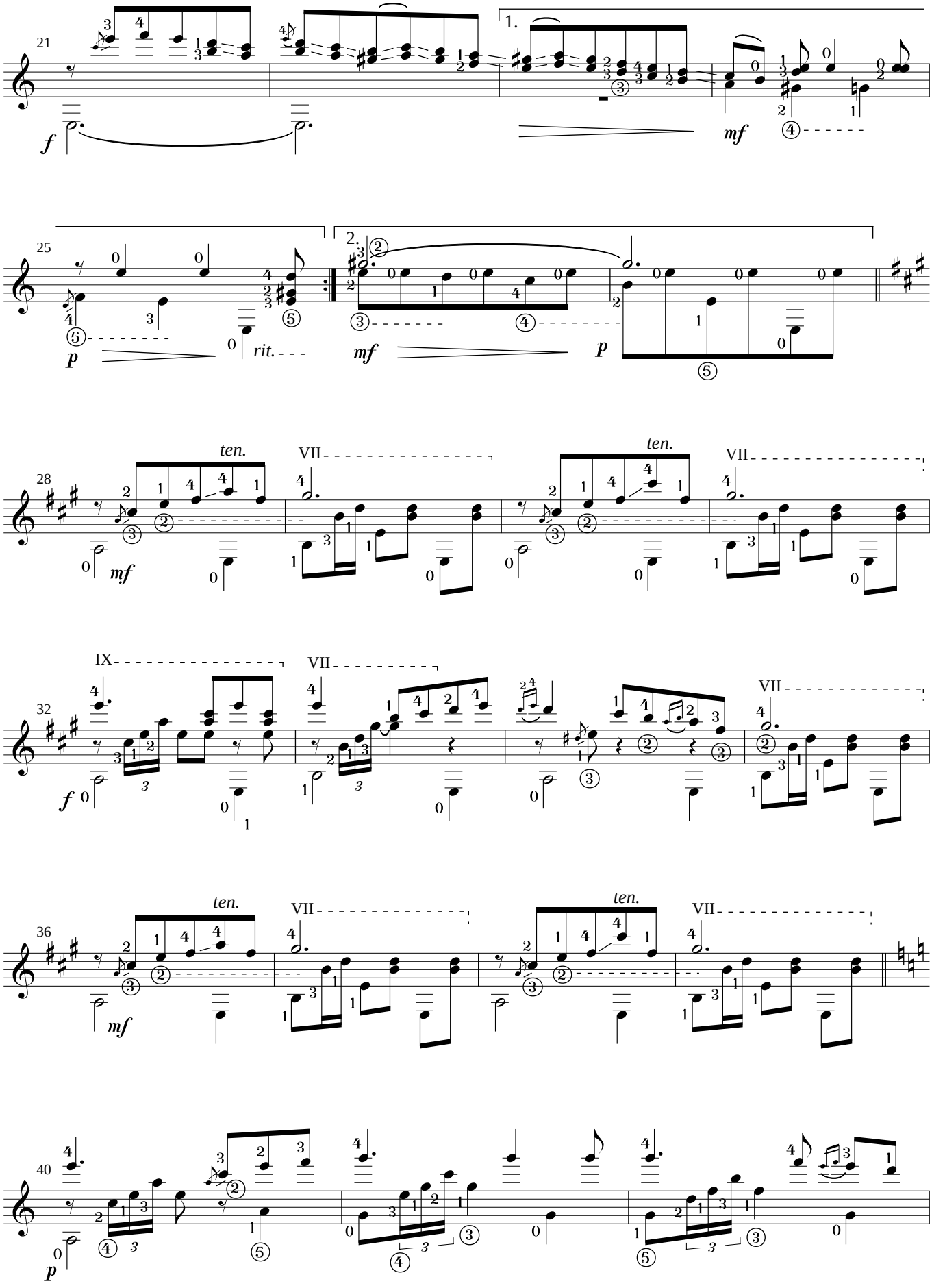
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Eythor Thorlaksson
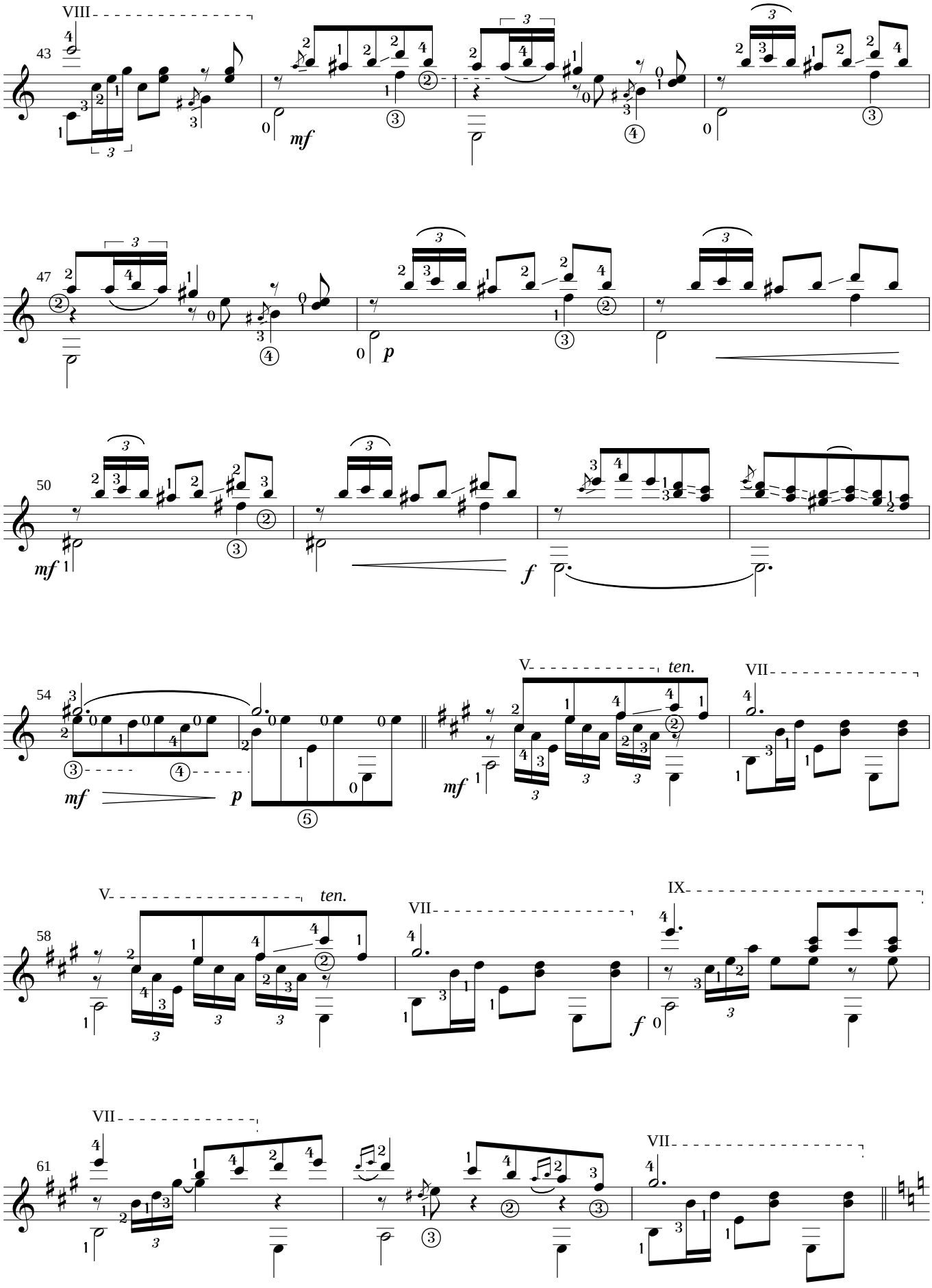
J. Malats

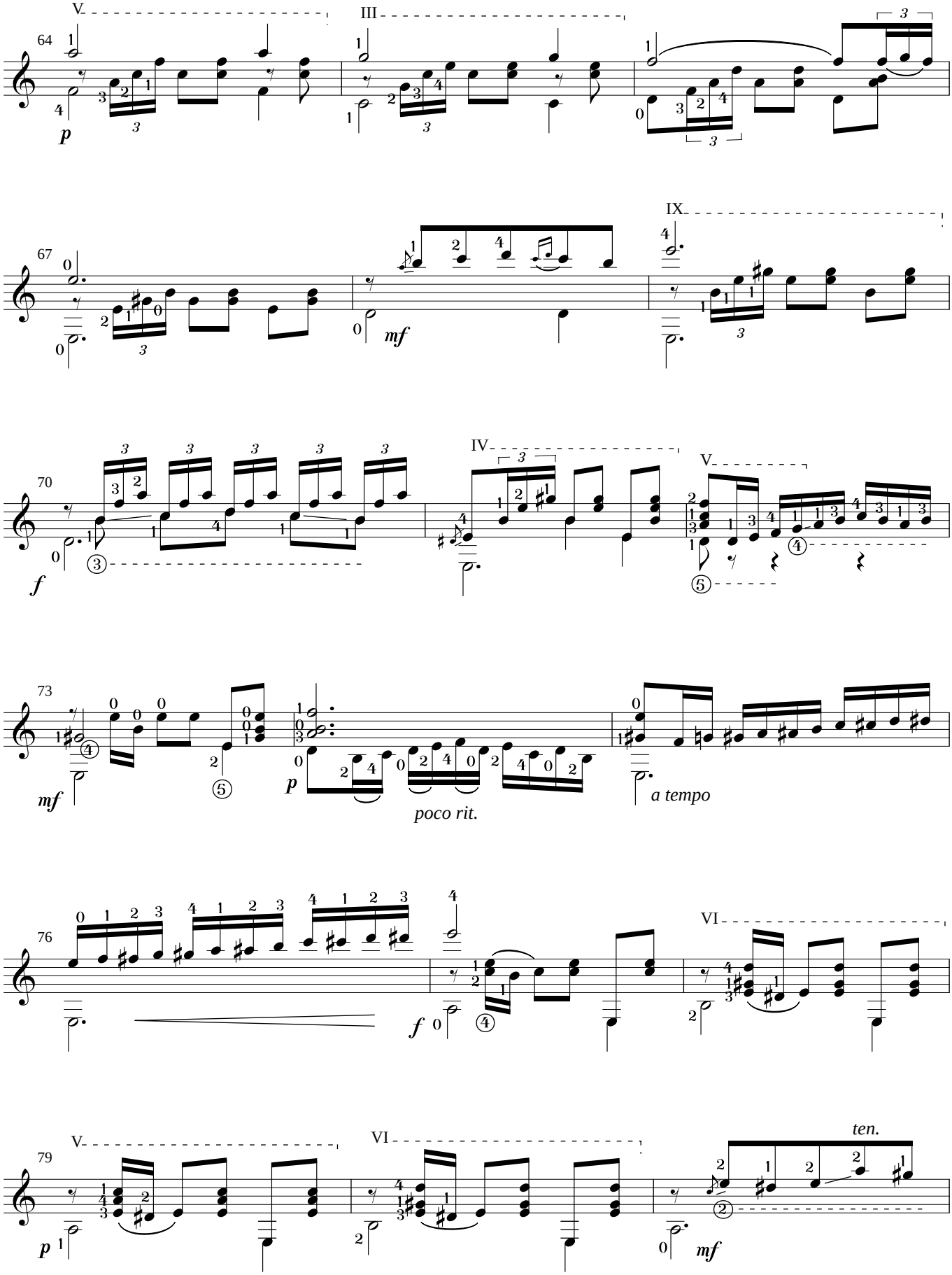
Andante quasi moderato

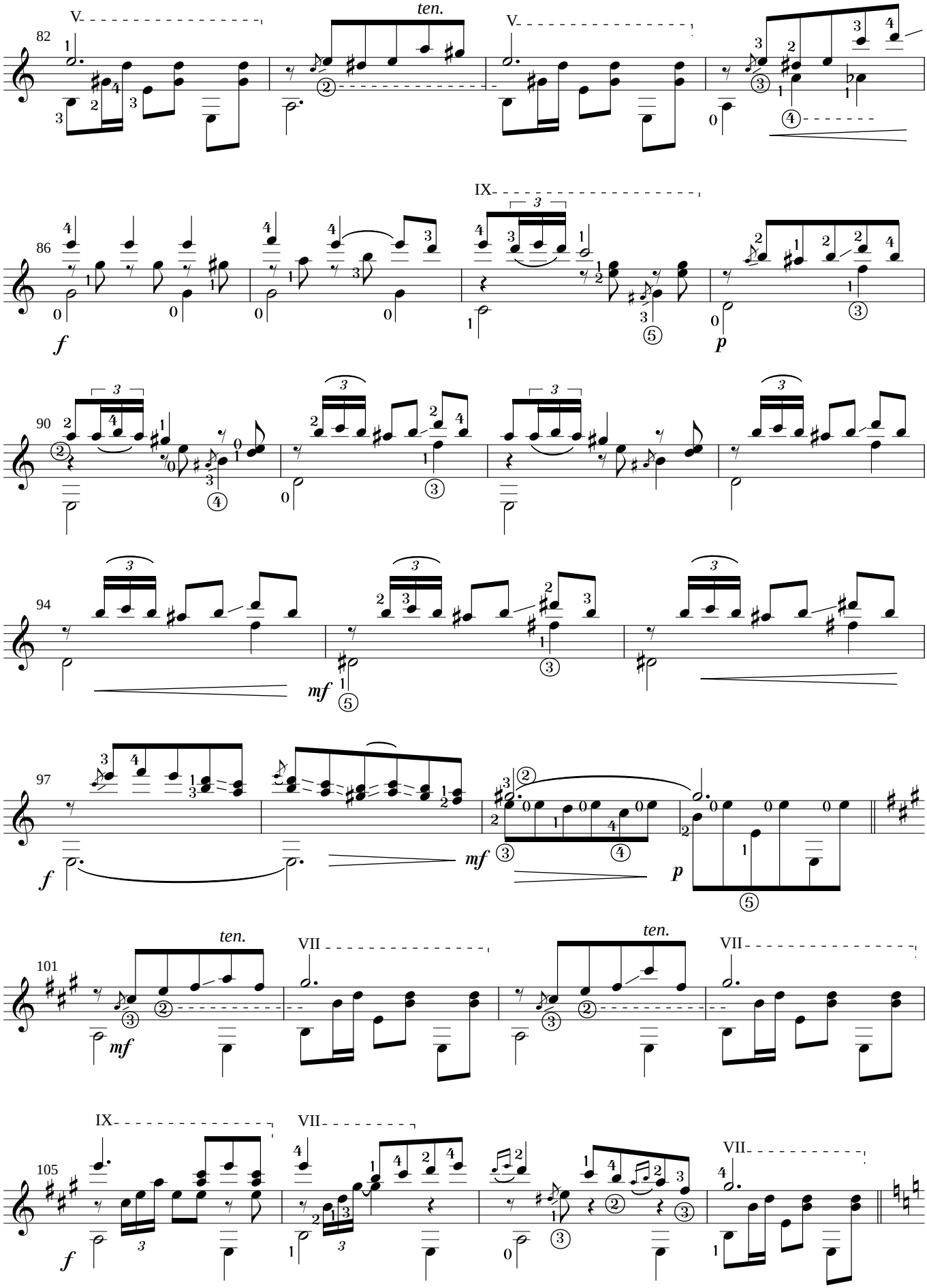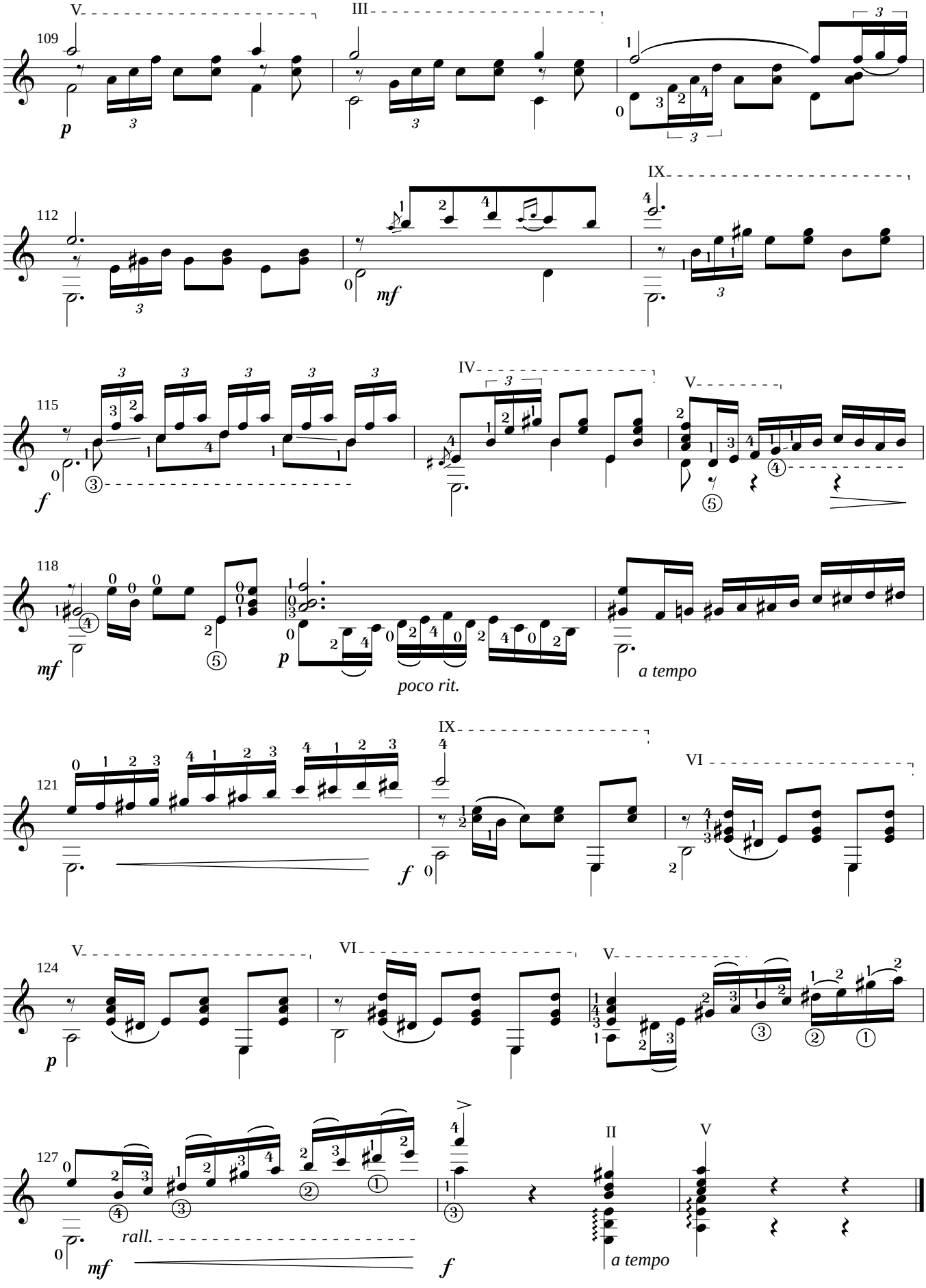


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21
1.
f
mf
25
2.
p
rit.
mf
p
28
ten.
VII
mf
ten.
VII
32
IX
VII
f
VII
36
ten.
VII
mf
ten.
VII
40
p


VIII
43
mf
47
p
50
mf
f
54
mf
p
V
ten.
VII
58
V
ten.
VII
IX
f
61
VII
VII


64
V.
III
p
67
IX
mf
70
IV
V.
f
73
mf
p
poco rit.
a tempo
76
VI
f
79
V.
VI
ten.
p
mf


82
V
ten.
V
86
IX
90
94
mf
97
f
mf
p
101
ten.
VII
mf
ten.
VII
105
IX
VII
VII
f
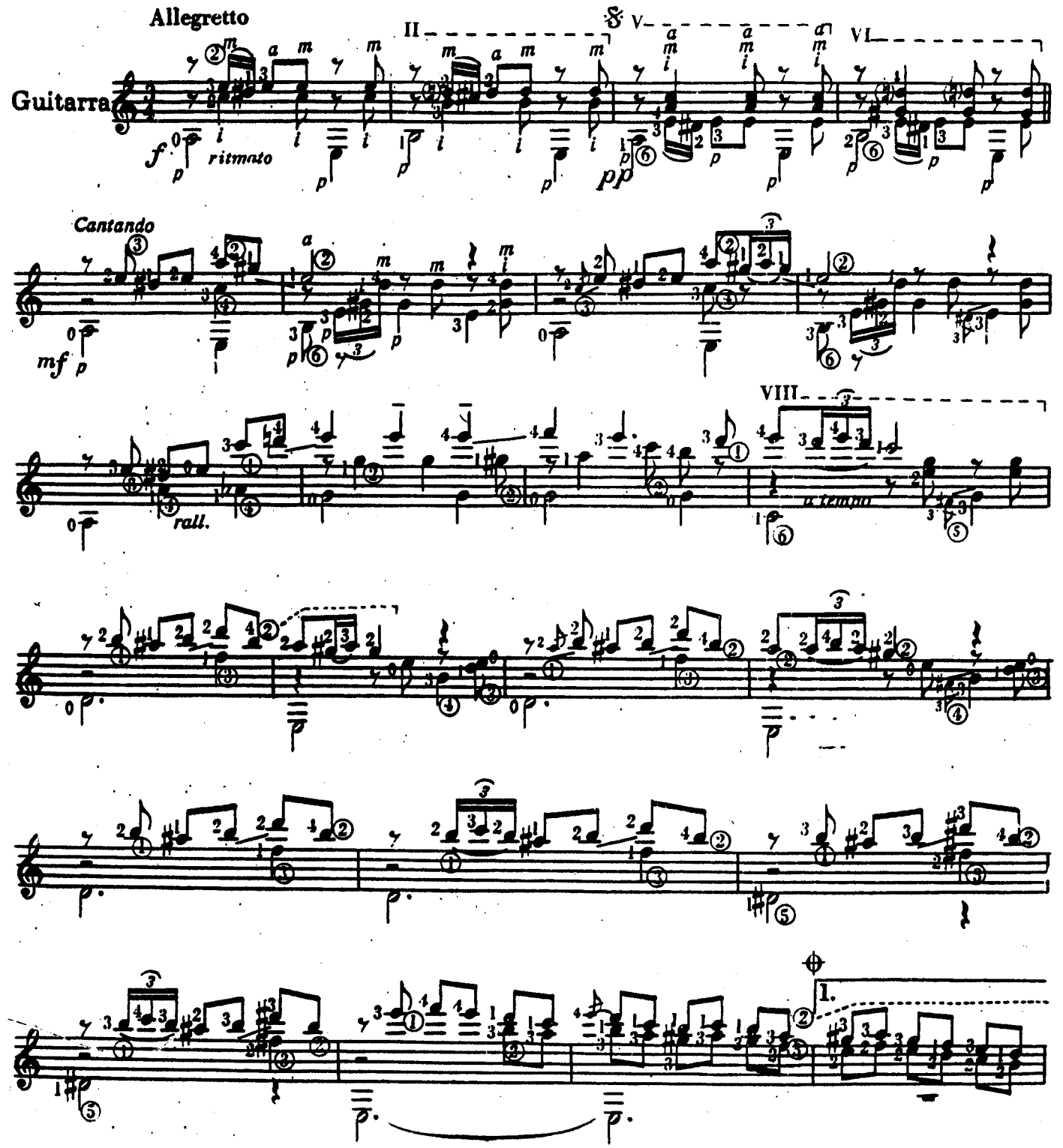

109
112
115
118
poco rit.
a tempo
121
124
127
rall.
a tempo

SERENATA ESPAÑOLA

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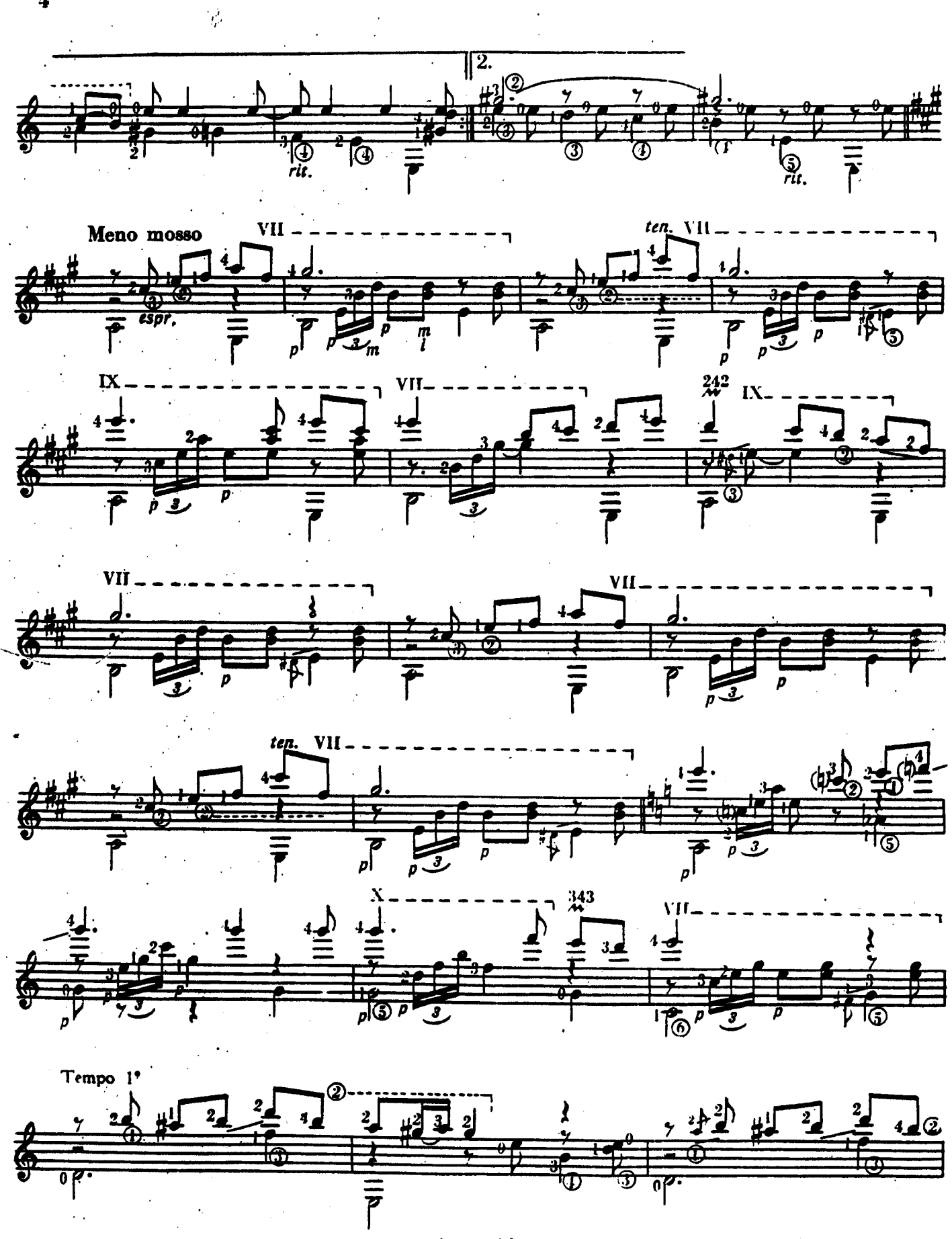
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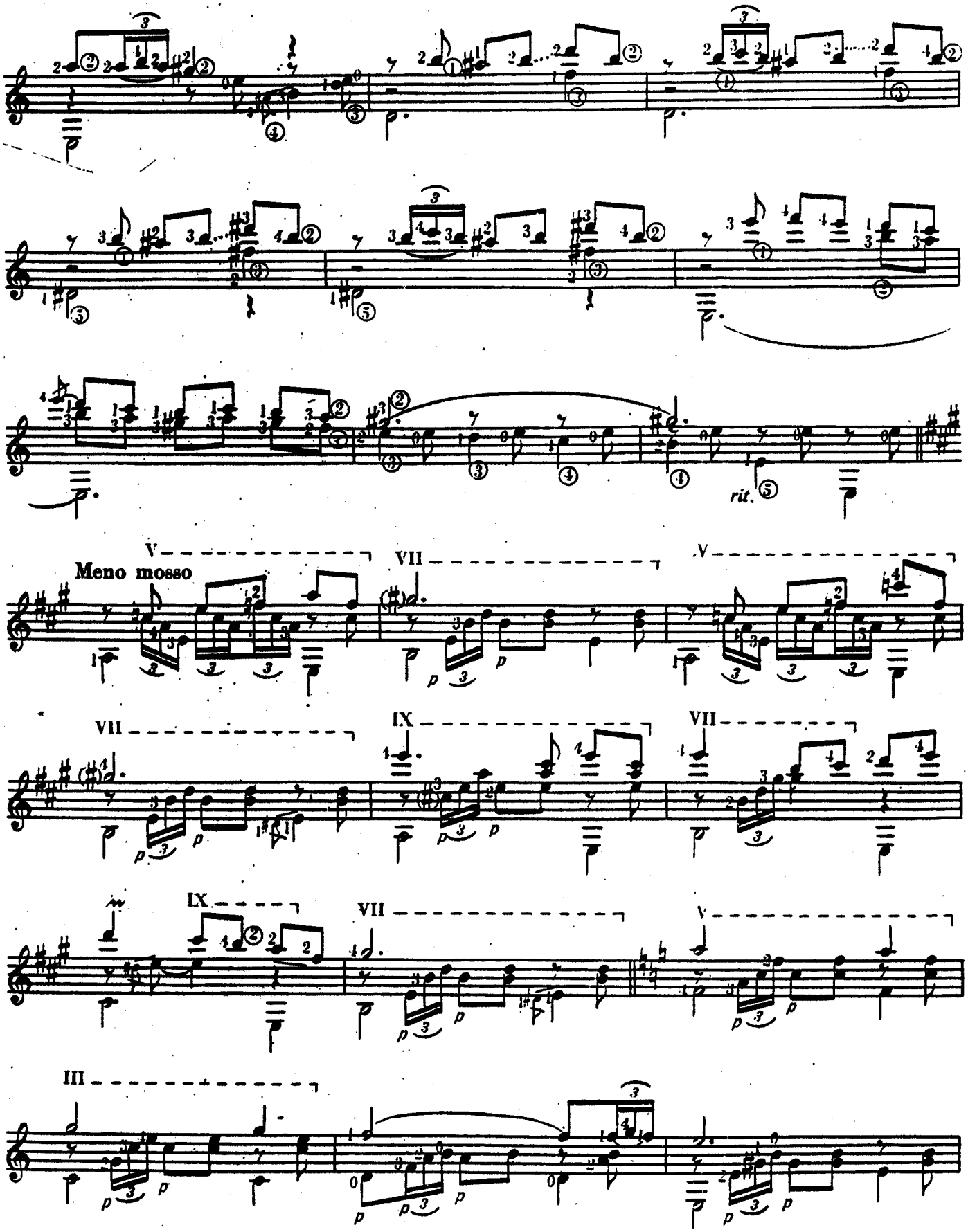
JOAQUIN MALATS
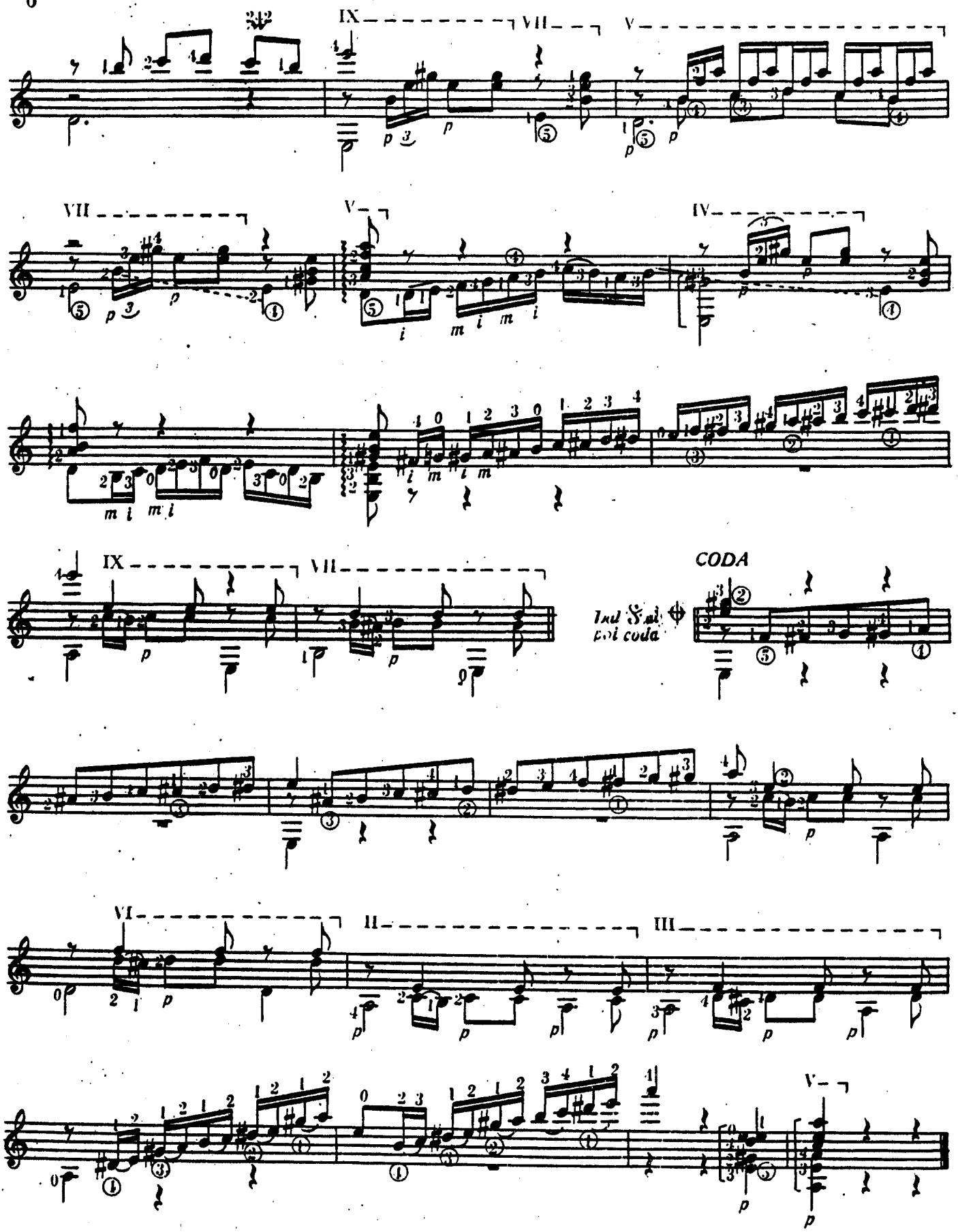


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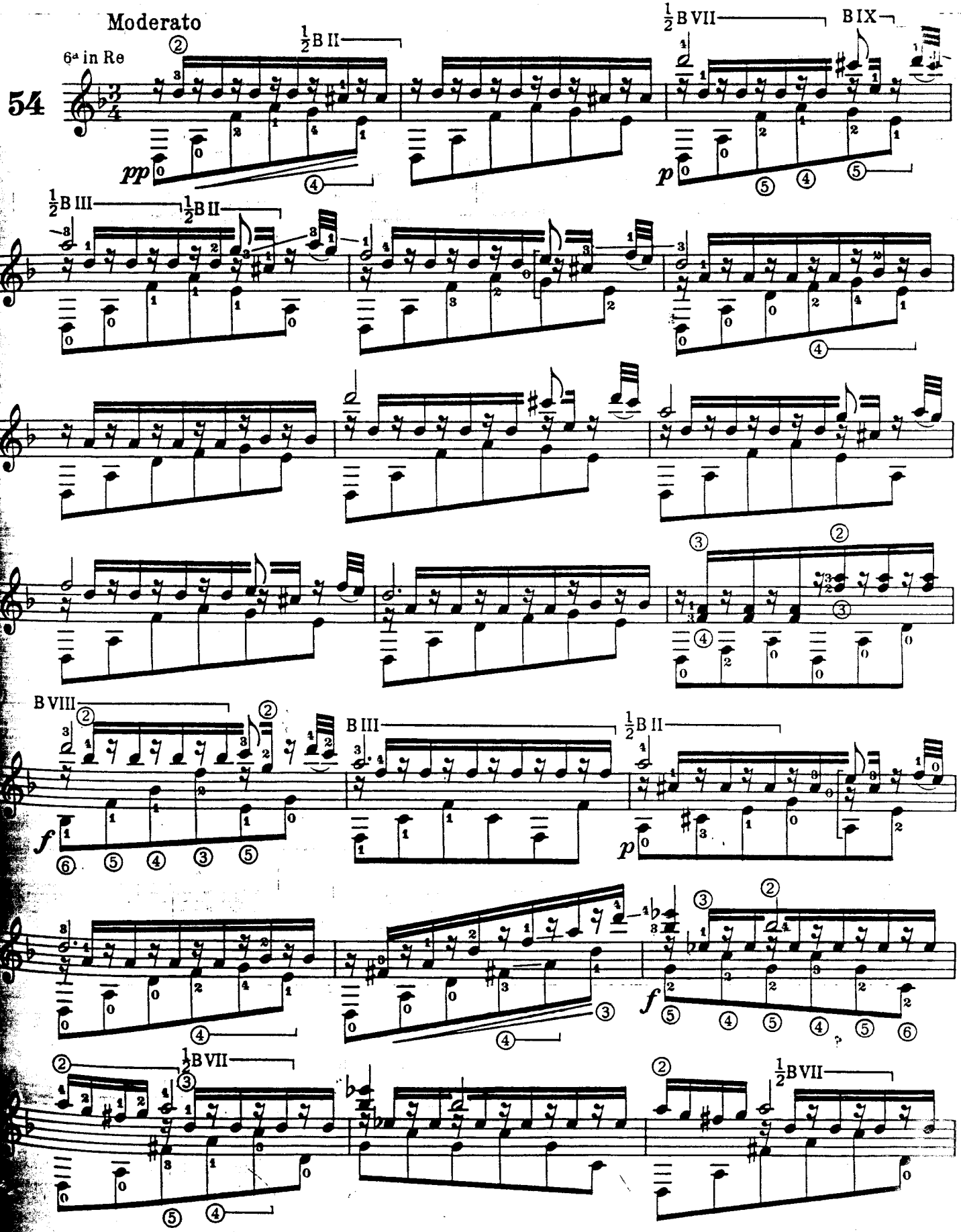

2.
rit.
rit.
Meno mosso
espr.
ten.
ten.
242
343
Tempo 1°
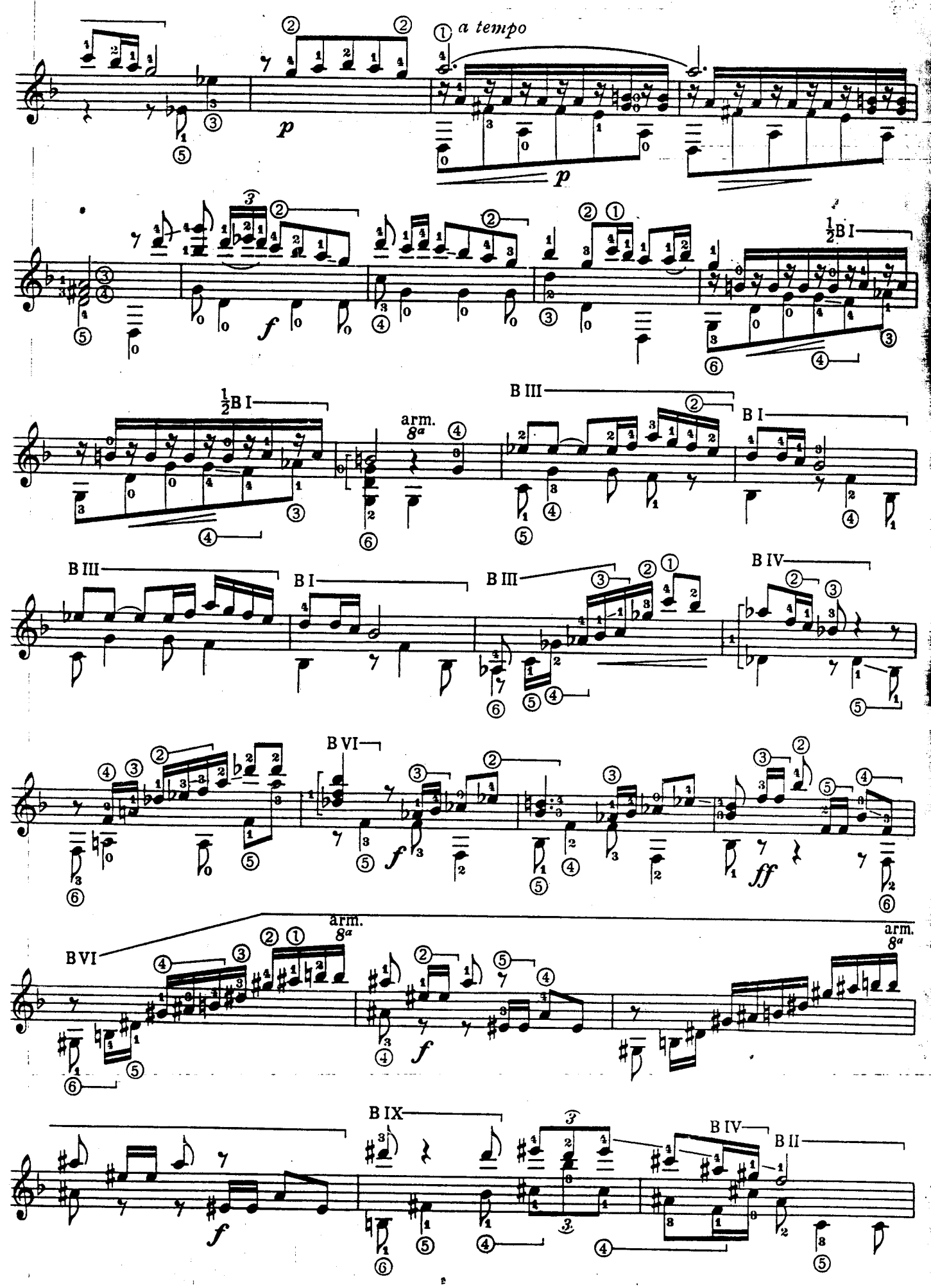

Meno mosso
rit.
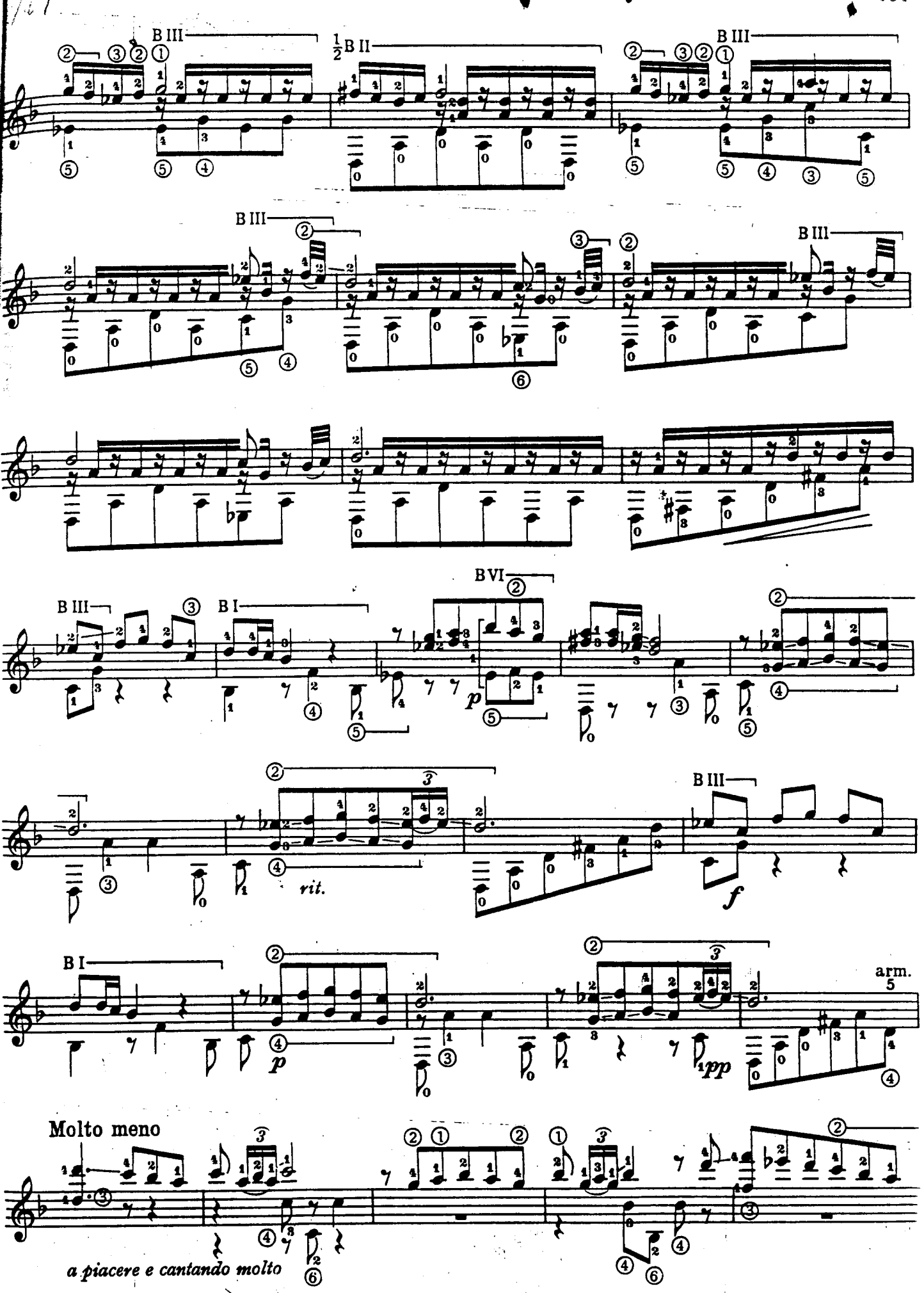

IX
VII
V
VII
V
IV
IX
VII
CODA
Ind Segno
col coda
VI
II
III
V
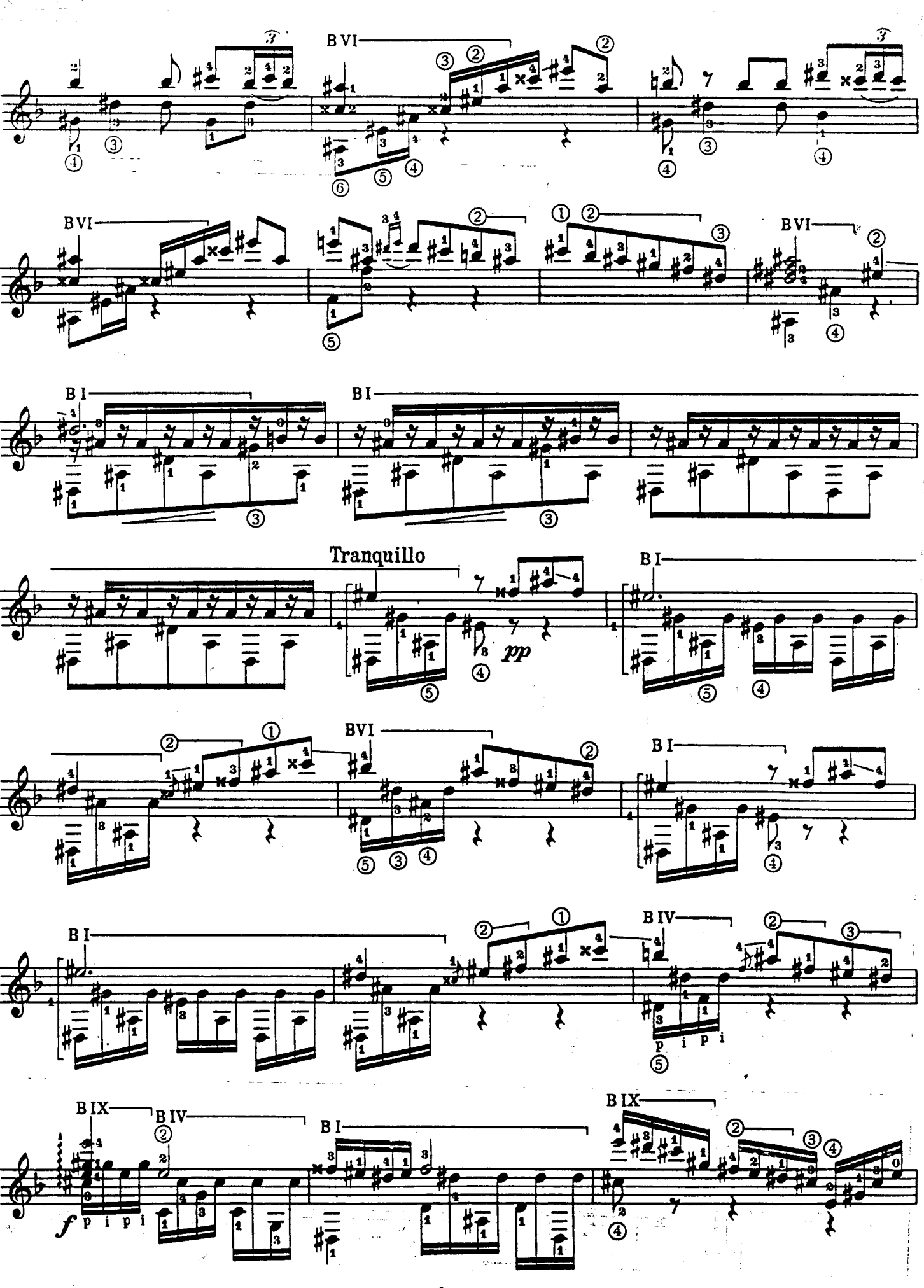
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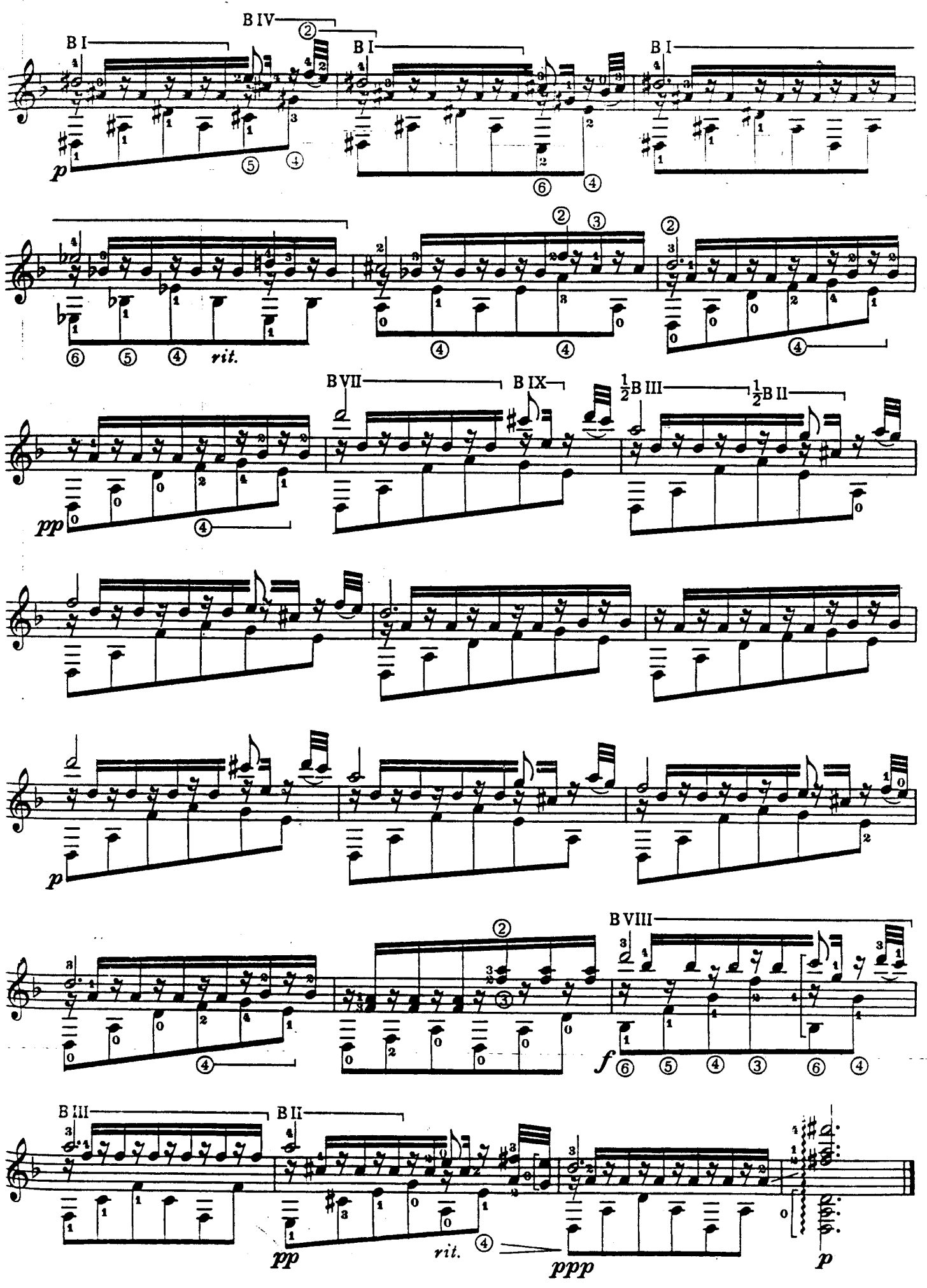
SERENATA ANDALUZA




a tempo
p
f
½B I
B III
B I
arm.
8a
B IV
B VI
ff
B IX
B II

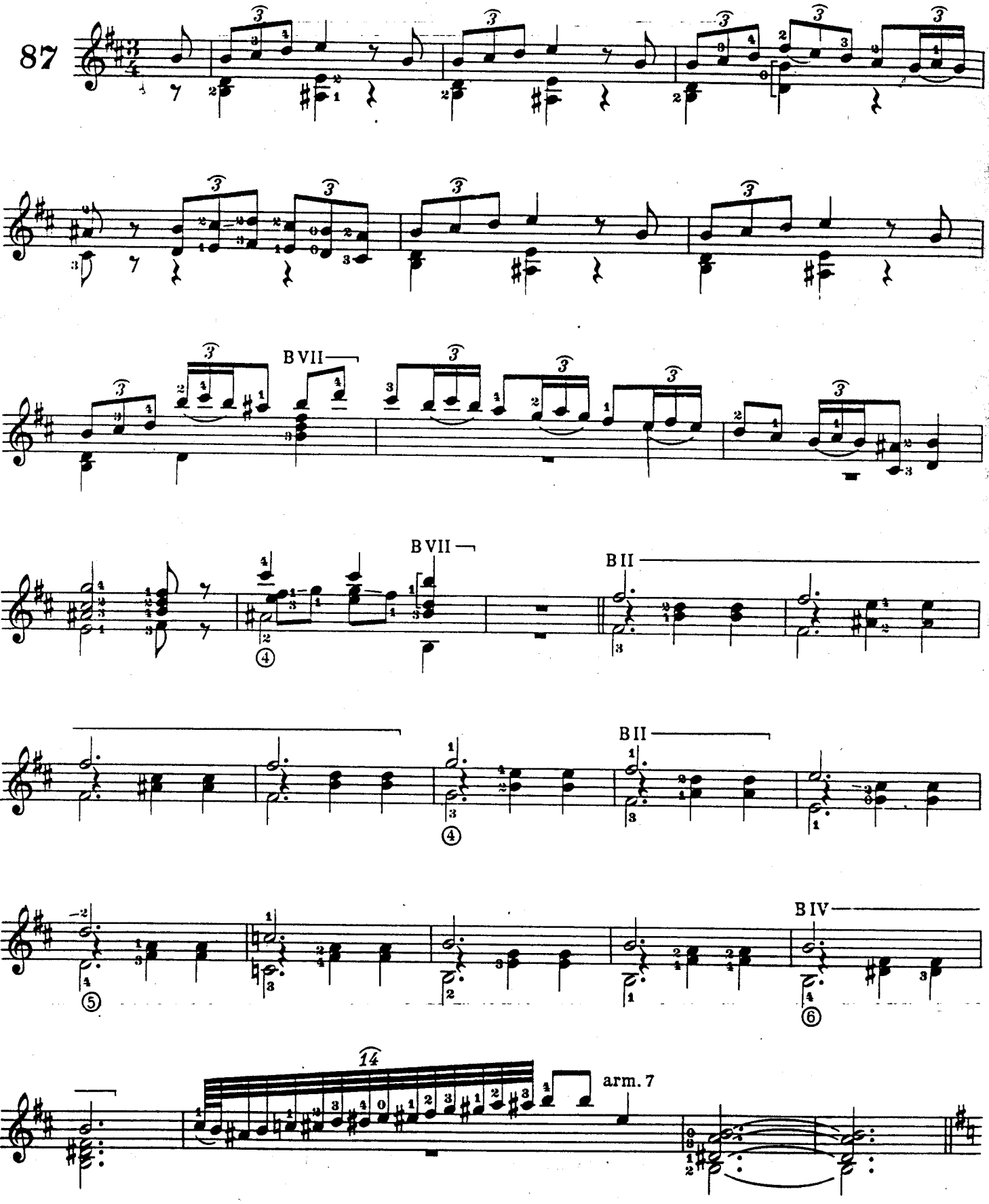

B III
½ B II
B III
B III
B III
B VI
B III
B I
p
B III
f
rit.
B I
p
arm.
5
ppp
Molto meno
a piacere e cantando molto
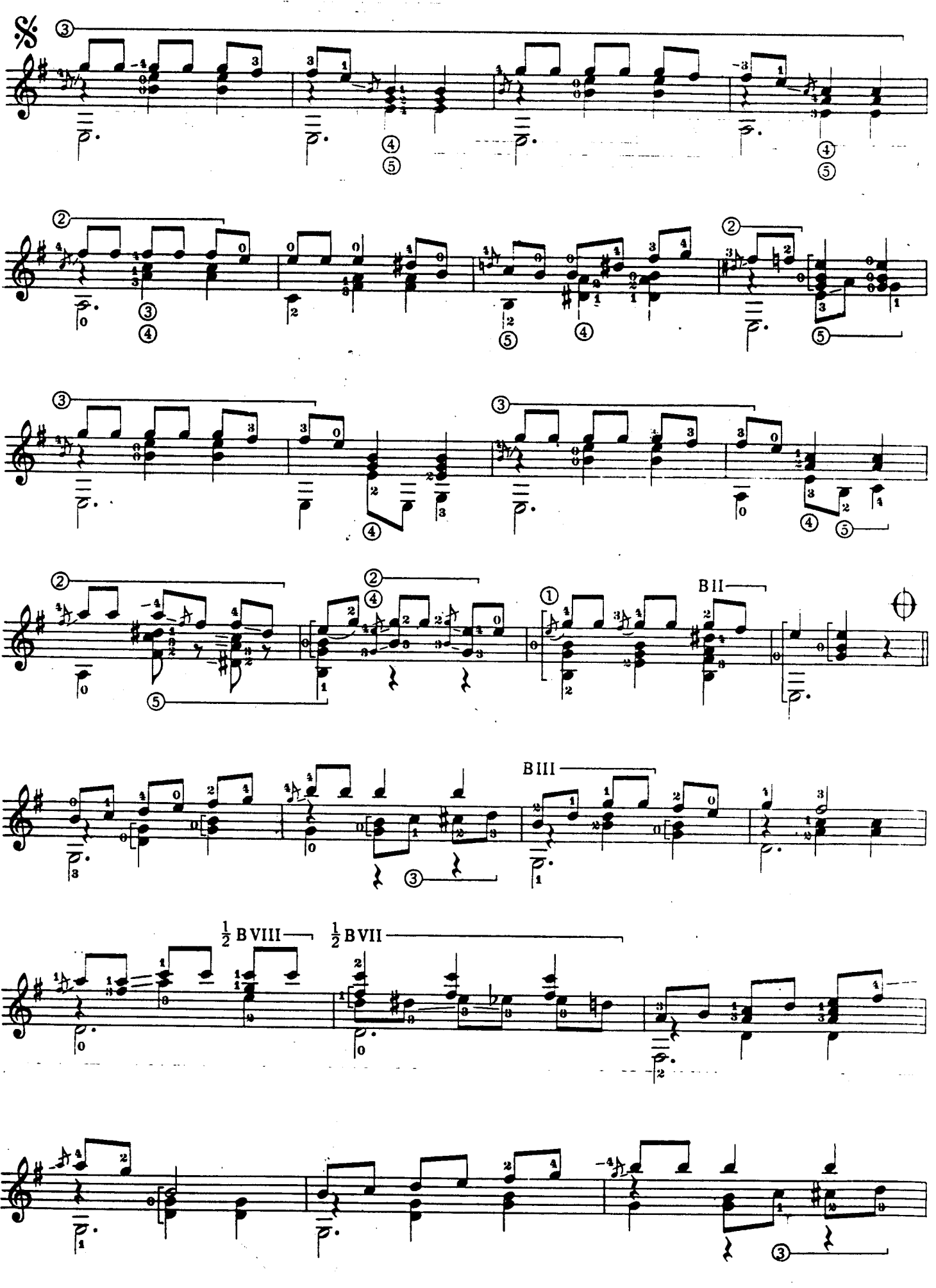

B VI
B VI
B VI
B I
B I
Tranquillo
pp
B I
B VI
B I
B I
B IV
p i p i
B IX
B IV
f
p i p i
B I
B IX
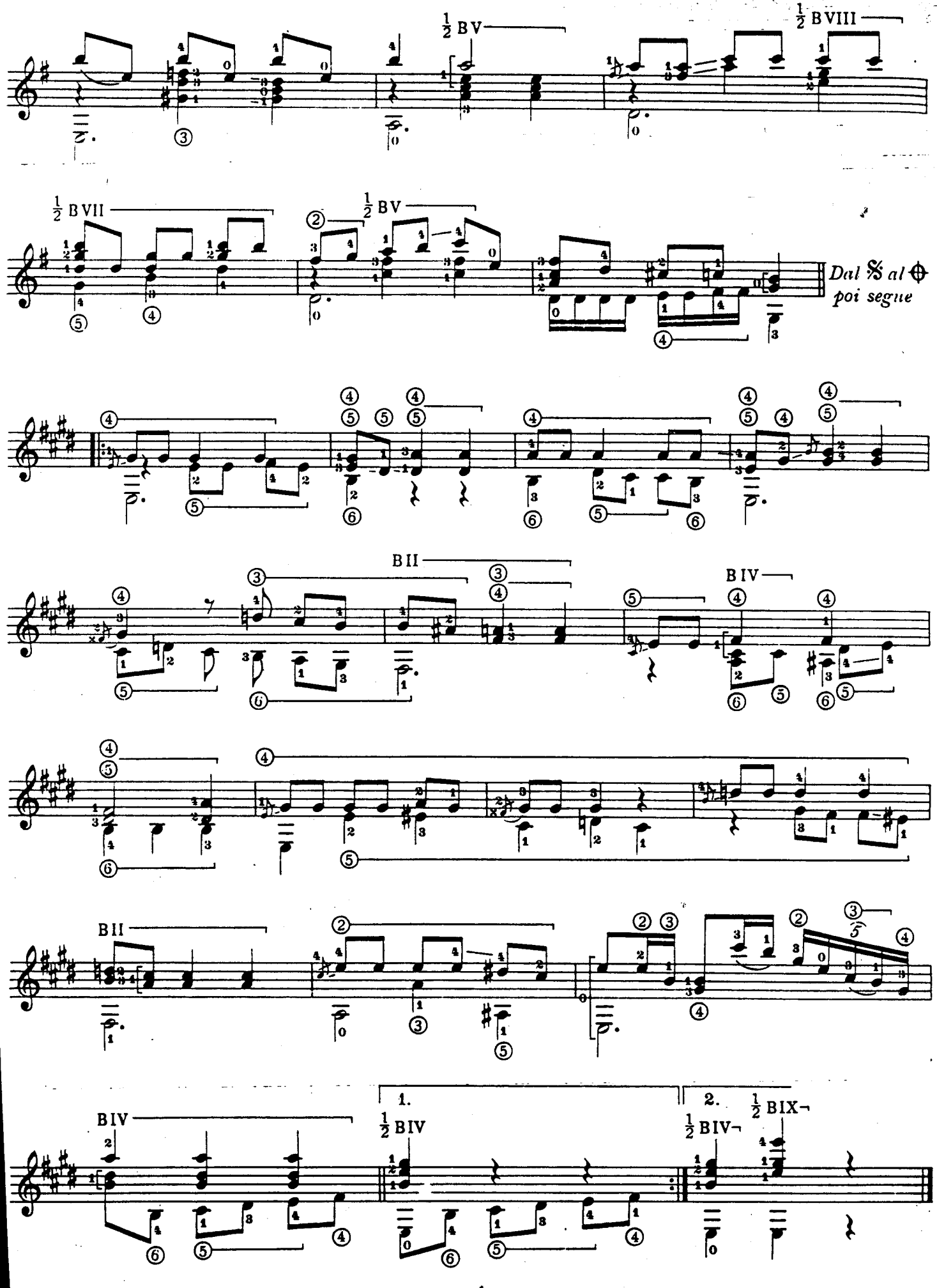

B I
B IV
B I
B I
rit.
B VII
B IX
½B III
½B II
B VIII
B III
B II
rit.
pp
p
f
ppp

Marijon

PRIMAVERA
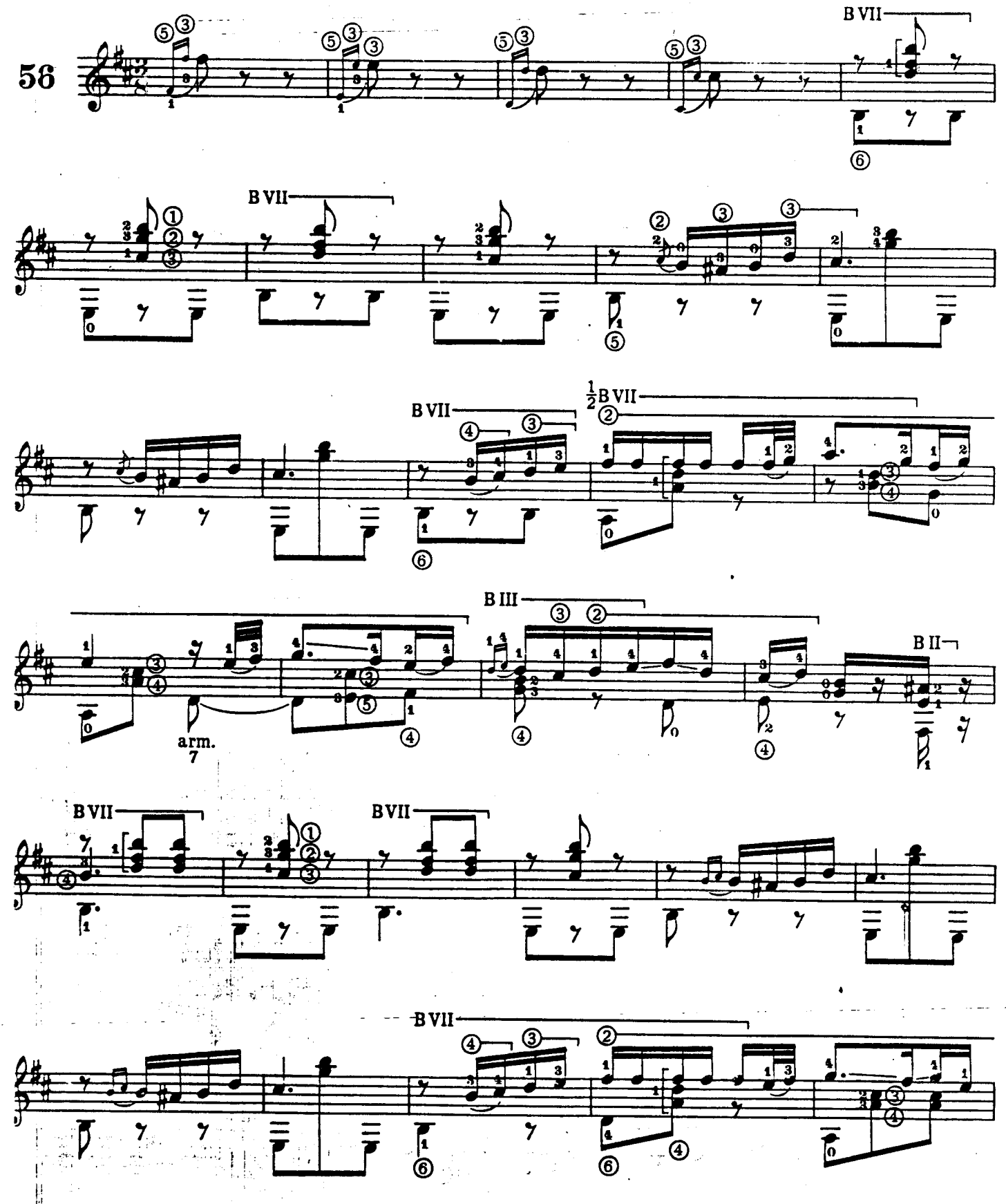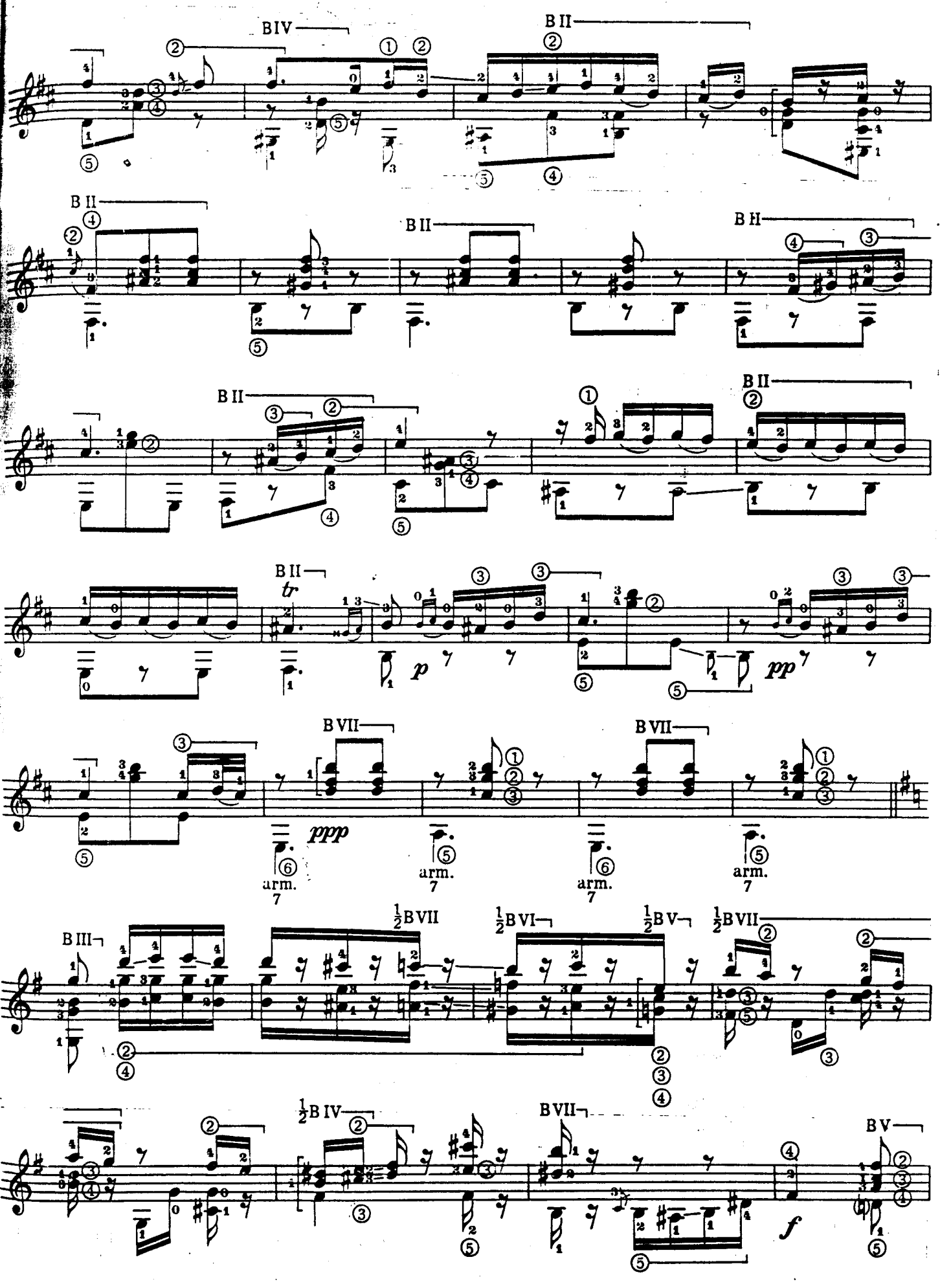



BII
BIII
½ BVIII
½ BVII

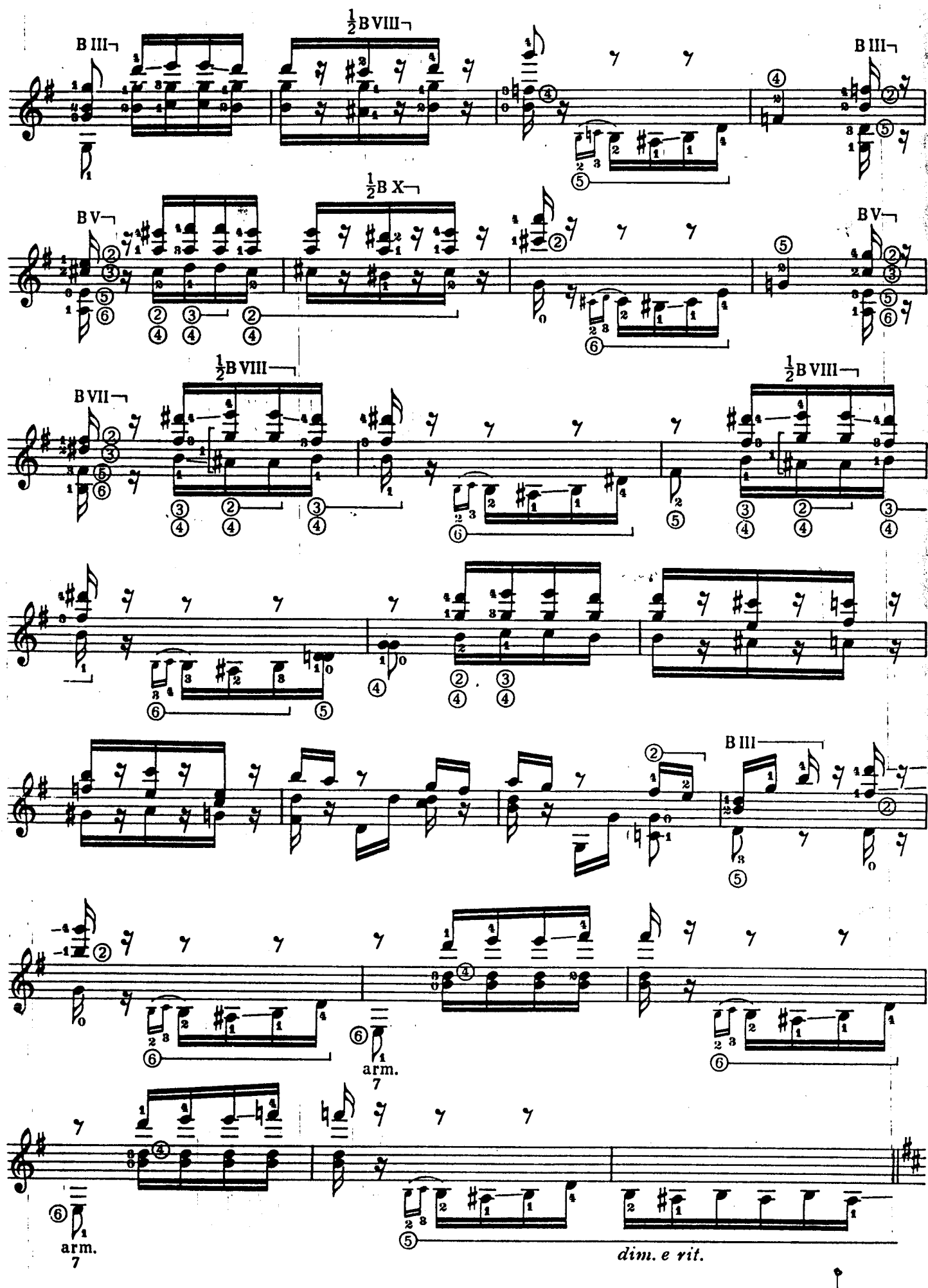

½ BV
½ BVIII
½ BVII
½ BV
Dal 𝄋 al ⊕
poi segue
BII
BIV
BII
BIV
1.
½ BIV
2.
½ BIV¬
½ BIX¬
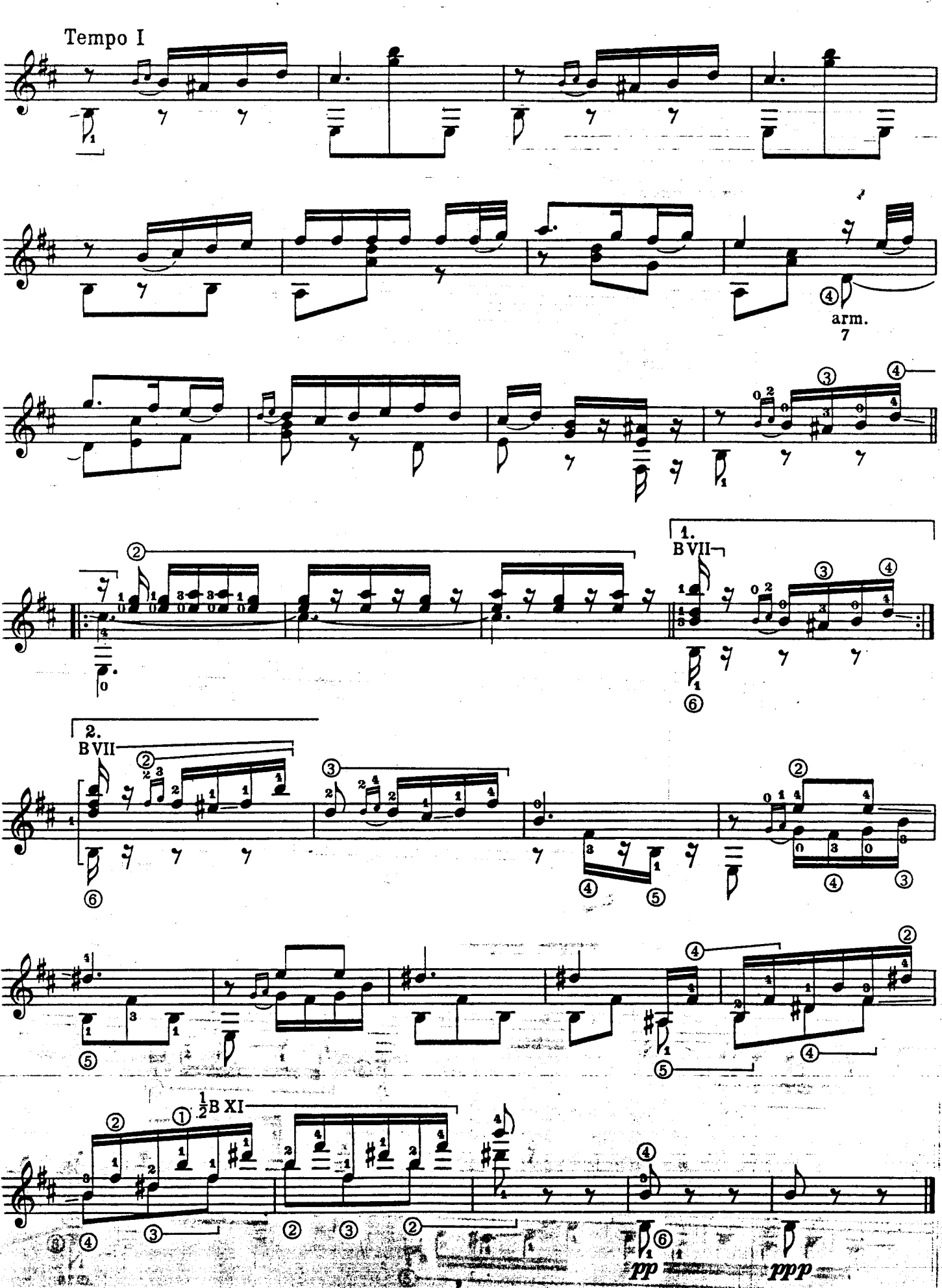
J. Massenet

NOTTI DI SPAGNA
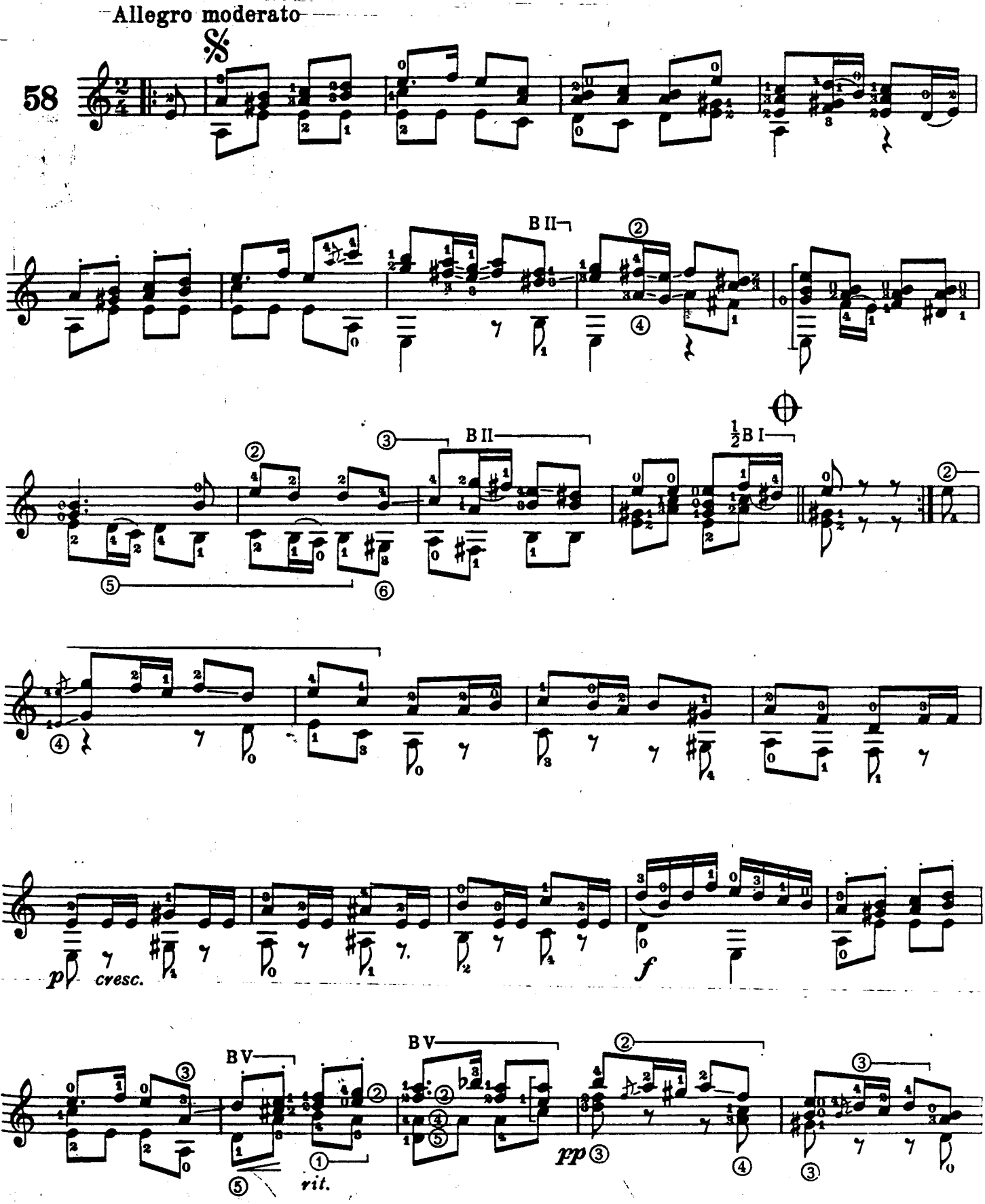



BIV
BII
BII
BII
BII
BII
BII
tr
p
pp
BVII
BVII
ppp
arm.
7
arm.
7
arm.
7
BIII
½BVII
½BVI
½BV
½BVII
½BIV
BVII
BV
f

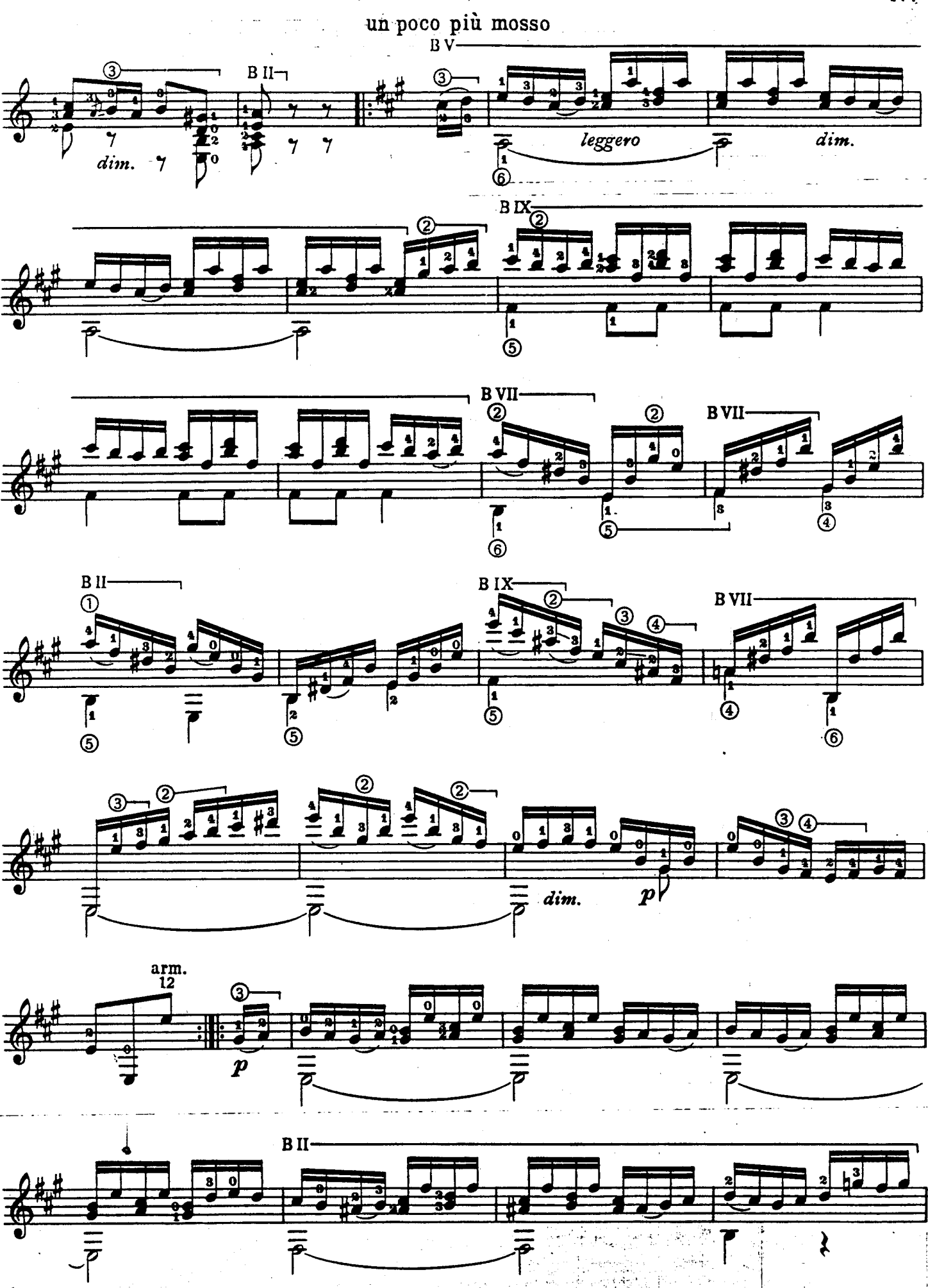

B III
½B VIII
B III
B V
½B X
B V
B VII
½B VIII
½B VIII
B III
arm.
7
arm.
7
dim. e rit.

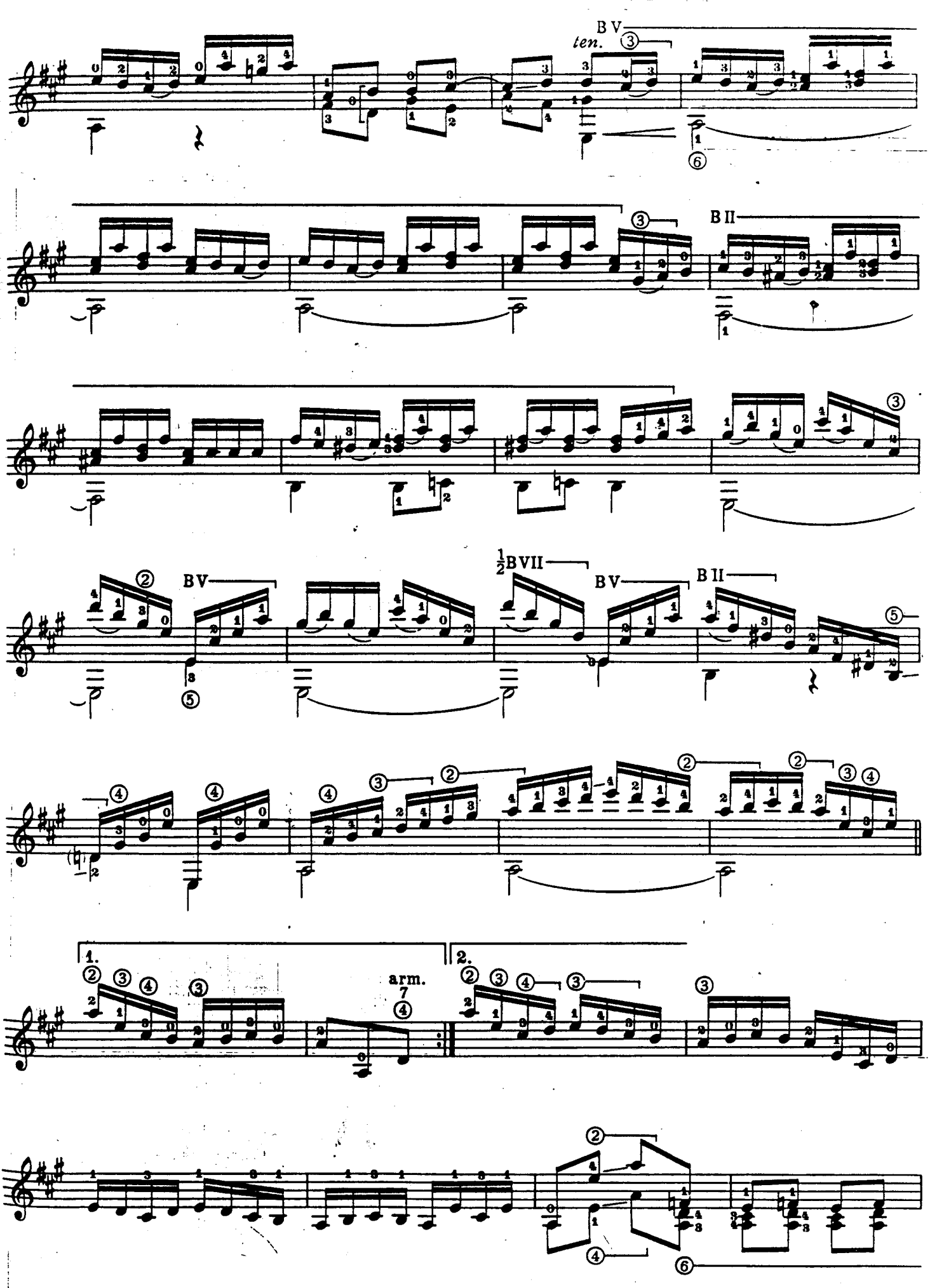

Tempo I
arm.
7
1.
B VII
2.
B VII
½B XI
pp
ppp
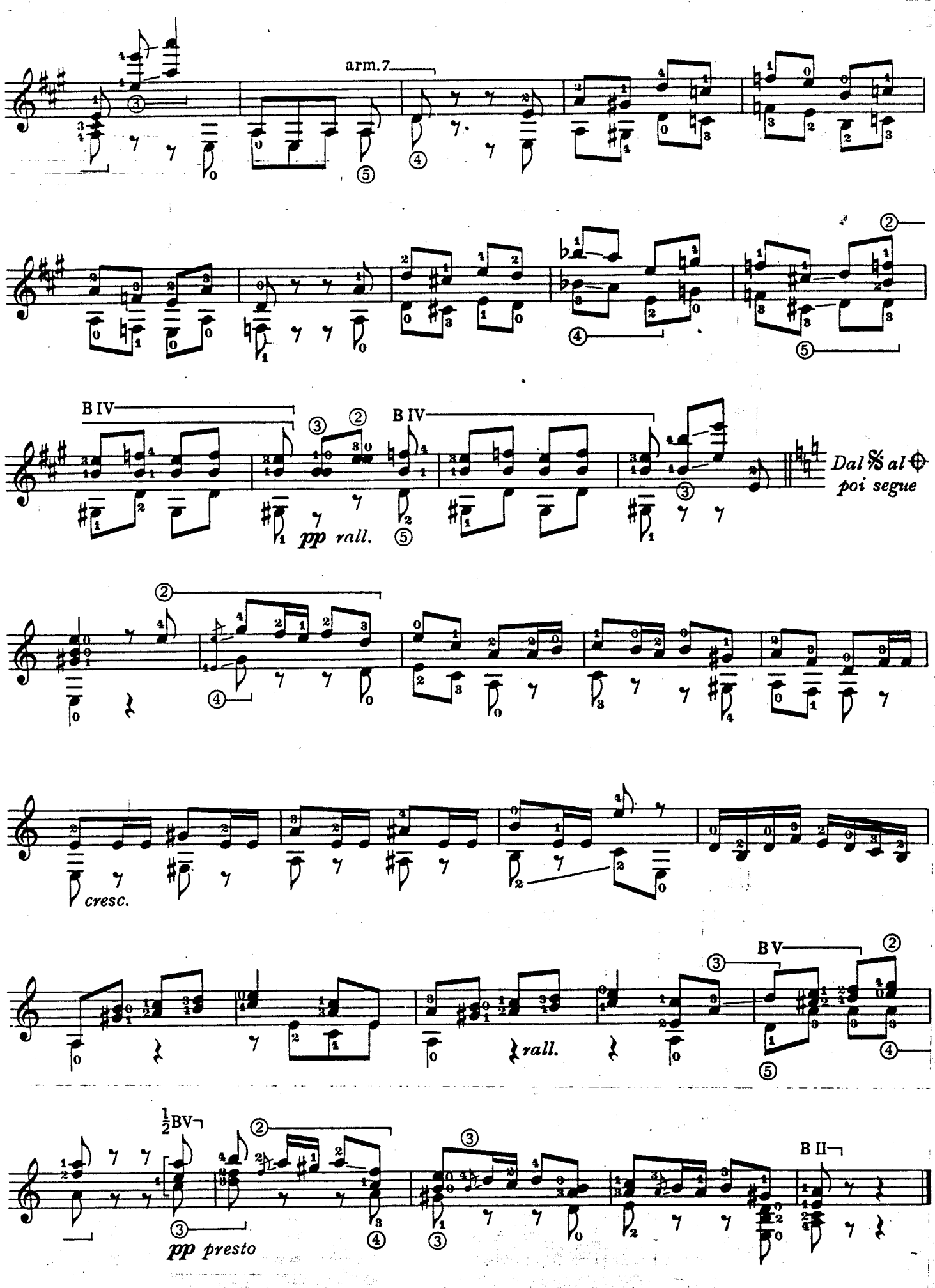
F. Mendelssohn-Bartholdy

CANZONETTA
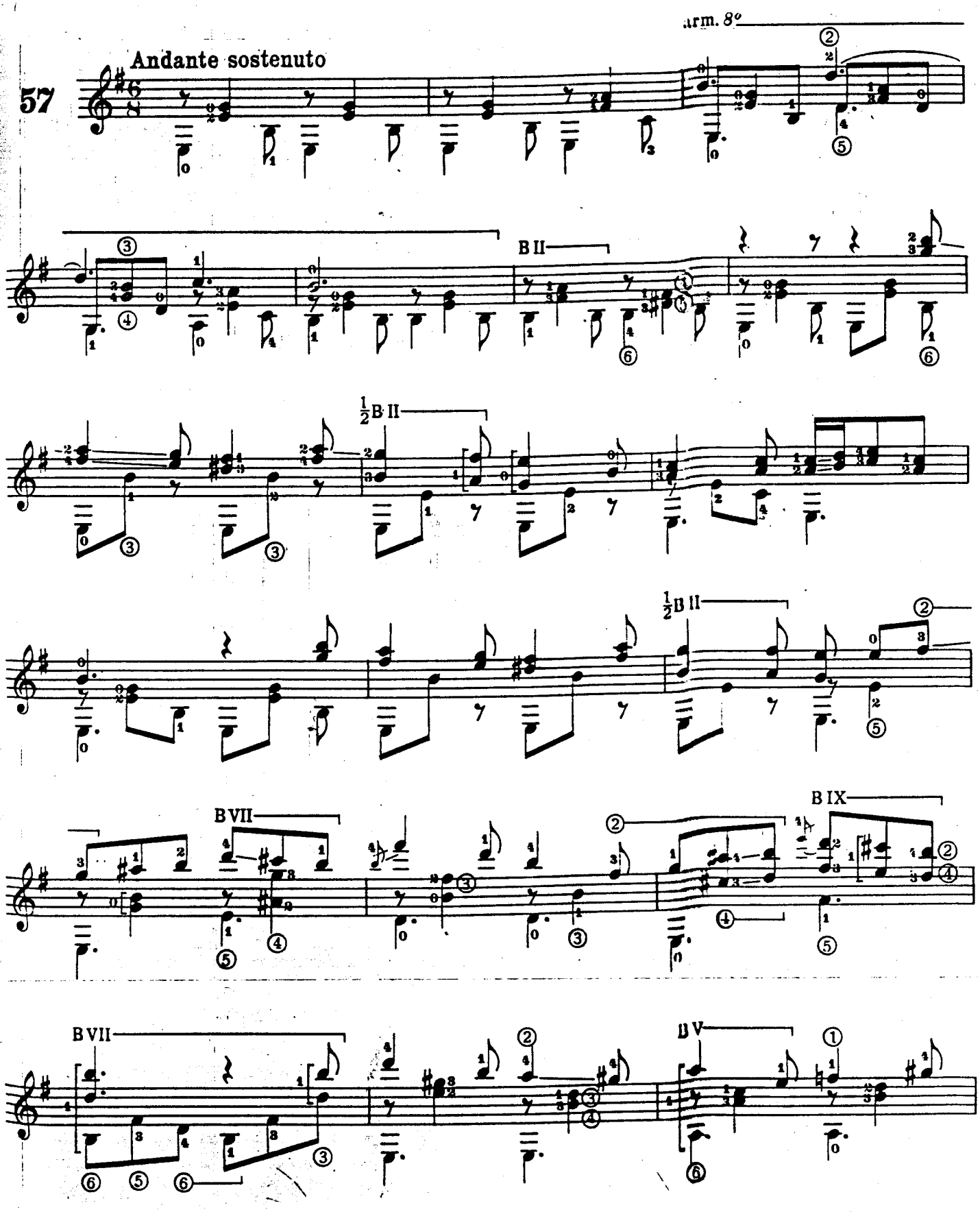



un poco più mosso
B V
B II
dim.
leggero
dim.
B IX
B VII
B VII
B II
B IX
B VII
dim.
p
arm.
12
p
B II
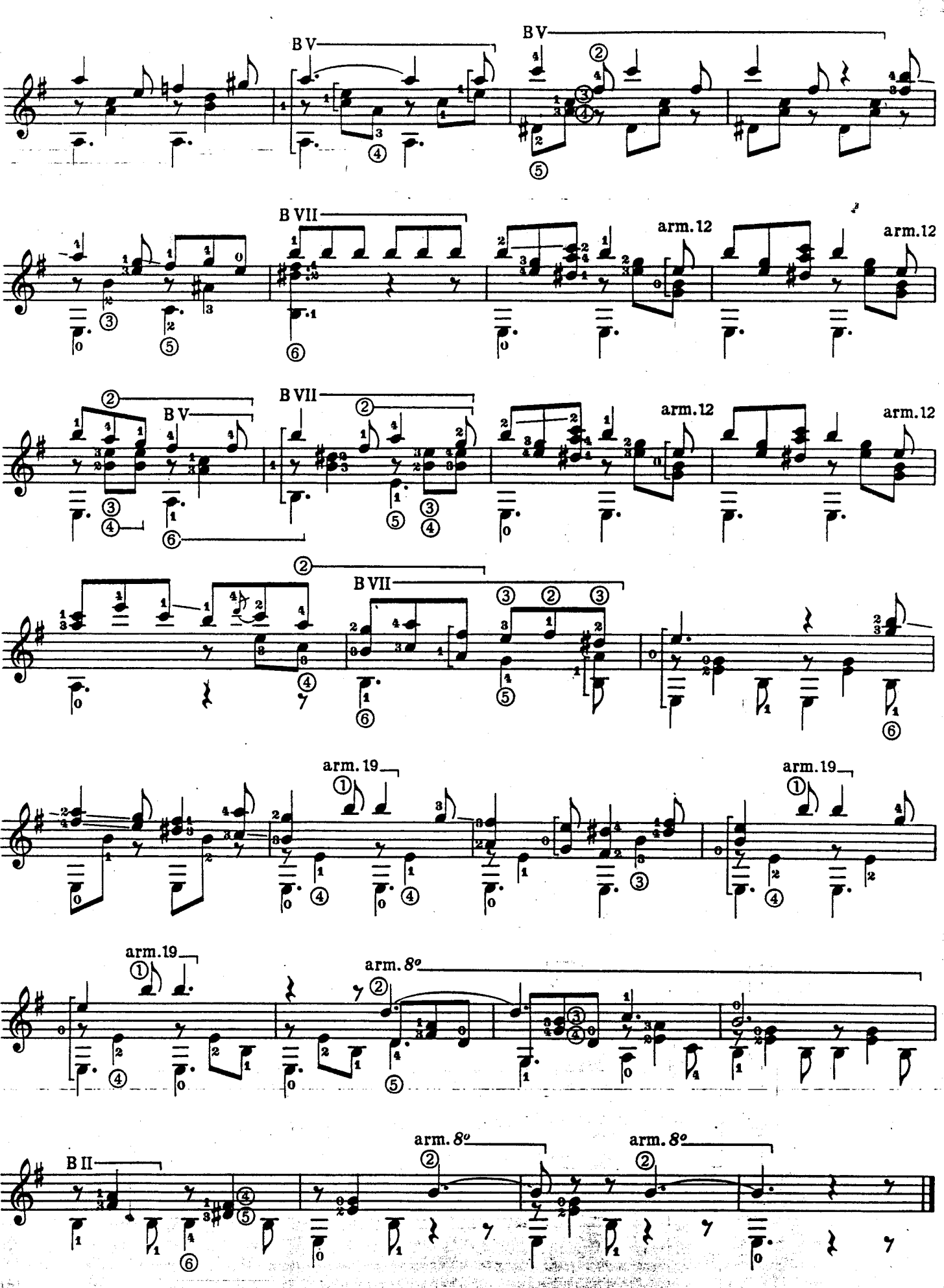

B V
ten.
B II
½B VII
B V
B II
B V
1.
2.
arm.


arm.7
B IV
B IV
Dal 𝄋 al ⊕
poi segue
pp rall.
cresc.
B V
rall.
½B V
pp presto
B II

F. Mendelssohn - Bartholdy
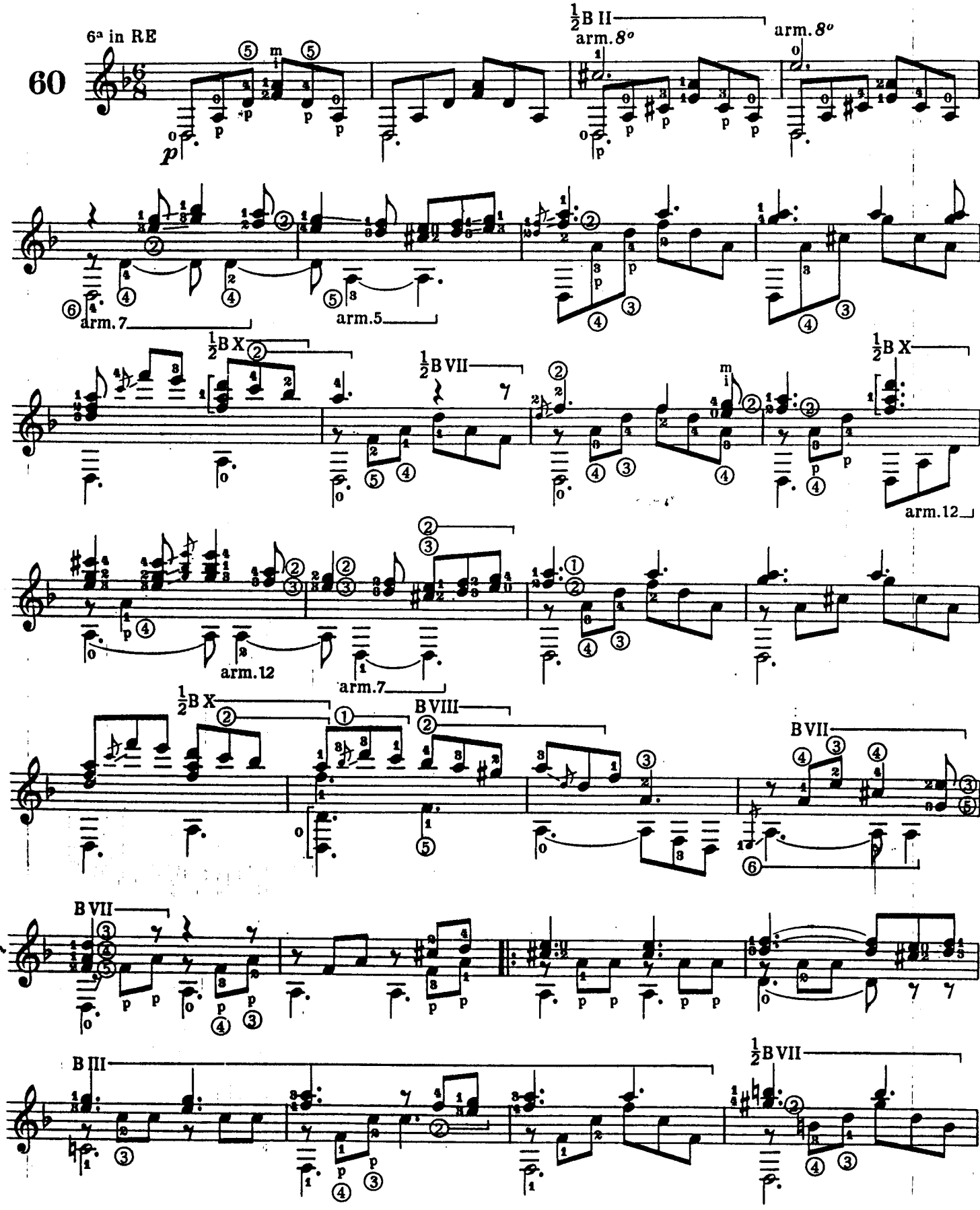
BARCAROLA VENEZIANA op. 19 n. 6
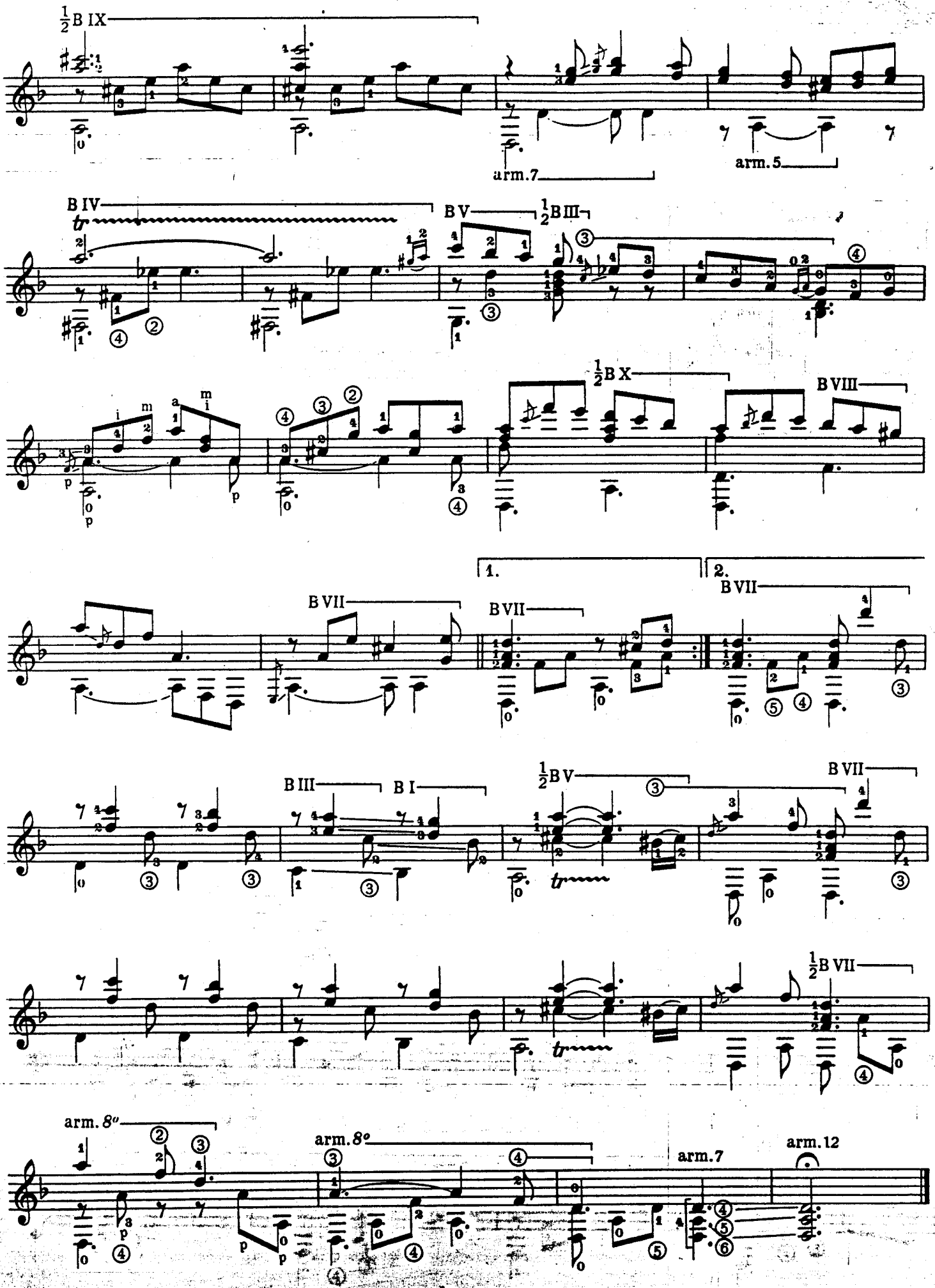



B V
B V
B VII
arm. 12
arm. 12
B V
B VII
arm. 12
arm. 12
B VII
arm. 19
arm. 19
arm. 19
arm. 8º
B II
arm. 8º
arm. 8º

F. Mendelssohn-Bartholdy
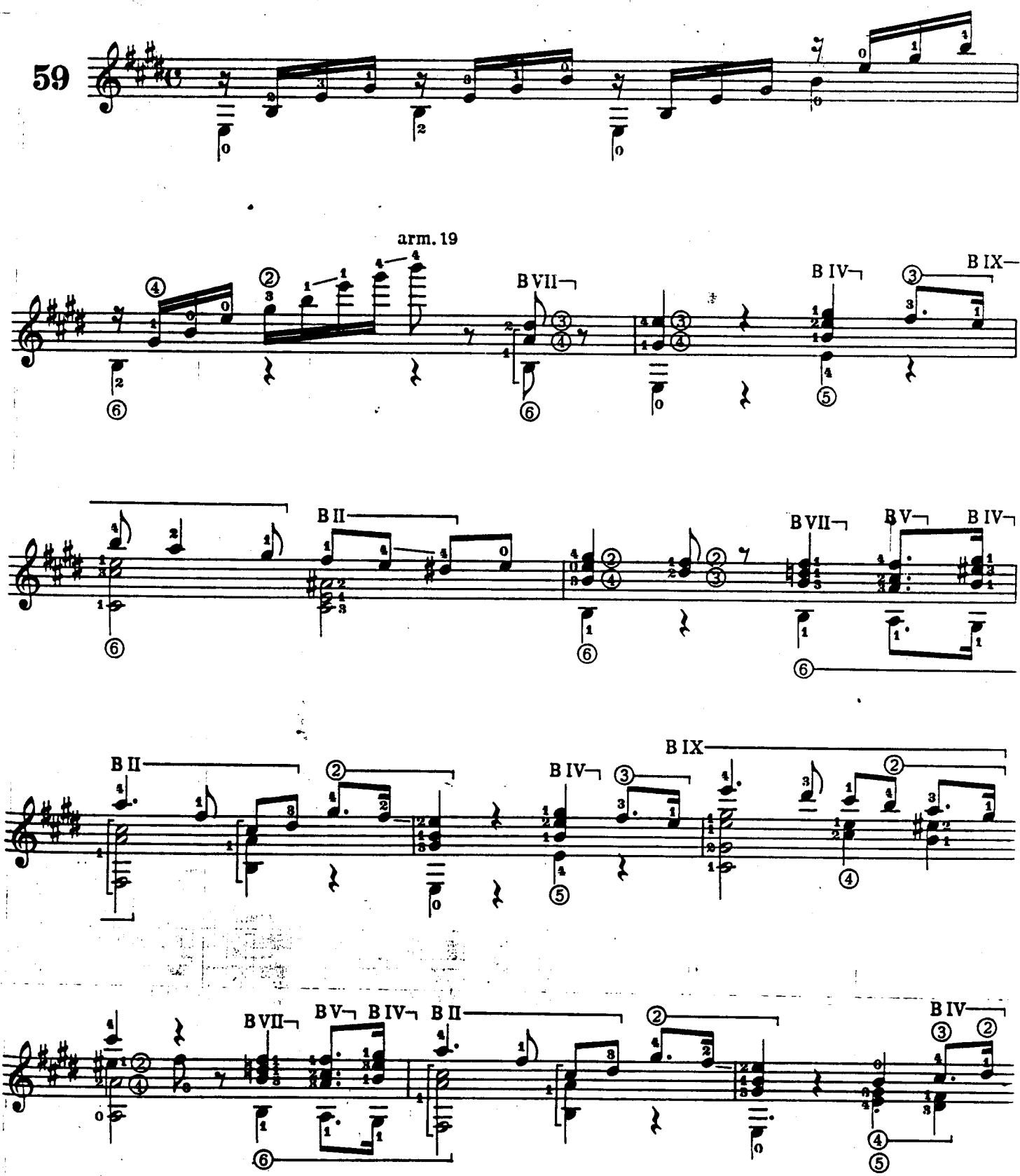
ROMANZA SENZA PAROLE op. 30 n. 3
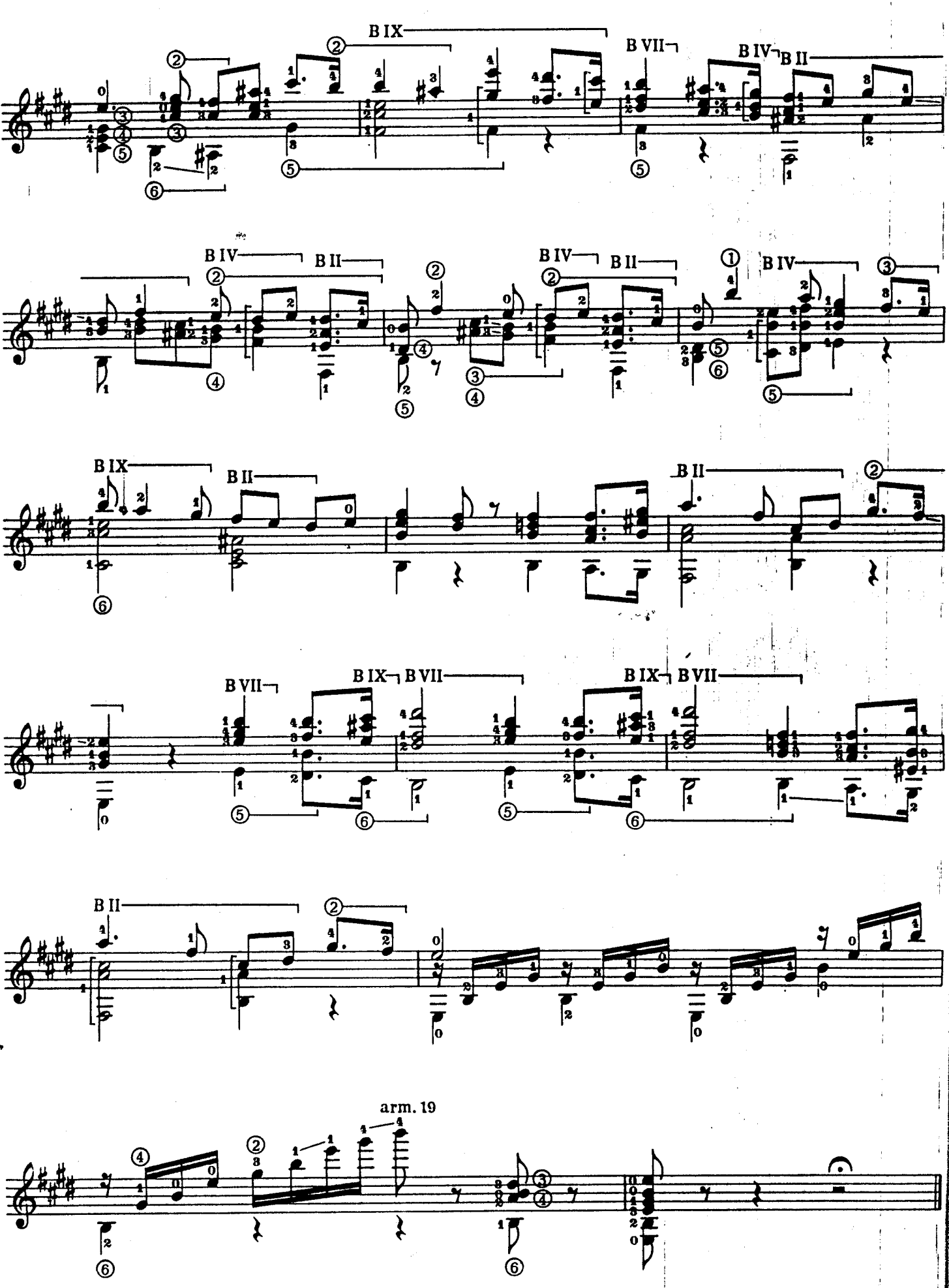



½B IX
arm.7
arm.5
B IV
tr
B V
½B III
½B X
B VIII
1.
2.
B VII
B III
B I
½B V
½B VII
arm. 8va
arm. 8va
arm.7
arm.12

F. Mendelssohn-Bartholdy
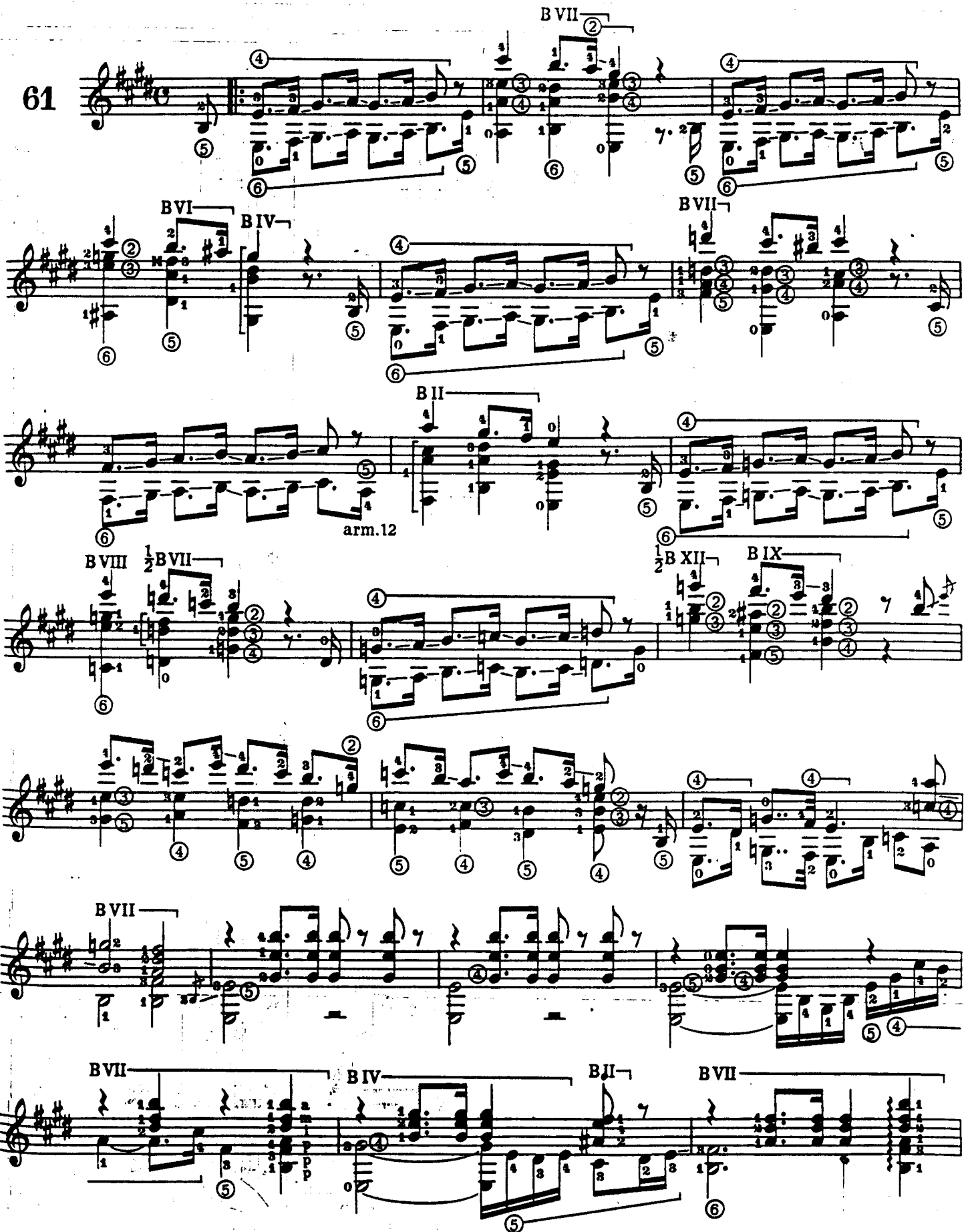
ROMANZA SENZA PAROLE op. 30 n. 6
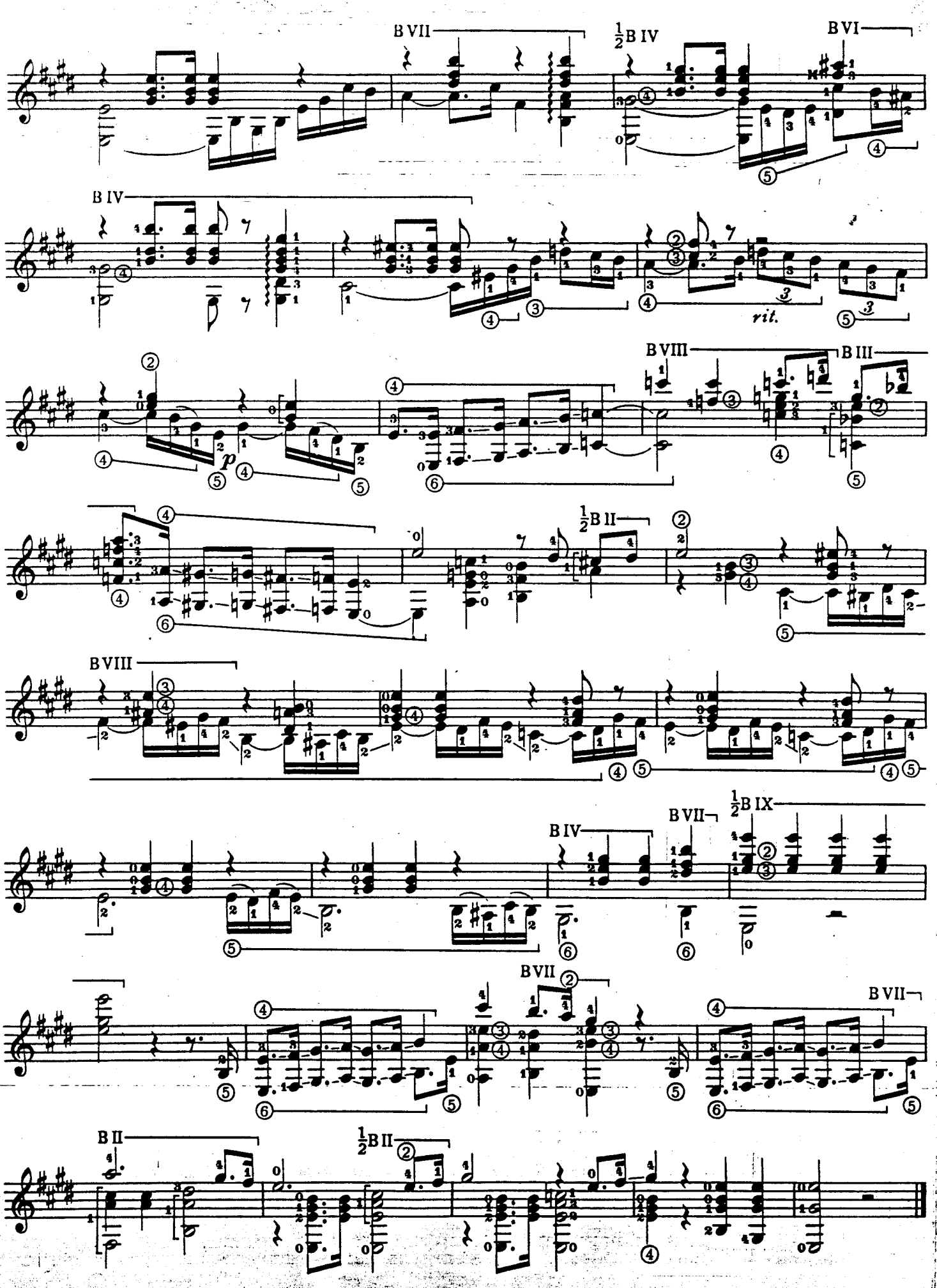



B IX
B VII
B IV
B II
B IV
B II
B IV
B II
B IV
B IX
B II
B II
B VII
B IX
B VII
B IX
B VII
B II
arm. 19

G. Meyerbeer
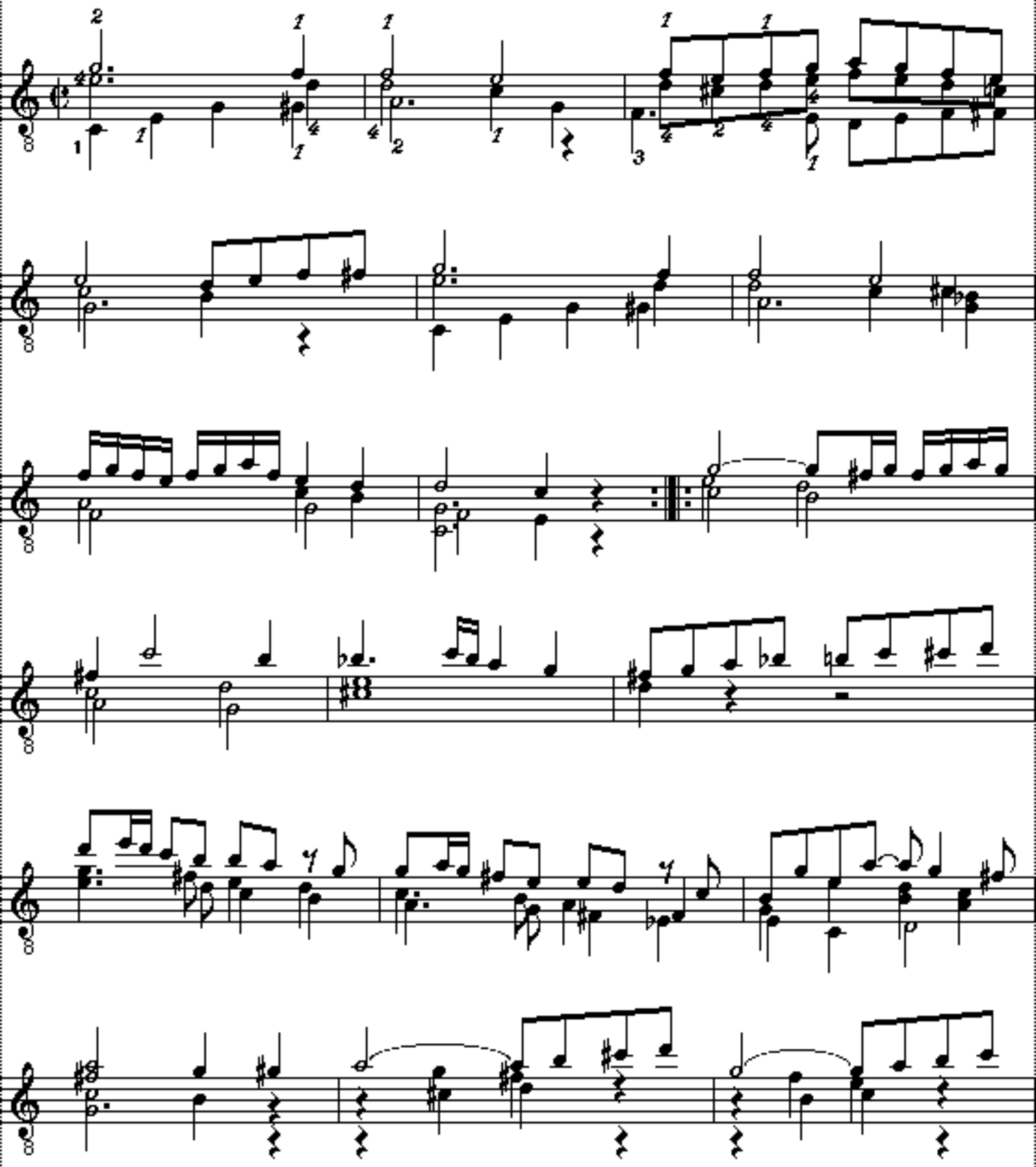
CORO DEI VESCOVI
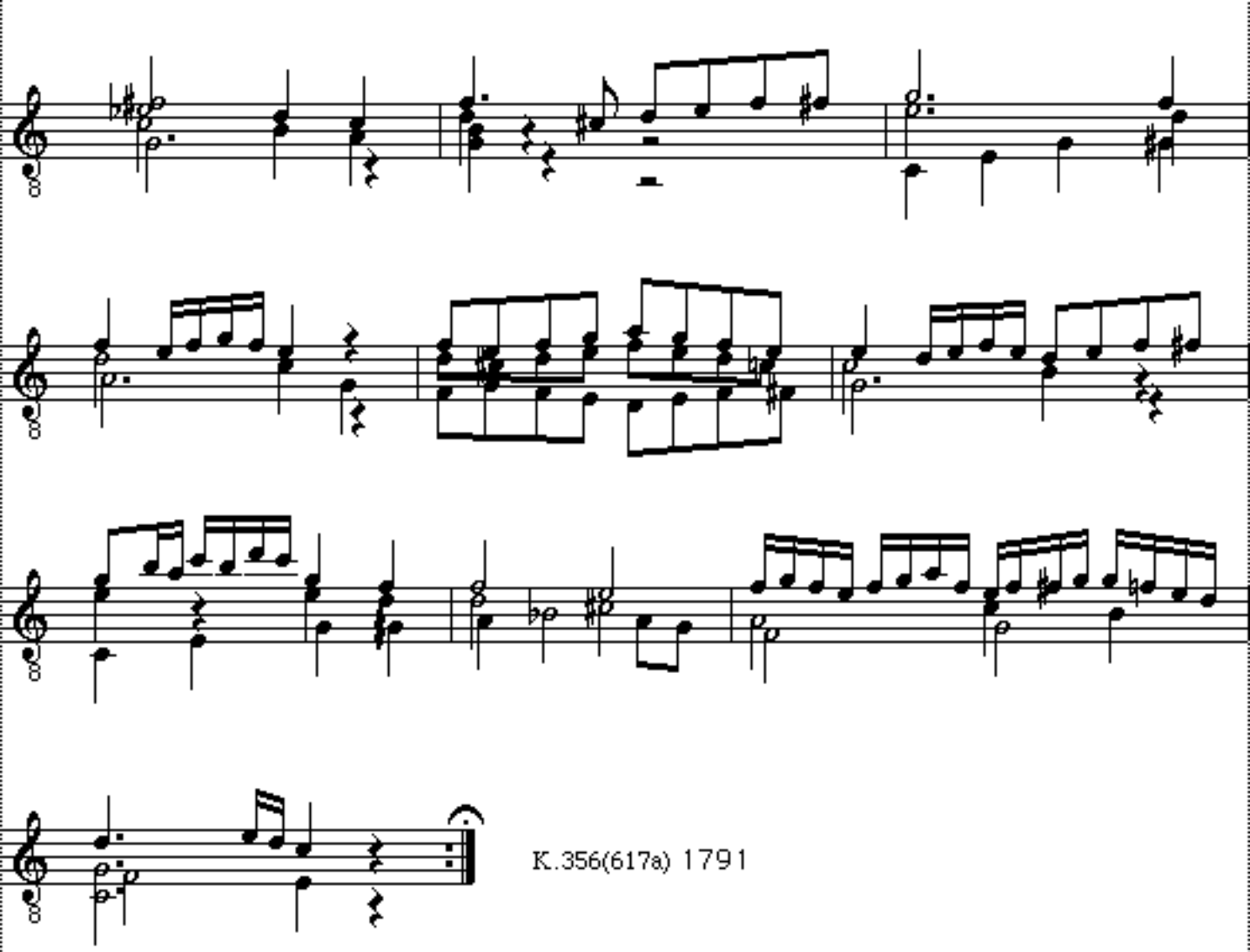



B VII
½B IV
B VI
B IV
rit.
B VIII
B III
p
½B II
B VIII
B IV
B VII
½B IX
B VII
B VII
B II
½B II

Adagio in C-major K.356(617a) **W.A.Mozart**(1791)
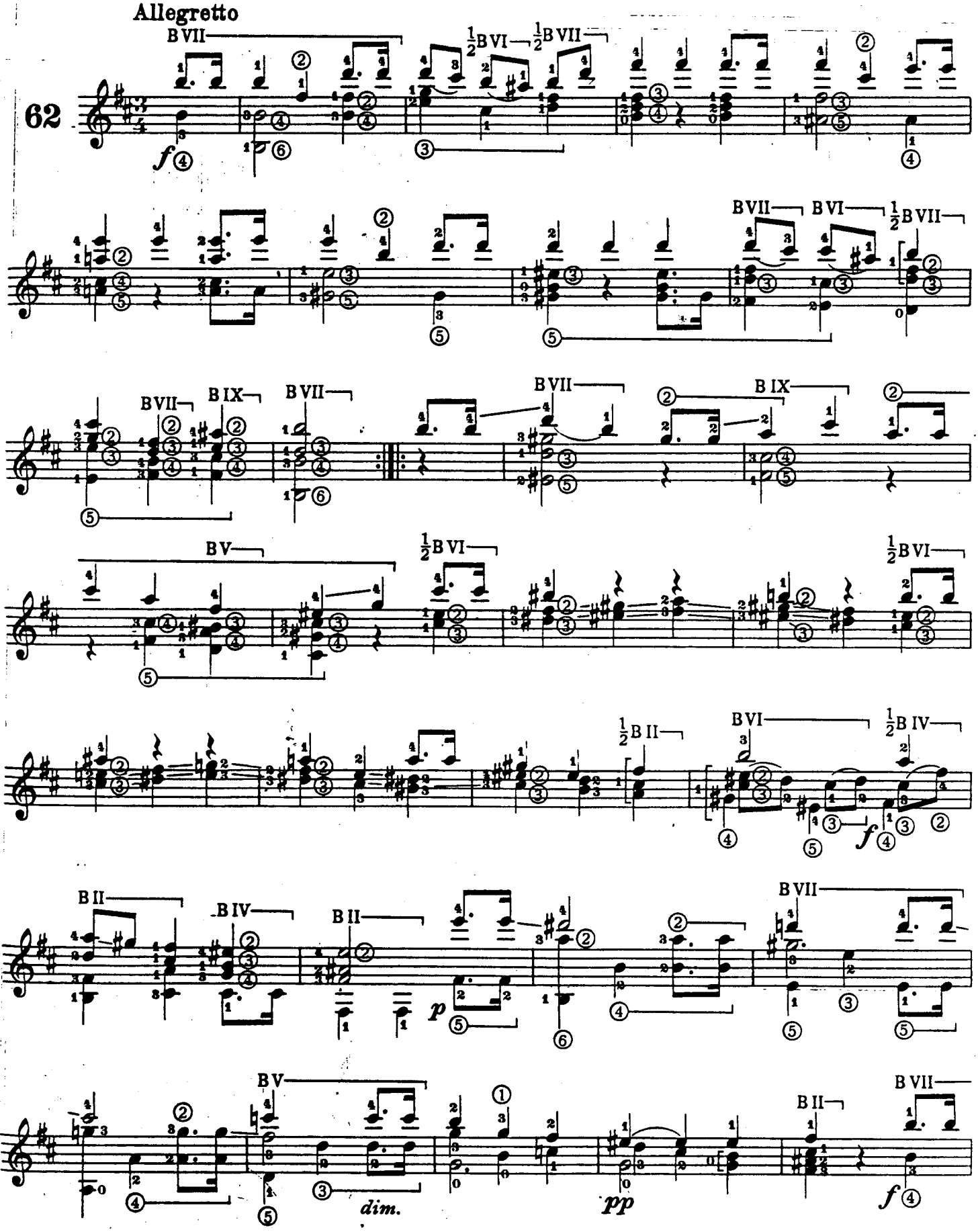
arr.by Takashi Nagatsuka
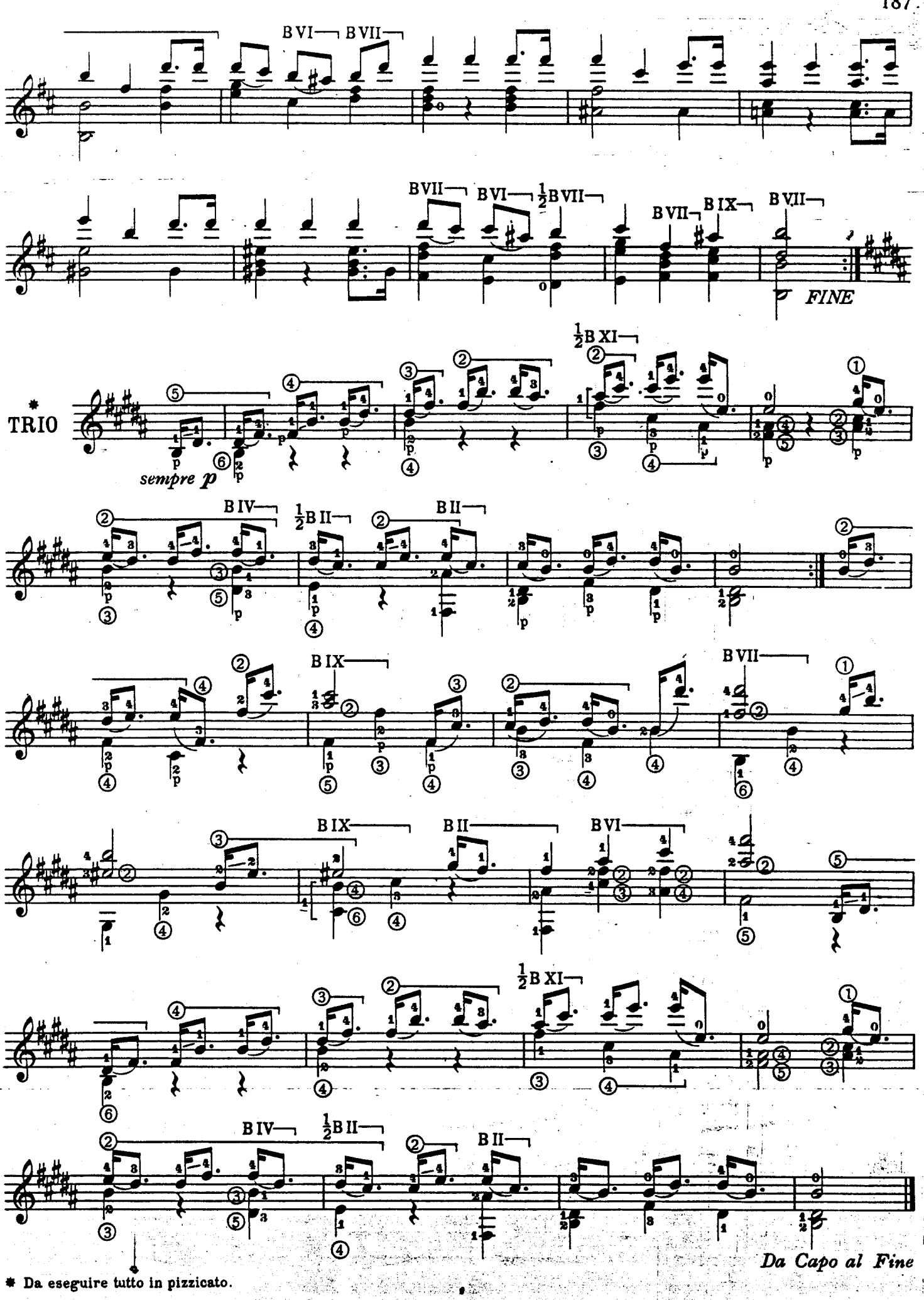



K.356(617a) 1791

W. A. Mozart

MINUETTO
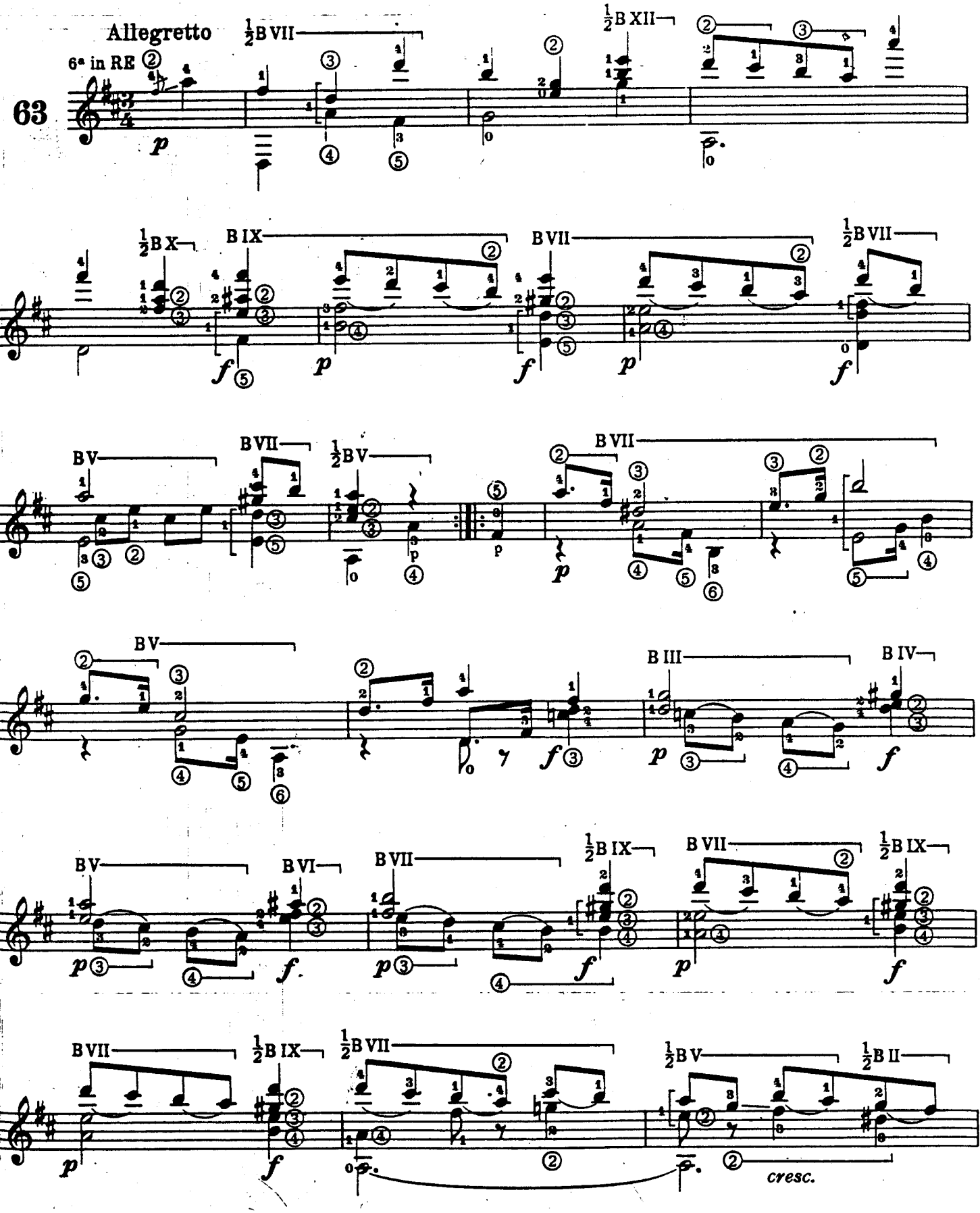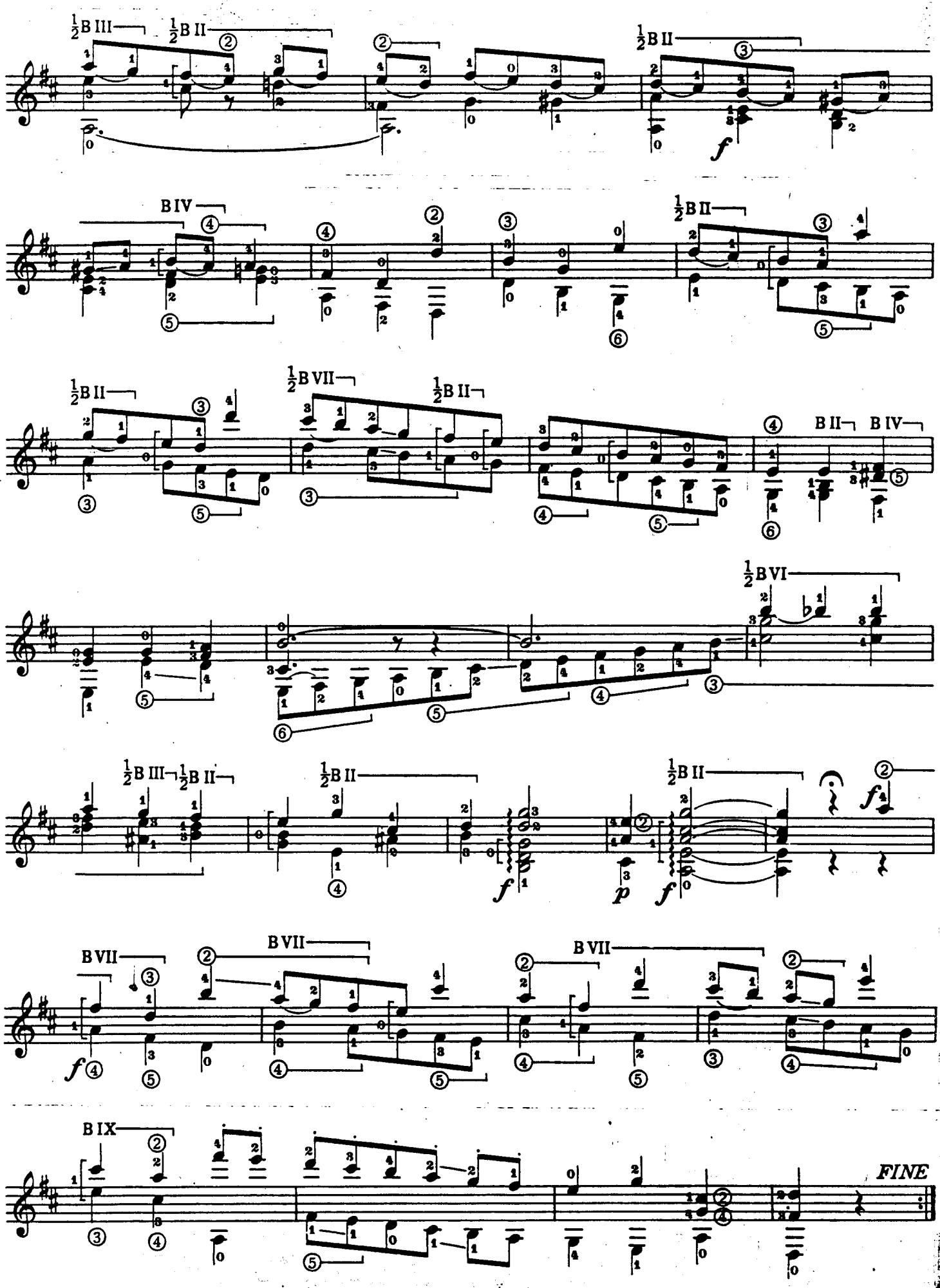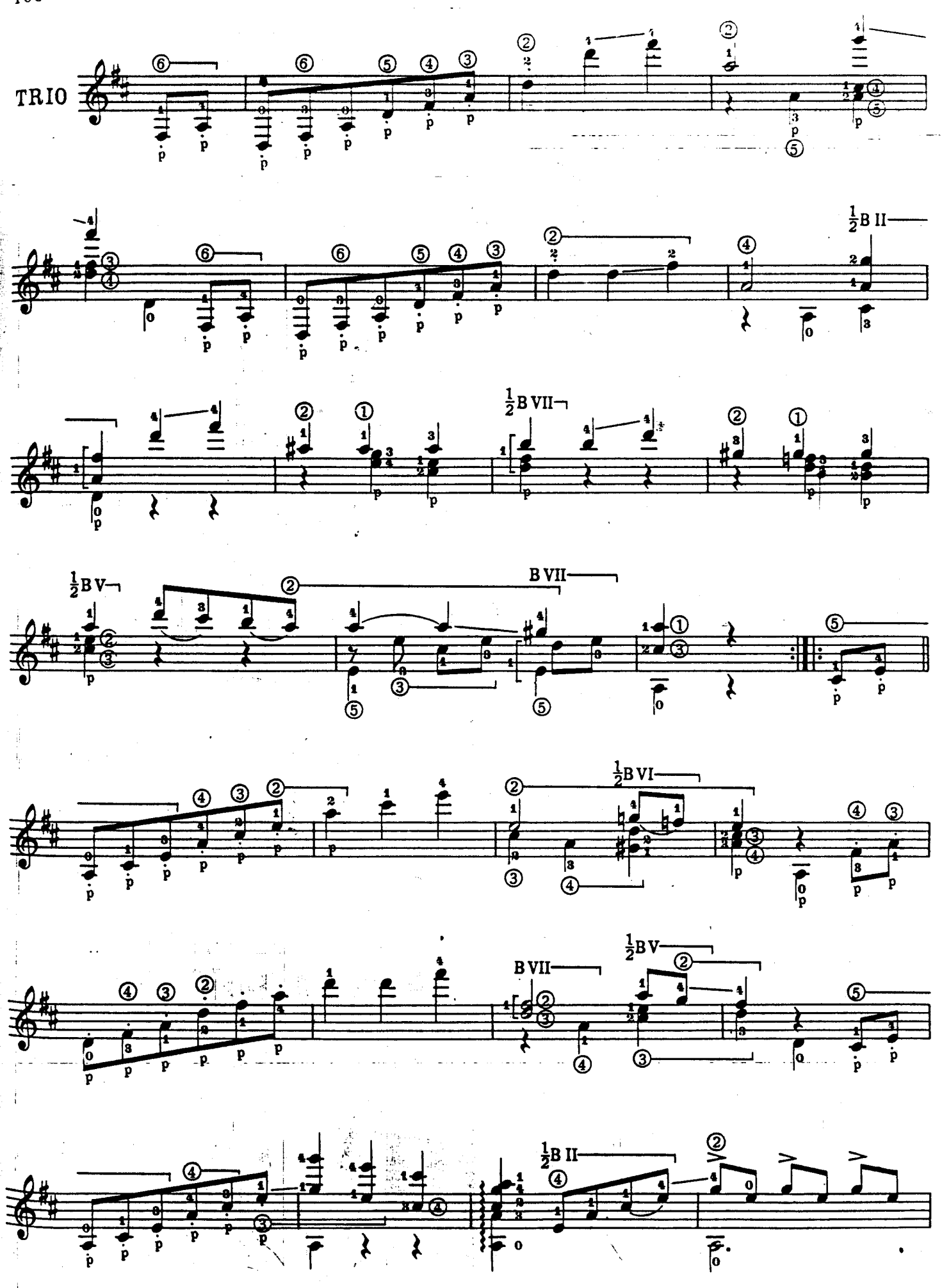




* Da eseguire tutto in pizzicato.
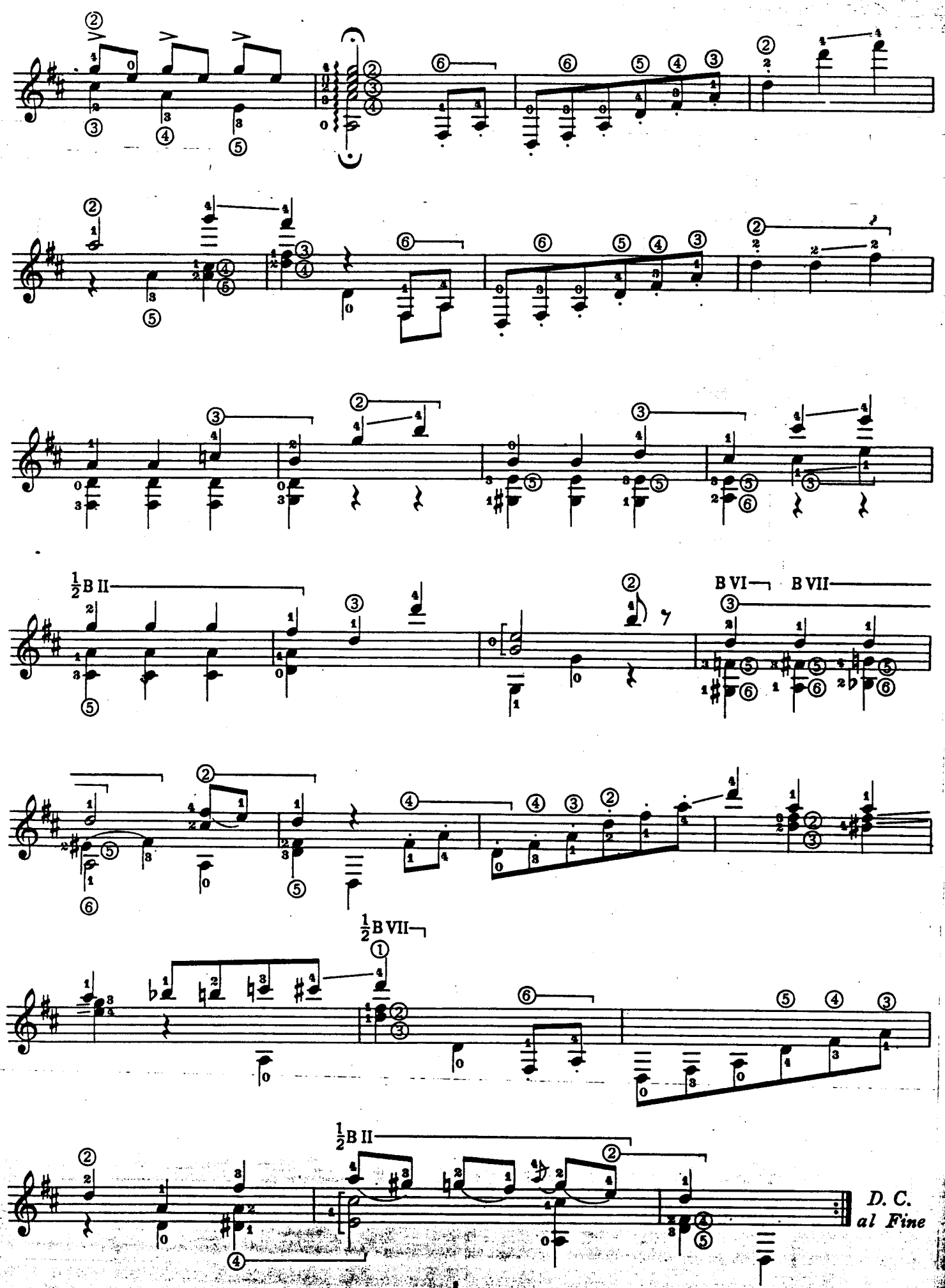
W. A. Mozart

MINUETTO
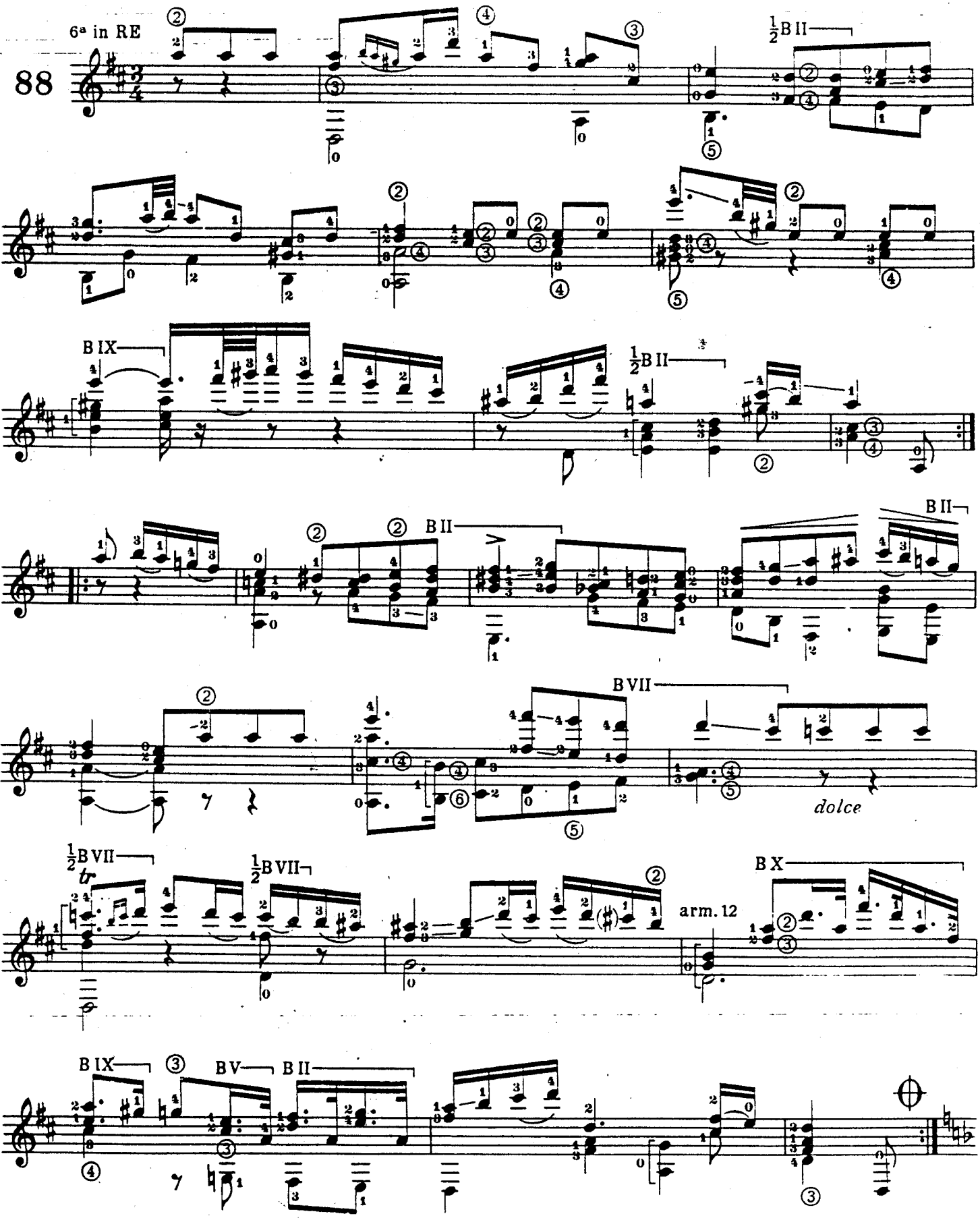



½B III
½B II
½B II
f
BIV
½B II
½B II
½B VII
½B II
B II
B IV
½B VI
½B III
½B II
½B II
½B II
f
p
f
f
BVII
BVII
BVII
f
BIX
FINE


TRIO
½B II
½B VII
½B V
B VII
½B VI
B VII
½B V
½B II


½B II
B VI
B VII
½B VII
½B II
D. C.
al Fine

W. A. Mozart

ANDANTE



МЕНУЭТ

В. МОЦАРТ

Переложение А. Сеговия

Moderato

Trio

IV

IV
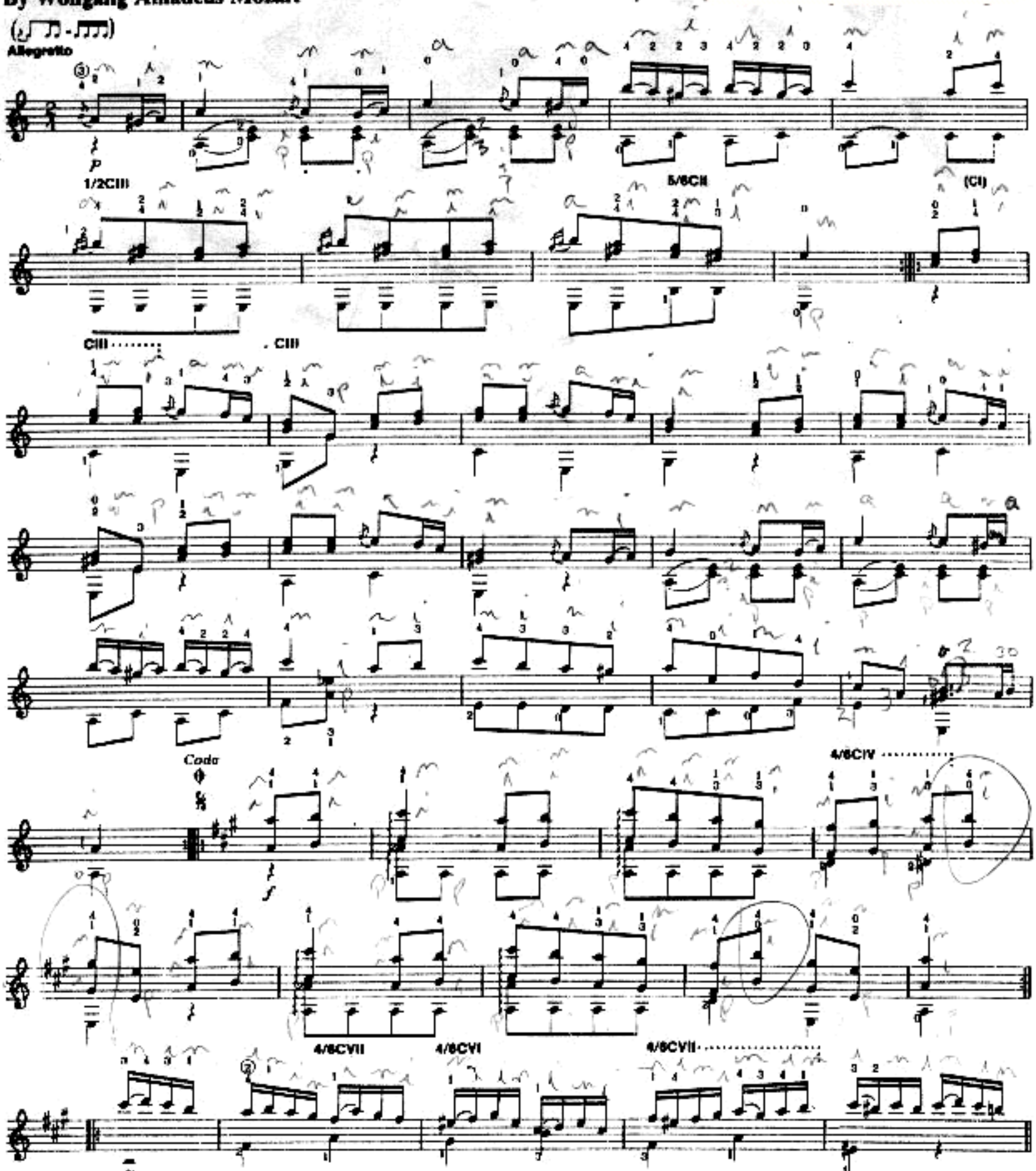
VI IV II

VI IV

II II

VII II

By Wolfgang Amadeus Mozart



4/6CIV

CII

CII

1/2CII

4/6CVII

4/6CVI

4/6CVII

1/2CIV

1/2CV

CIV

Coda

D.S., play section and repeat,
then D.C., repeat, and play to coda.

1/2CVII
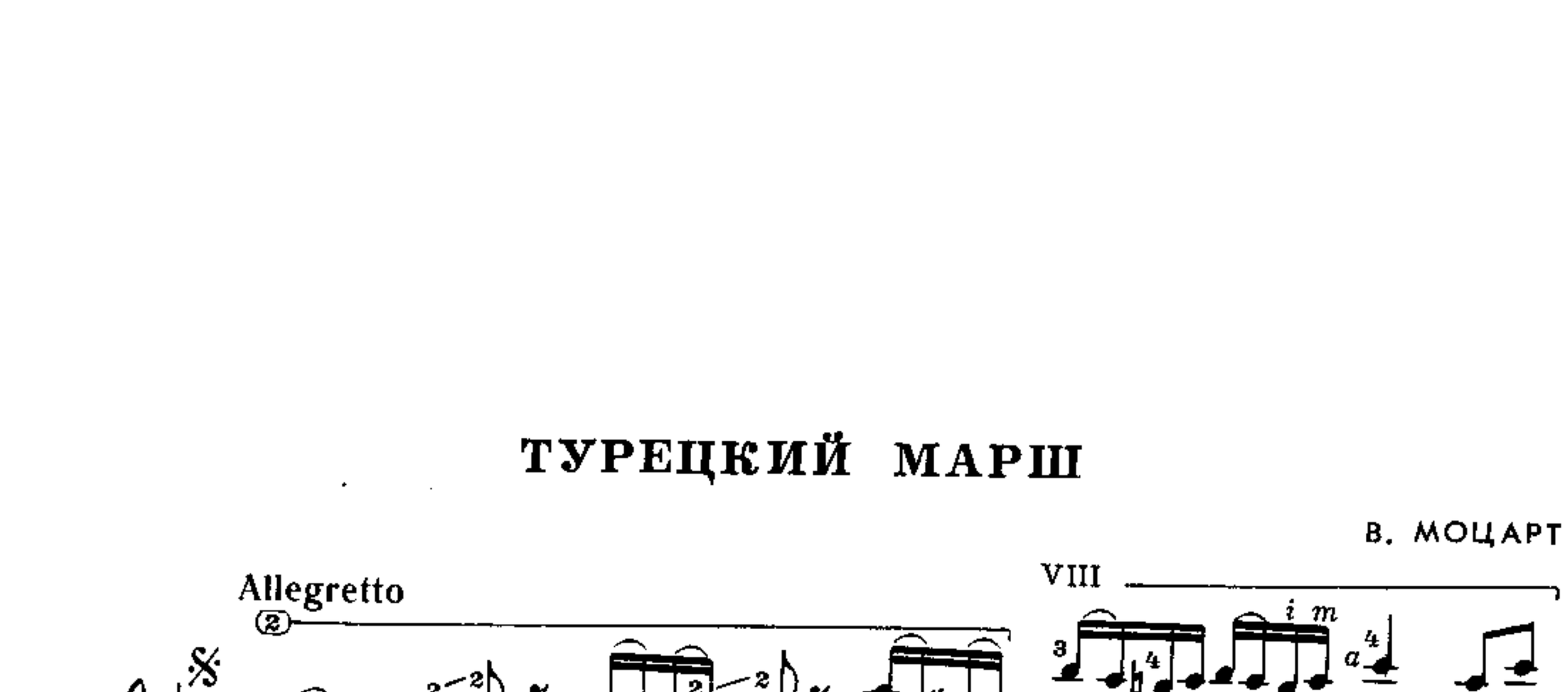
1/2CV

1/2CV

1/2CV

ТУРЕЦКИЙ МАРШ

В. МОЦАРТ



cresc. *sfp* *mf* *dim.* *più f* *p* *f* *p* *p*

Повторить от 𝄆 до 𝄆𝄆, затем играть от 𝄋 до 𝄆 и перейти на „Окончание“

Окончание

Coda.

più vivo

КОЛИСКОВА

В. А. Моцарт
(1756—1791)

Перекладення З. Беренда

КОЛЫБЕЛЬНАЯ

В. А. Моцарт
(1756—1791)

Переложение З. Беренда

Andante

⑥ in Re

[mp]

Arm

CVII

CII

½ CII



Pictures at an Exhibition for guitar

MODEST PETROVICH MUSSORGSKY

arranged by KAZUHITO YAMASHITA

ギターのための

展覧会の絵

山下和仁 編曲

ディスコグラフィー

〈禁じられた遊び〉 RCA／RDC-8
〈山下和仁ギターリサイタル〉 ビクター／SJX-9538
〈アランフエス協奏曲〉 RCA／RVC-2280
〈大聖堂／山下和仁ギターリサイタルII〉 ビクター／SJX-9544
〈シャコンヌ／山下和仁プレイズ・バッハ〉 RCA／RCL-8014
〈展覧会の絵〉 RCA／RCL-8042
〈コンポステラ組曲〉 RCA／RCL-8301
〈モダン・コレクション〉 アルファ／ALR-28038
〈ベートーヴェン：ギター協奏曲〉 RCA／RCL-8324
〈バスピエ／山下和仁＆尚子〉 RCA／RCL-8348
〈ハンガリー狂詩曲〉 RCA／RCL-8370
〈ソナタ〉 RCA／RCL-8379
〈グリーン・スリーヴス／山下和仁＆尚子II〉 RCA／RCL-8386
〈内なる想い〉 RCA／RCL-8398
〈四季／山下和仁＆ラリー・コリエル〉 RCA／RCJ-8102
〈フィンランディア／山下和仁＆尚子III〉 RCA／RCL-8409
〈ギター協奏曲〉／山下和仁＆ヤナーチェク室内管弦楽団〉RCA／RCL-8417
〈火の鳥〉 1985年9月発売予定
〈シェエラザード／山下和仁＆尚子IV〉 1985年発売予定

PREFACE

The guitar is a wonderful instrument. There are infinite possibilities in its expression. I am very lucky to have found such a rich instrument and put my heart into creating music with it.

The excellence of the guitar has been mentioned since old times, but it was rapidly proven by great artists who appeared in this century such as maesero Andres Segovia. Moreover, its world is still expanding: the music played on the guitar extends from Renaissance to the present age, and the value of the guitar is recognized little by little in the fields of solos, concertos, chamber music, ensembles and accompaniments. The problem of limited repertoire is gradually being solved by the works of modern composers and excellent arrangements. The art of performance also extends its possibilities. Furthermore, the works include not only small ones, but large pieces are appearing as well. And it seems that the guitar is going tn occupy an important place also in classical music.

Under such circumstance, I have always sought, from childhood, possibilities of more large-scale expression than that which exists. I employed the manner of dynamic and symphonic expression, and tried many other ways in order to give a performance filled with a modern sense and to play longer pieces on the guitar, this most expressive solo instrument. Consequently, I strongly desire now to create the music more closely approaching the essence of art.

From these thoughts, an idea was born: to play on the guitar, for the first time ever, the whole of "Pictures at an Exhibition", a representative piano work of M.P. Mussorgsky, a great Russian composer.

This idea occured to me the spring before last. Then, I decided to challenge first by myself a real guitar arrangement of Mussorgsky's work, which took enormous effort. Through this very fascinating music, I wanted to realize my childhood wish. Certainly, I met with various problems beyond expression caused by my inexperience.

Since the decision to publish was very difficult for me, I followed the precious advice of my father, my most familiar teacher, and Prof. Kōjirō Kobune, composer and conductor. Afterwards, with the help of the persons concerned, many recitals were held, plus recordings and my first publication. I express here my gratitude for their kindness.

1981.6. Kazuhito Yamashita

KAZUHITO YAMASHITA

1961 Born in Nagasaki. Has been studying the guitar under his father(Toru Yamashita).
1972 Won first prize at the 18th Kyushu Guitar Music Concours.
1976 Won first prize at the 19th Guitar Concours organized by the Federation of Japan Guitar Association.
1977 Visited Europe.Participated in the Guitar Course of Segovia in the 20th "Música en Compostela".
Won first prize at the Ramirez Guitar Competition in Spain ; at the 10th Alessandria International Guitar Competitionin Italy ; and at the 19th International Guitar Concours in Paris.
1978 The first of yearly recitals throughout Japan from Hokkaido to Okinawa.
1979 10.Recitals in Paris and Amsterdam.
1980 11.Concert tour in Holland.
1981 Arranged "Pictures at an Exhibition", and recorded it.His arrangement caused a sensation.
1982 11.Concert tour in Hollando.
"Modern Collection"(disk)won a prize at the Record Academy.
1983 "Pictures at an Exhibition"(disk)won the Deutscher Schallplattenpreis 1983.
Concert tour in Korea.
1984 5.Played in concert with Wolfgang Shultz(a chief flutist of the Viena Philharmonic Orchestra).
6.Came on a stage 4th International Guitar Festival in Toront
8～9.Played in concert with Larry Coryell(jazz guitarist).
9.Played concert in Korea.
11.Played concert with Chamber Orchestra of Leoš Janáček Ostrava.
1985 1.Played consert in Taiwan.
3.Gave the first performance of guitar concerto "Pegasus Efect" composed by Takashi Yoshimatsu.
9～10.Concert tour in Europe (London, West Germany, Wien)

Studied under following professors:
Kojiro Kobune, J.Thomas, N.Yepes, A.Segovia, Toru takemitsu.
Presently, the first guitarist of the Nagasaki Guitar Ensemble.
Belongs to the Nagasaki Guitar Academy.
Published 16 LP records.

Data for the work

- 1980.7.13. First performance at the 108th Salon Concert of the Nagasaki Guitar Music School.
- From October 1980, performances in many places, for example, at the little hall of the Tokyo Bunka Kaikan(1980.10.15.), the Amusterdam Concertgebouw (1980.11.14.), and at the Nagasaki Municipal Hall (1980.11.23.), Toronto, Seoul (1984) . Taibei, London, Mettmann, Wien (1985) .
- 1981.3.10 and 11. Recording at the Iruma Municipal Hall.
- 1981.6.21. Publication of the record and musical score.
- 1983. Won the Deutscher Schallplattenpreis.

Pictures at an Exhibition
展覧会の絵

Table
目次

Promenade 6
プロムナード

I Gnomus 7
こびと

Promenade 11
プロムナード

II Il vecchio castello 12
古城

III The Tuileries 16
チュイルリーの庭

IV Bydlo 18
ビドロ

Promenade 20
プロムナード

V Ballet of the Little Chickens 21
卵のからをつけたひなの踊り

VI Samuel Goldenberg und Schmuyle 24
サミュエル・ゴールデンベルクとシュミュイレ

VII A Market Place in Limoges 26
リモージュの市場

VIII Catacombae (Sepulcrum romanum, Con mortuis in lingua mortua) 30
カタコンブ

IX The Hut of Baba-Yaga 32
バーバ・ヤーガの小屋

X The Bohatyr Gate of Kiev 40
キエフの大門

Explanation for Performance 46
奏法解説
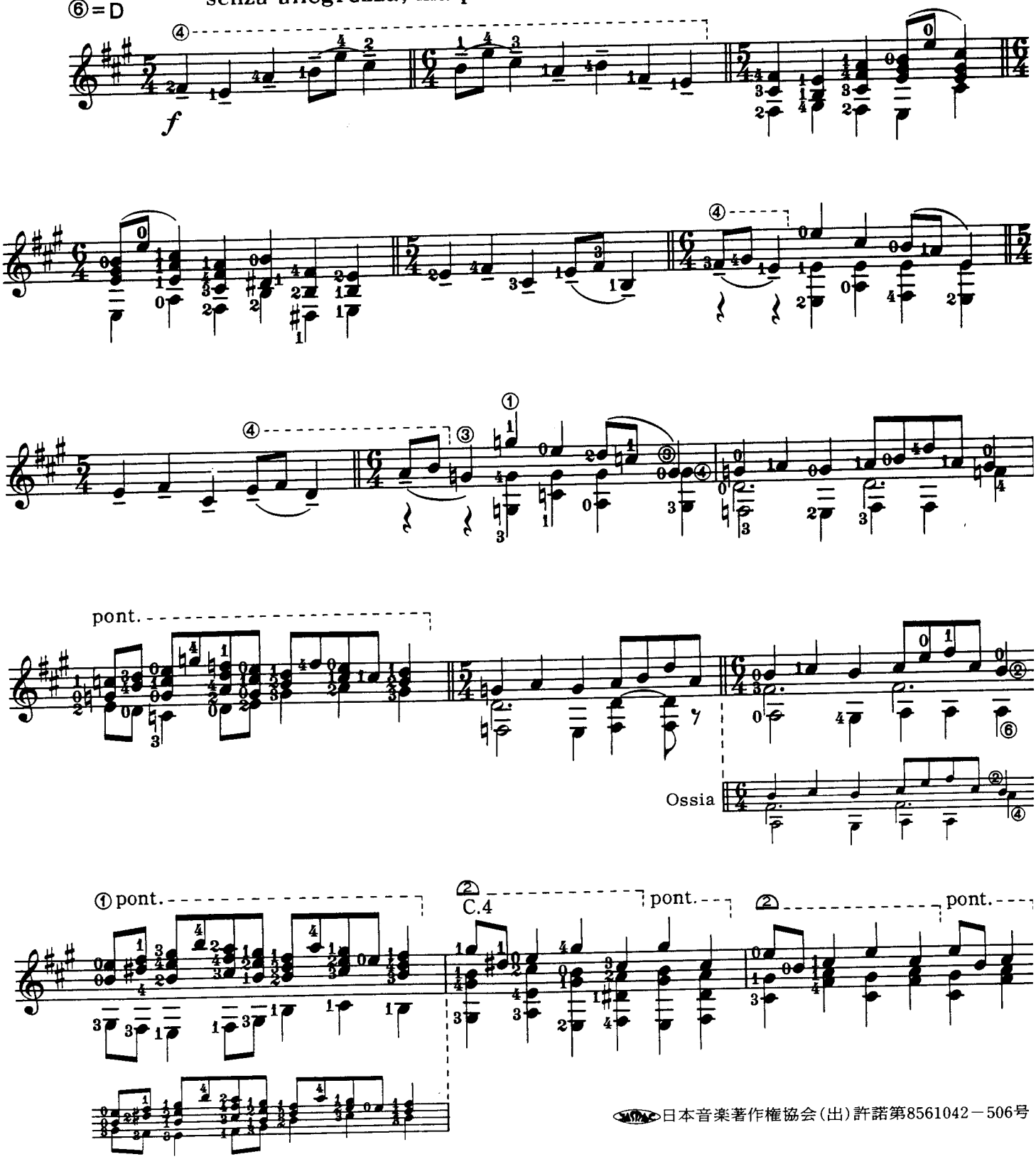
PICTURES AT AN EXHIBITION
展覧会の絵

Promenade
プロムナード
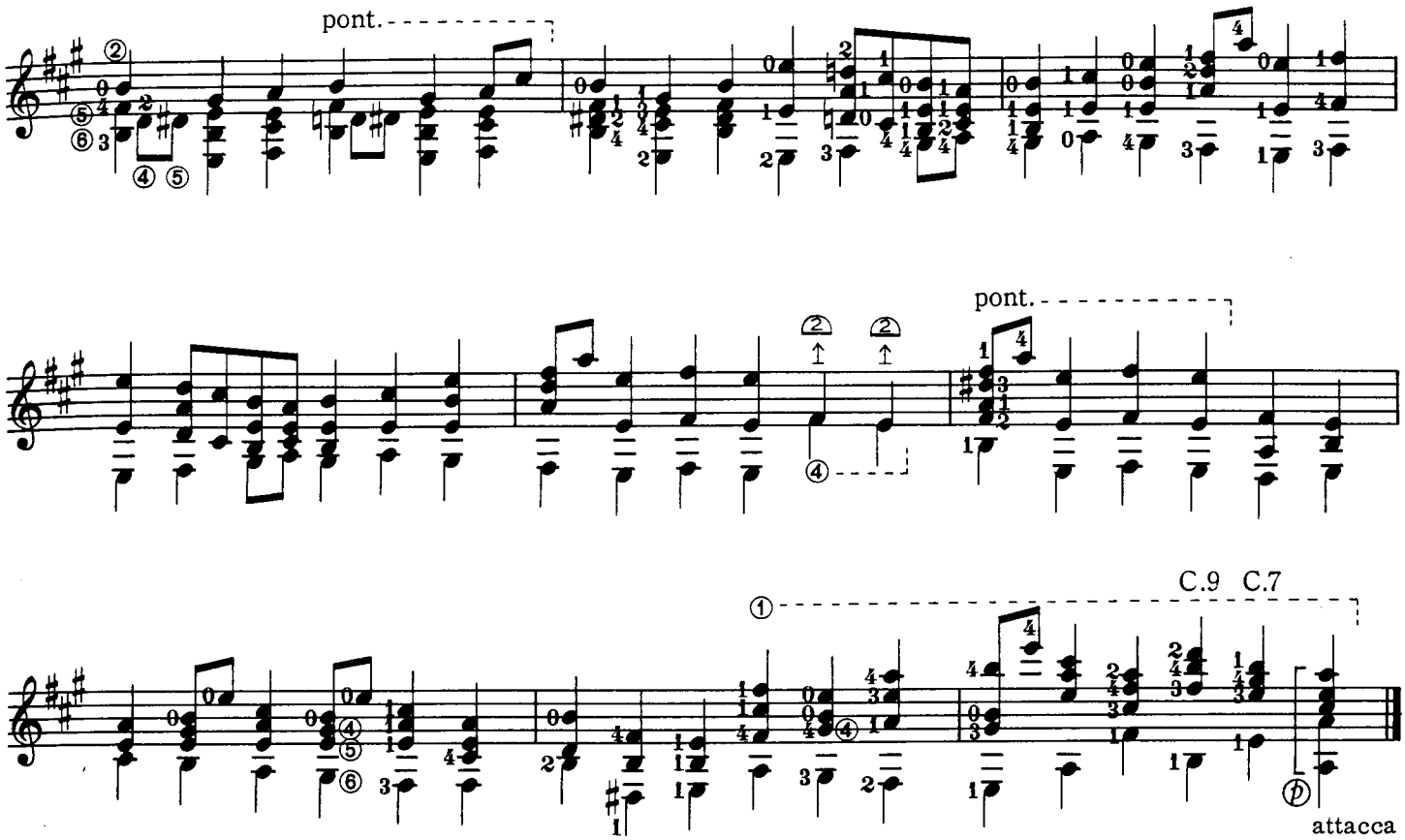
Modest Petrovich Mussorgsky (1874)
Arranged for Guitar by
Kazuhito Yamashita (1980)

Allegro giusto, nel modo russico,
senza allegrezza, ma poco sostenuto

⑥=D
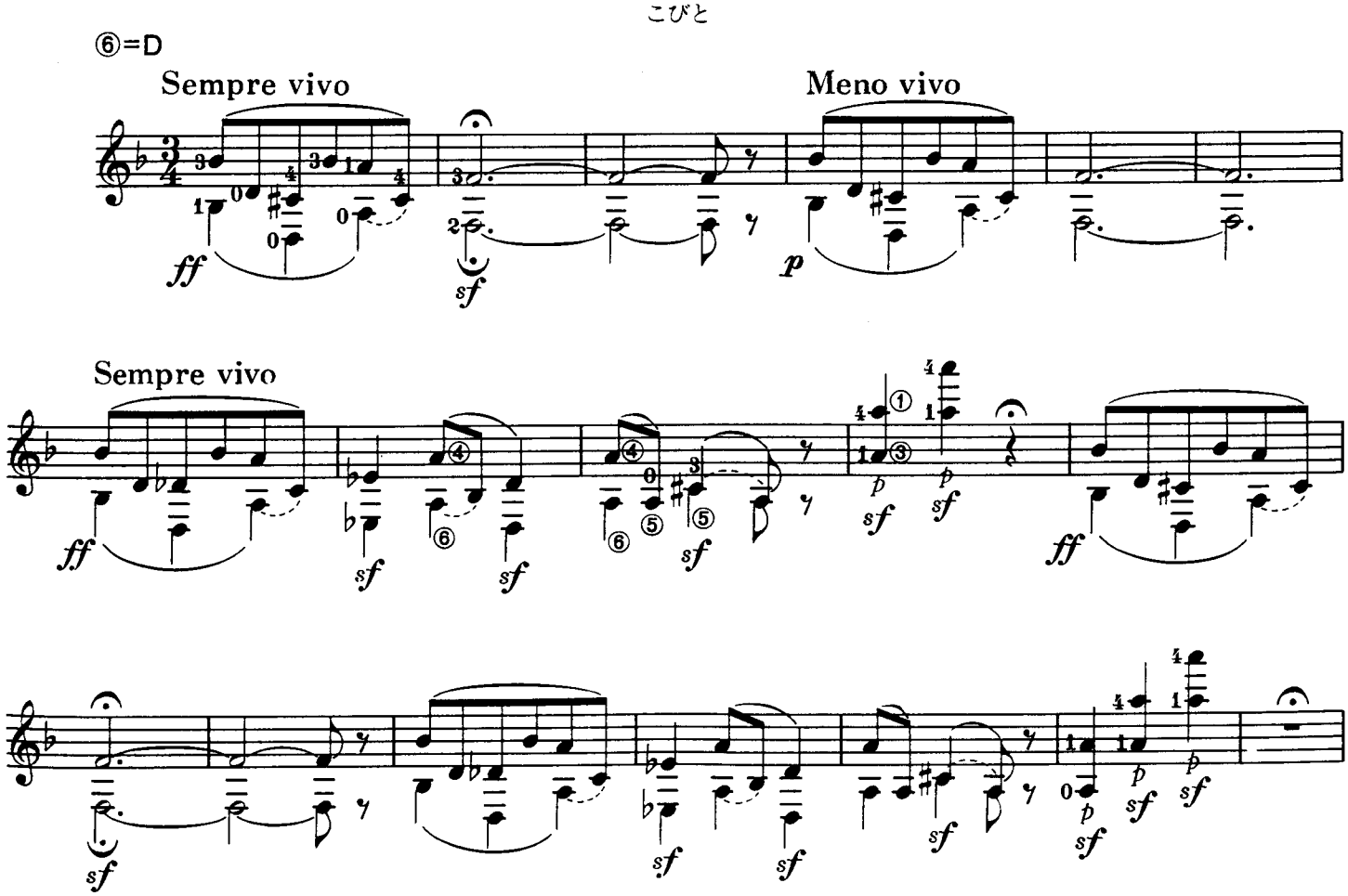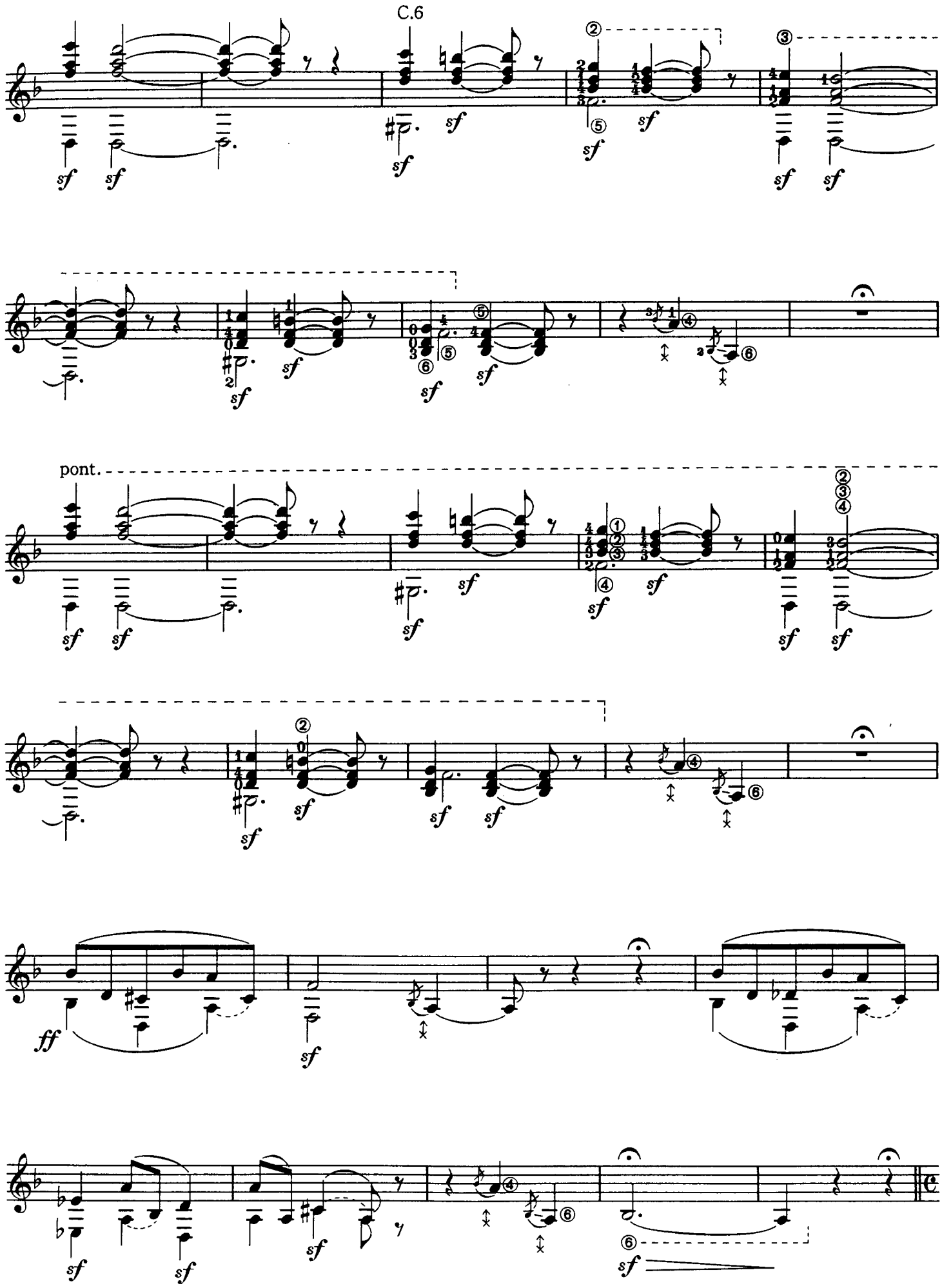


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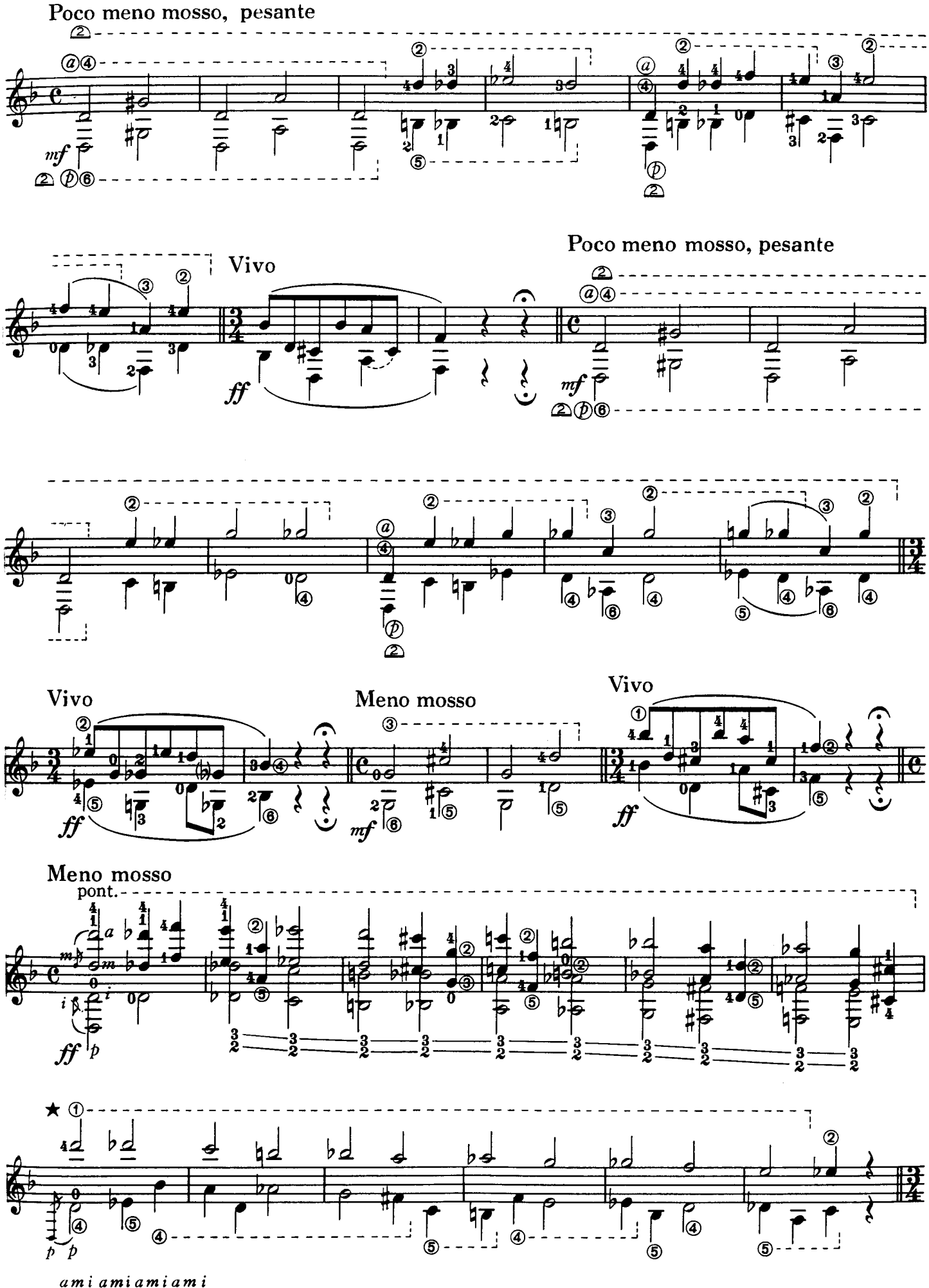


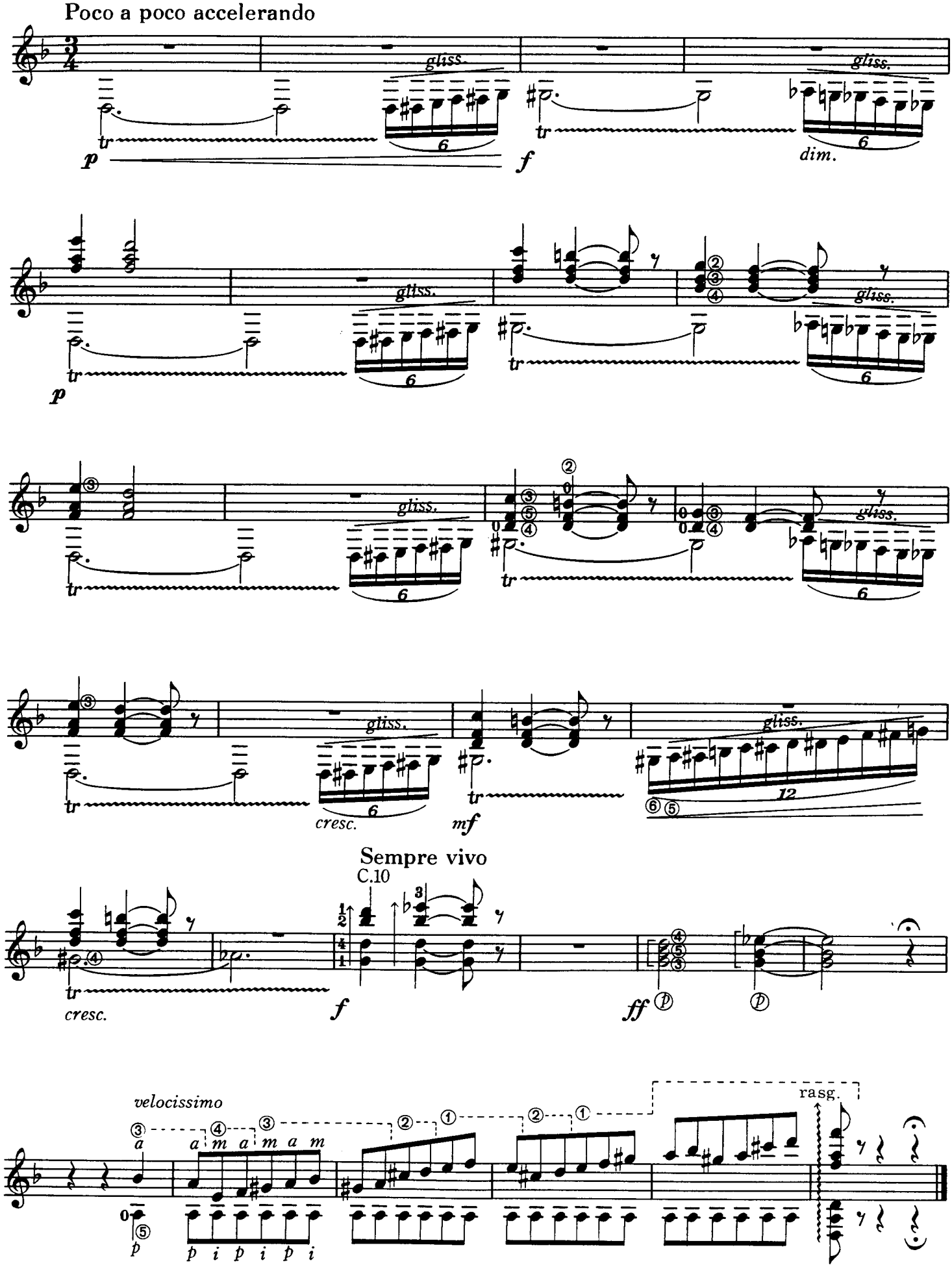
I Gnomus

こびと




C.6
pont.


Poco meno mosso, pesante
mf
p
Vivo
ff
Poco meno mosso, pesante
mf
p
Vivo
ff
Meno mosso
mf
Vivo
ff
Meno mosso
pont.
ff
p
p p
a m i a m i a m i a m i

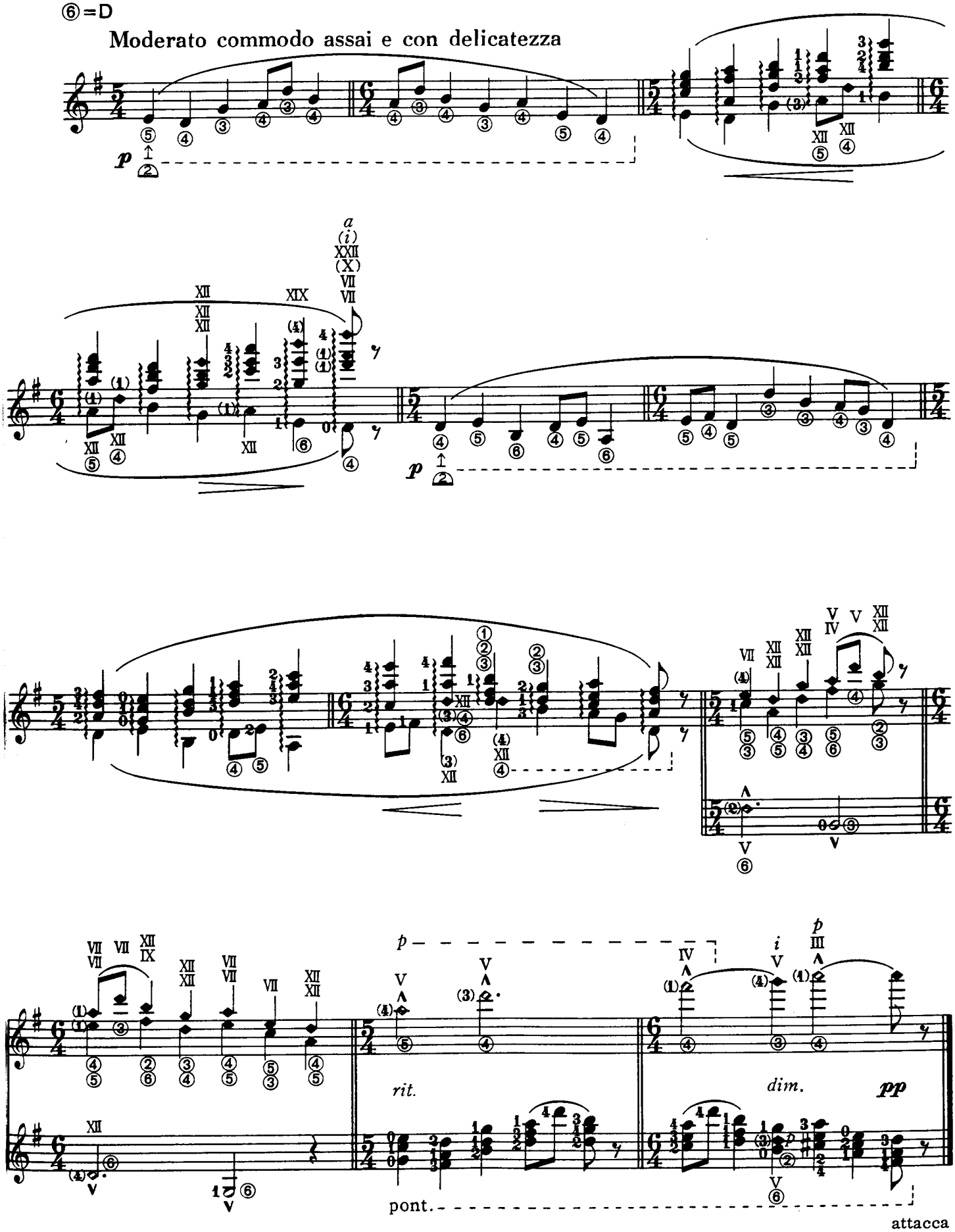

Poco a poco accelerando
gliss.
dim.
cresc.
mf
Sempre vivo
C.10
ff
velocissimo
rasg.
con tutta forza

Promenade

プロムナード

⑥=D

Moderato commodo assai e con delicatezza
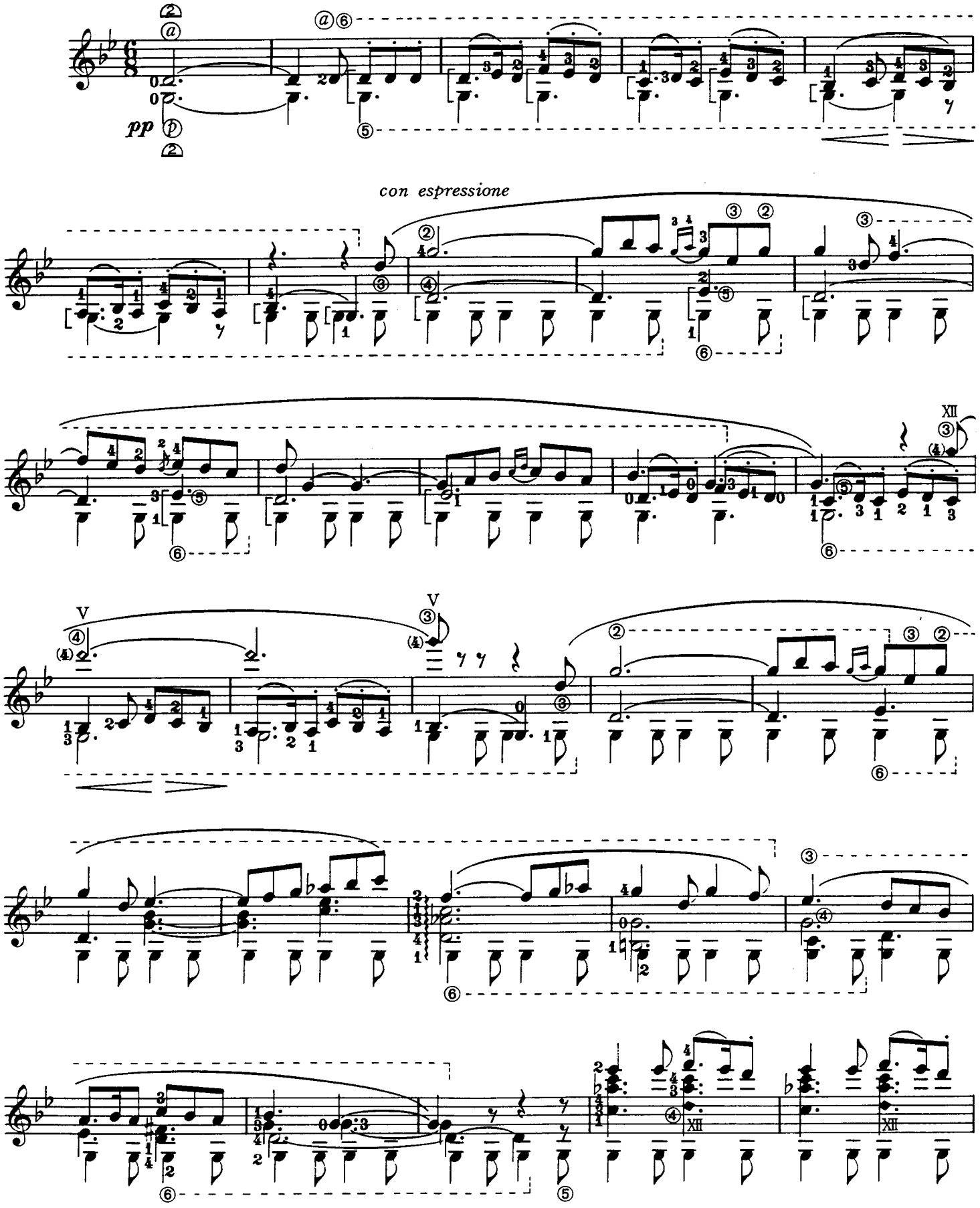


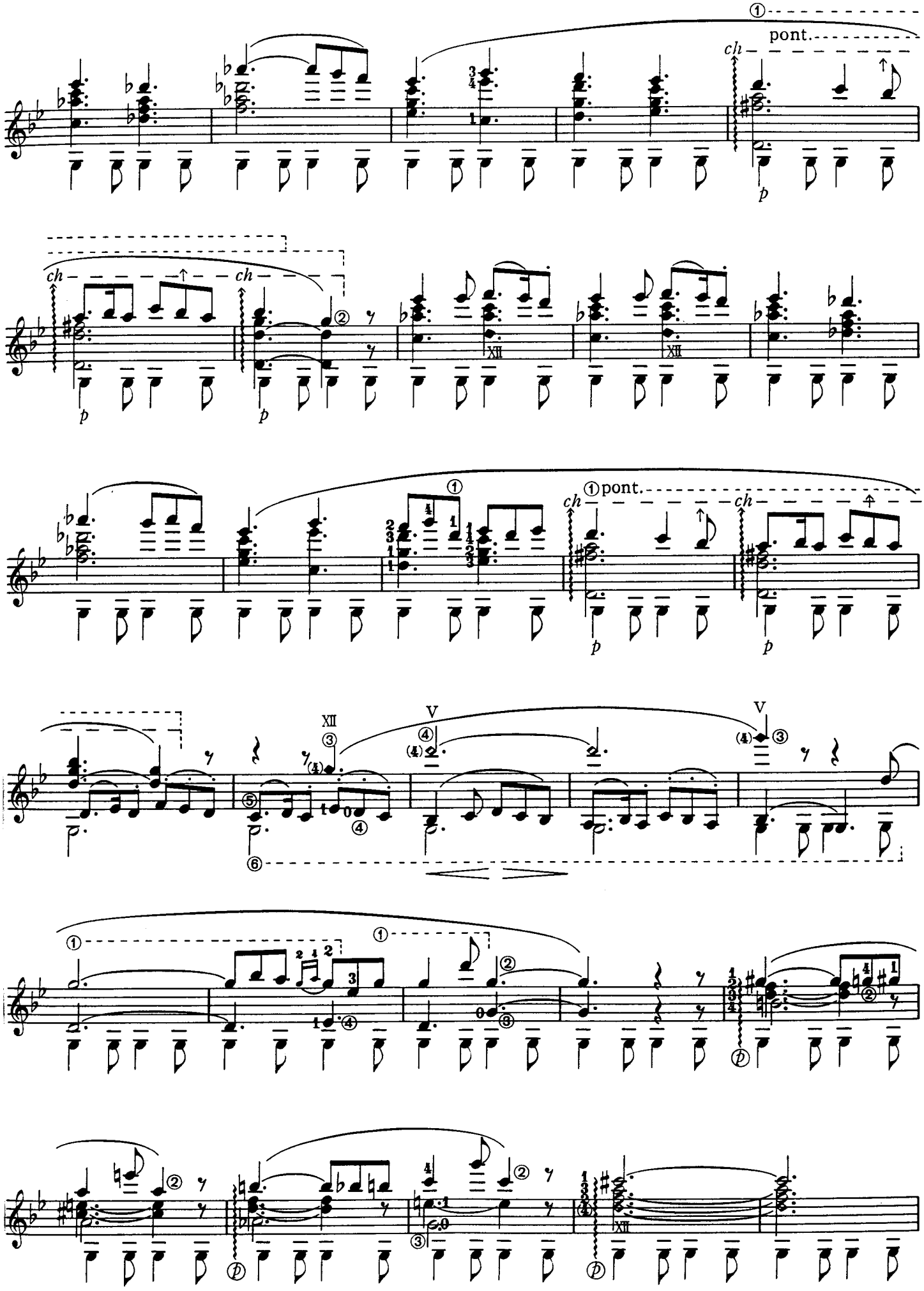
II Il vecchio castello
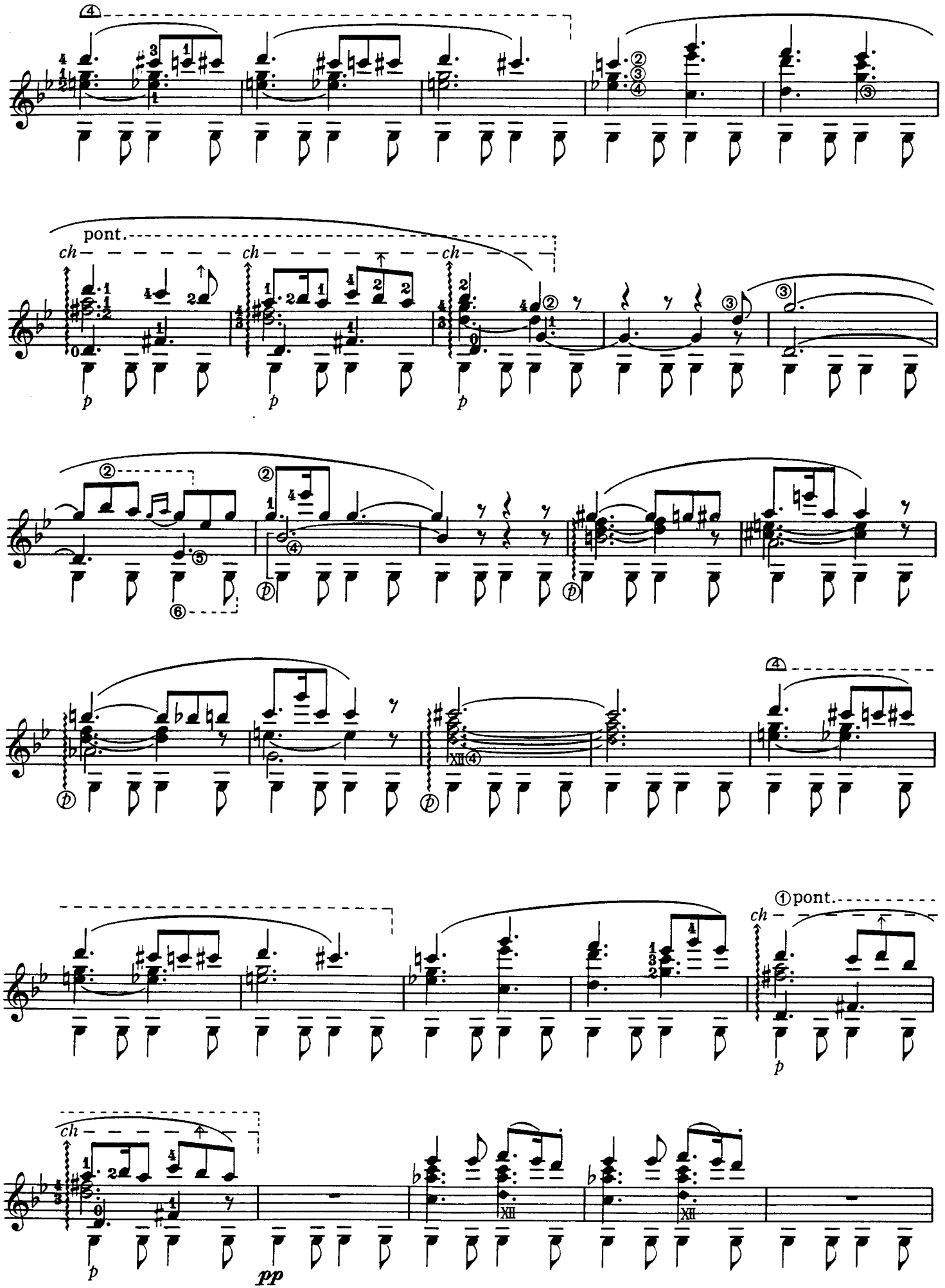
古　城

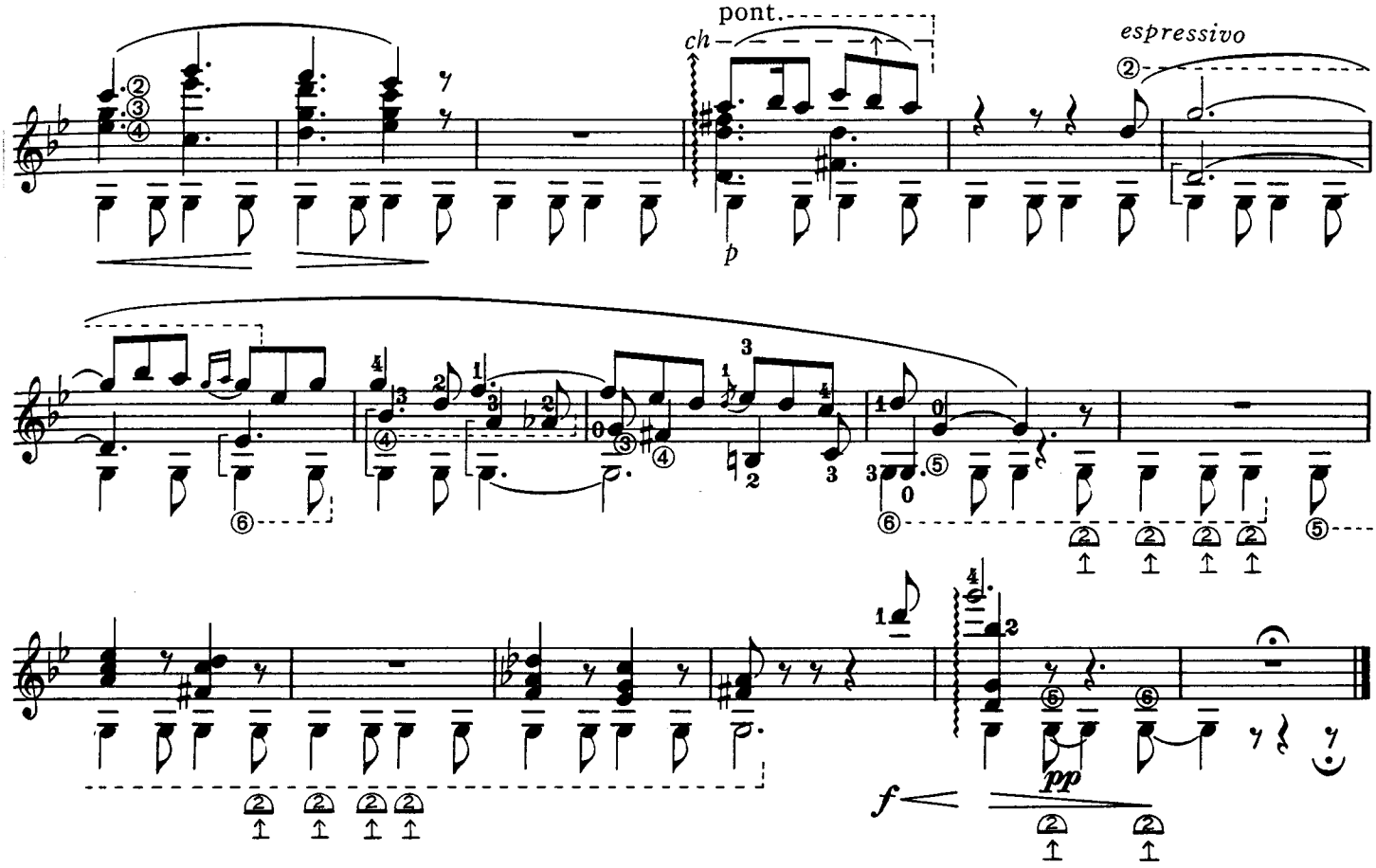
⑤=G
⑥=D

Andantino molto cantabile e con dolore




pont.
ch
p
XII
V


pont.
ch
ch
ch
p
p
p
①pont.
ch
p
ch
p
pp
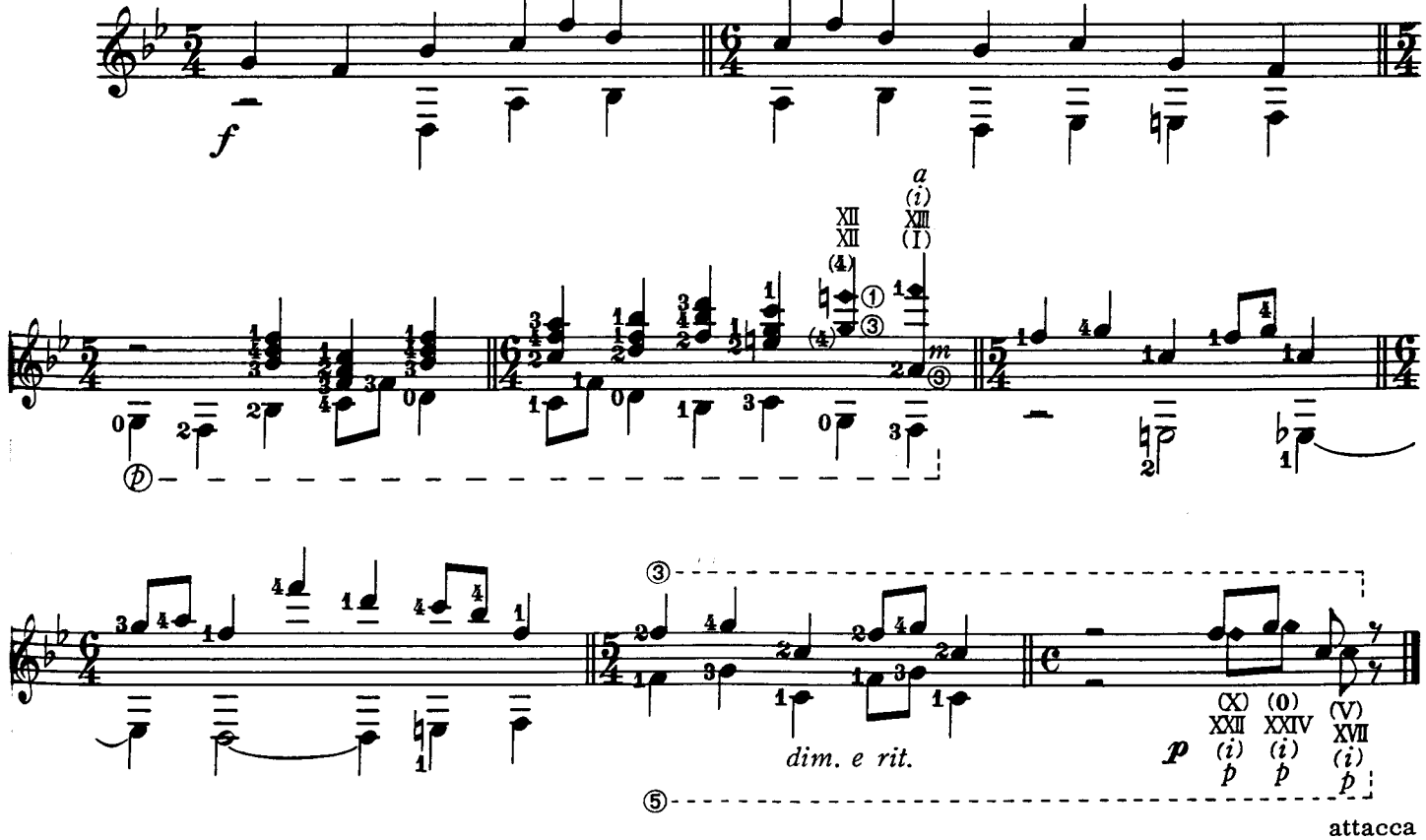


Promenade

プロムナード

⑤=G
⑥=D

Moderato non tanto, pesamente
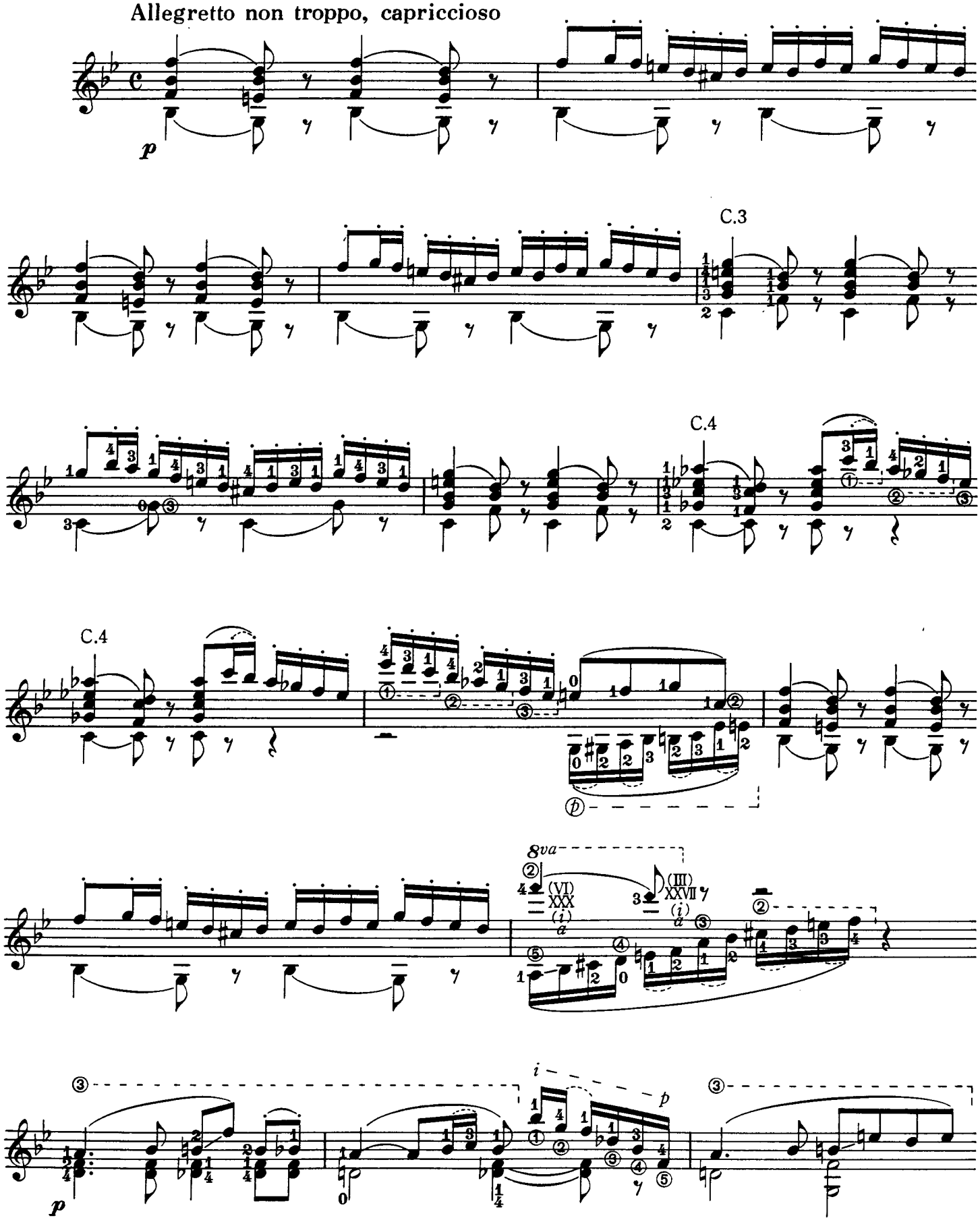


attacca

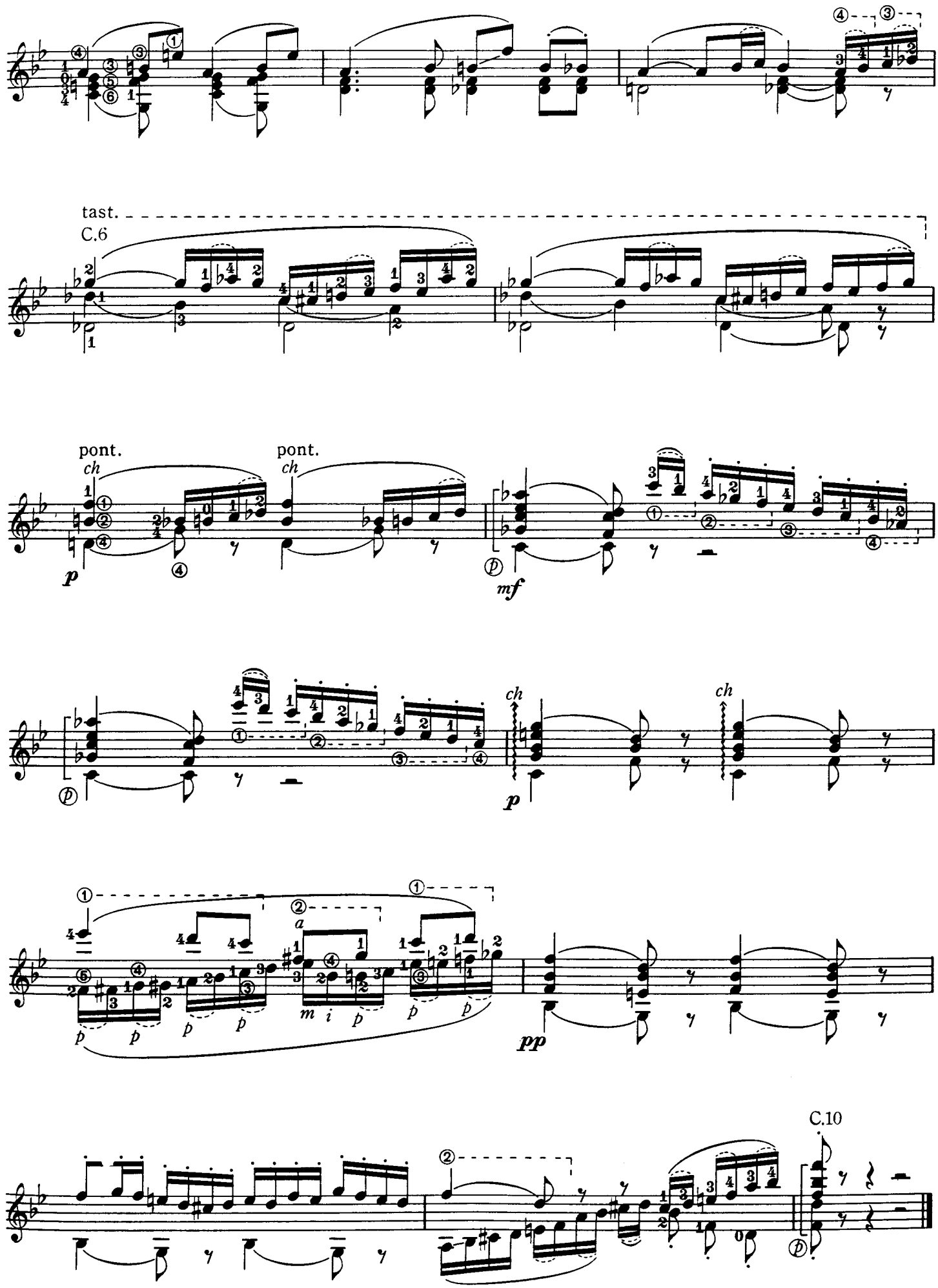
III The Tuileries

チュイルリーの庭

⑤=G
⑥=D

Allegretto non troppo, capriccioso
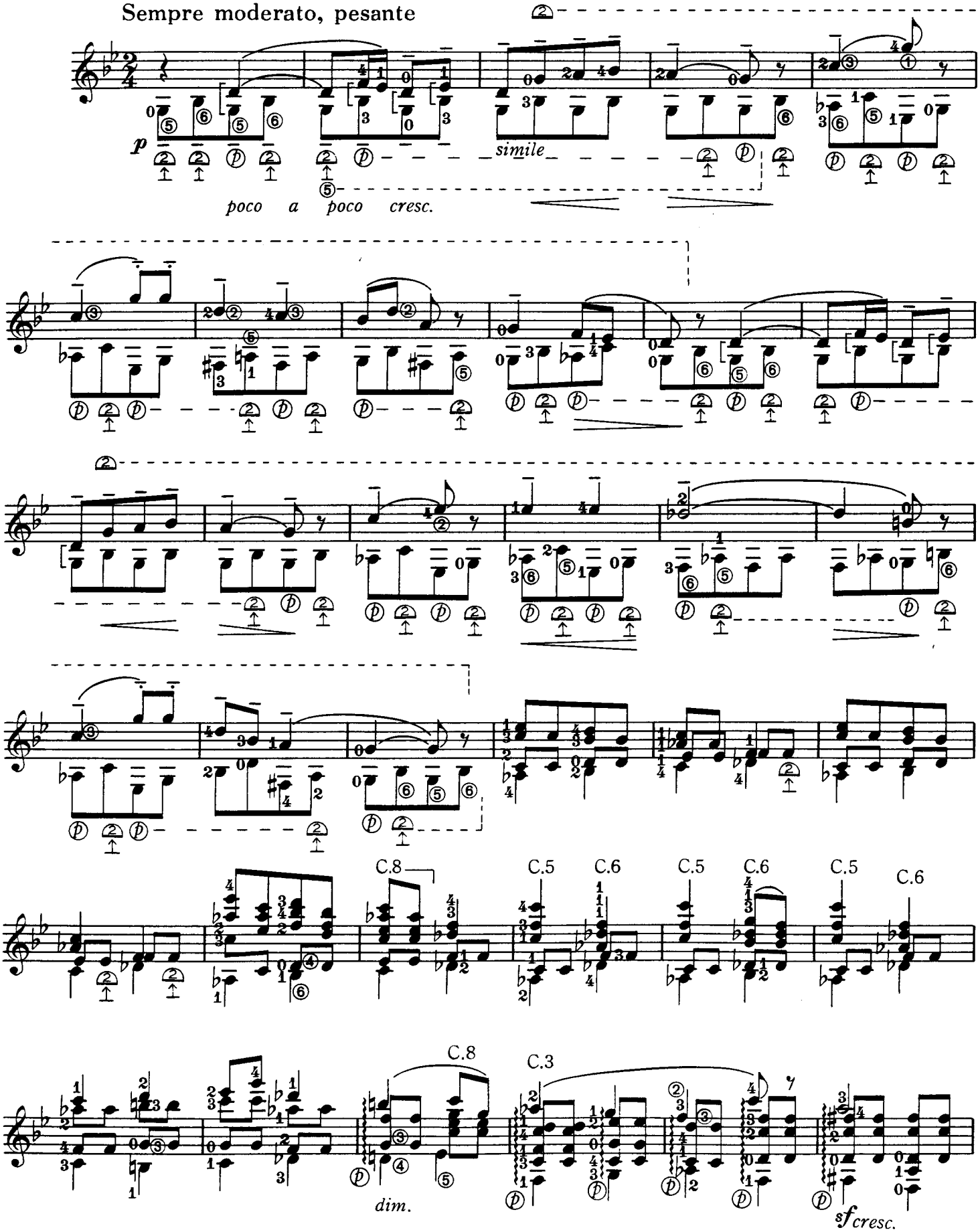



tast.
C.6
pont.
ch
pont.
ch
p
mf
ch
ch
p
a
m i
pp
C.10
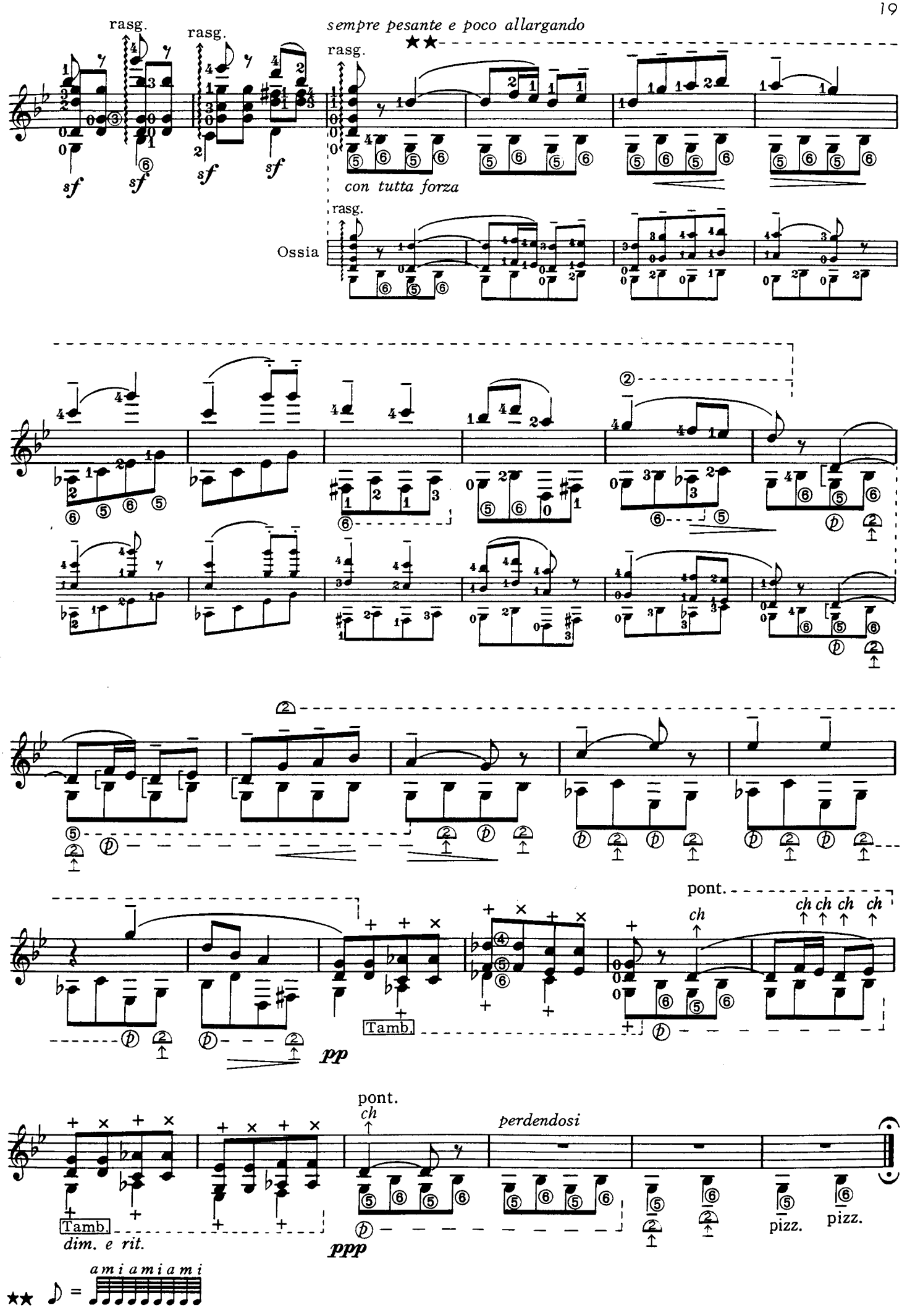
IV Bydlo

ビドロ

⑤=G
⑥=D

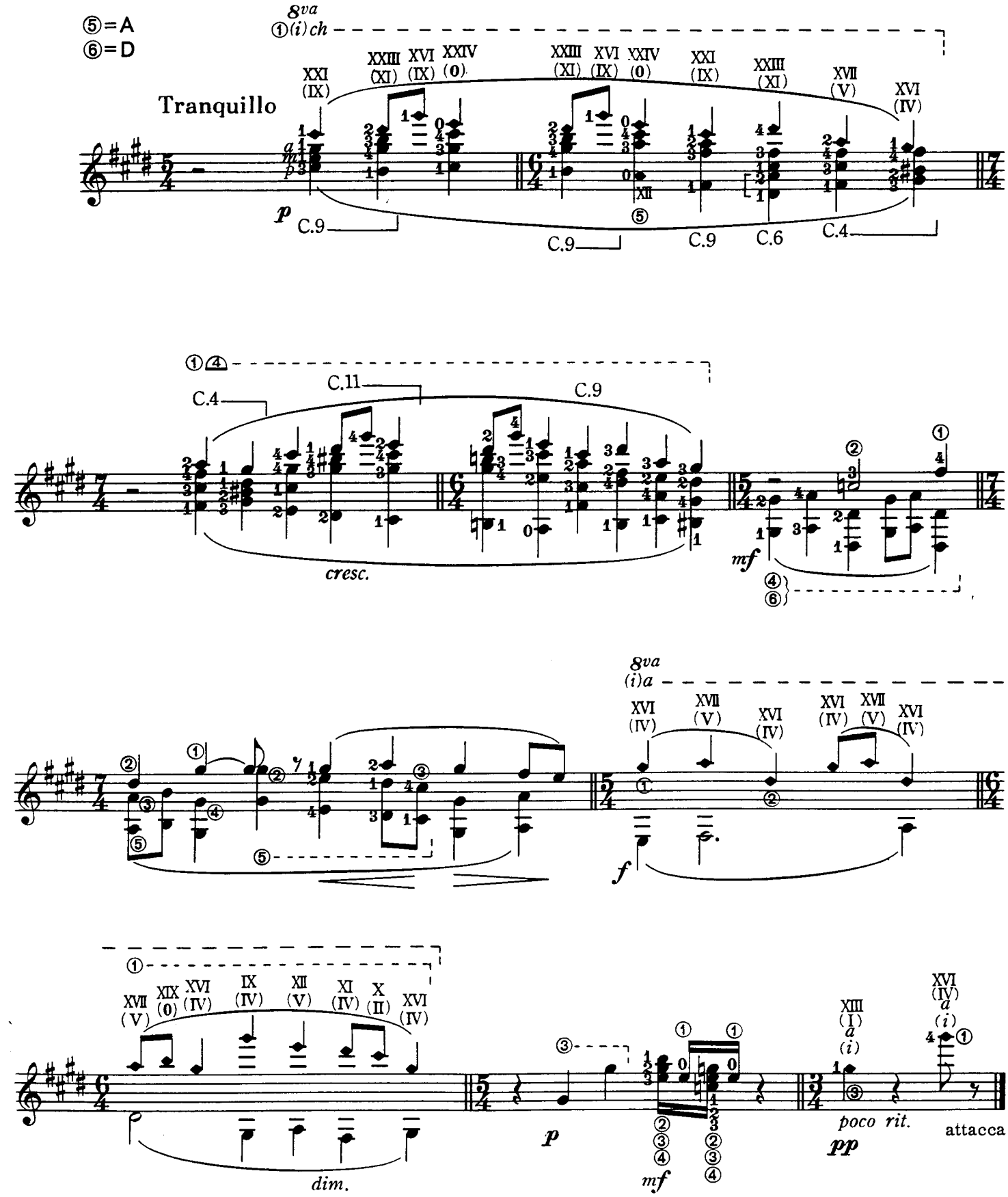
Sempre moderato, pesante




rasg.
rasg.
sempre pesante e poco allargando
rasg.
con tutta forza
rasg.
Ossia
sf
sf
sf
sf
pp
Tamb.
pont.
ch
ch ch ch ch
Tamb.
dim. e rit.
pont.
ch
perdendosi
ppp
pizz.
pizz.
a m i a m i a m i

Promenade

プロムナード



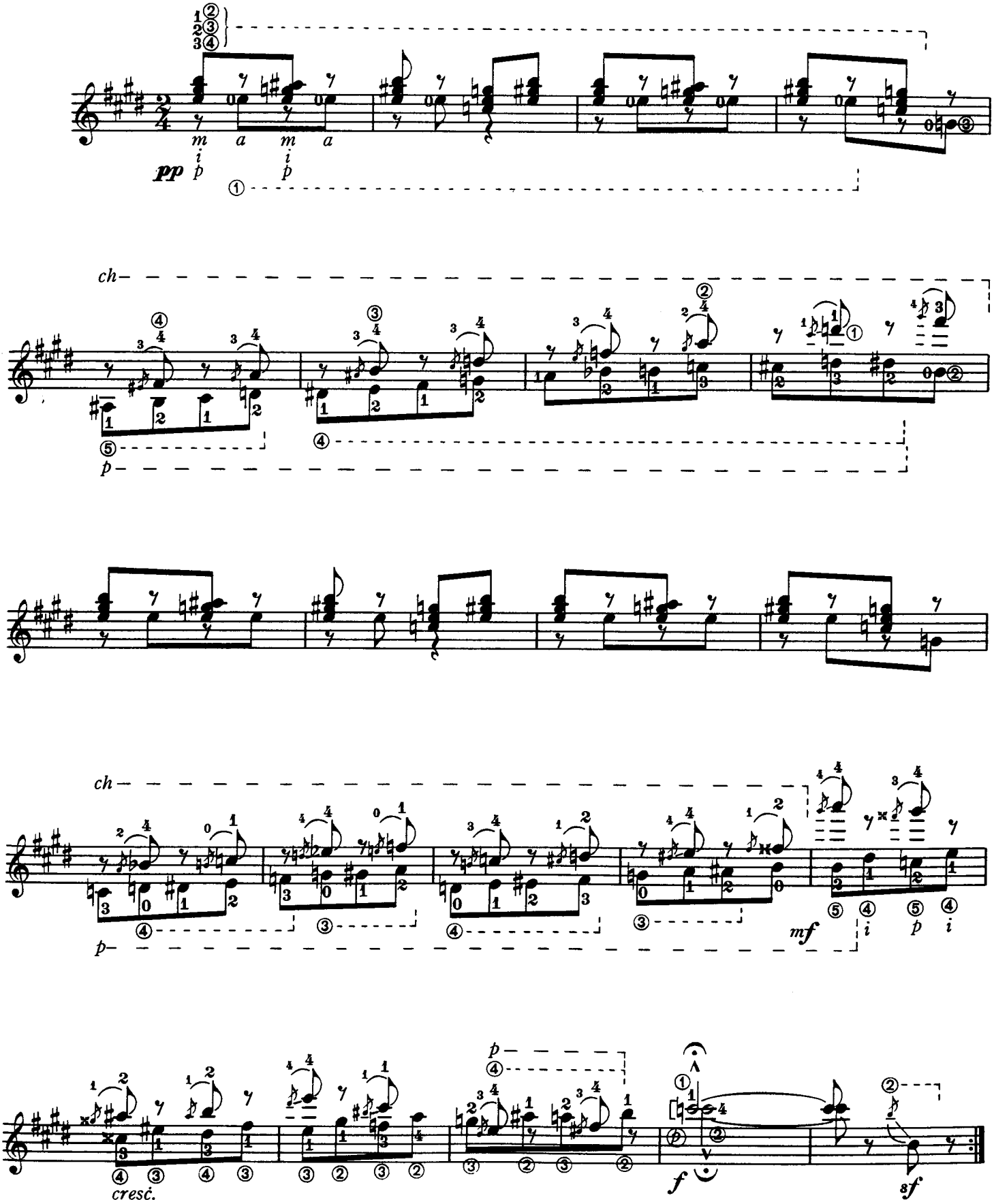
V Ballet of the Little Chickens

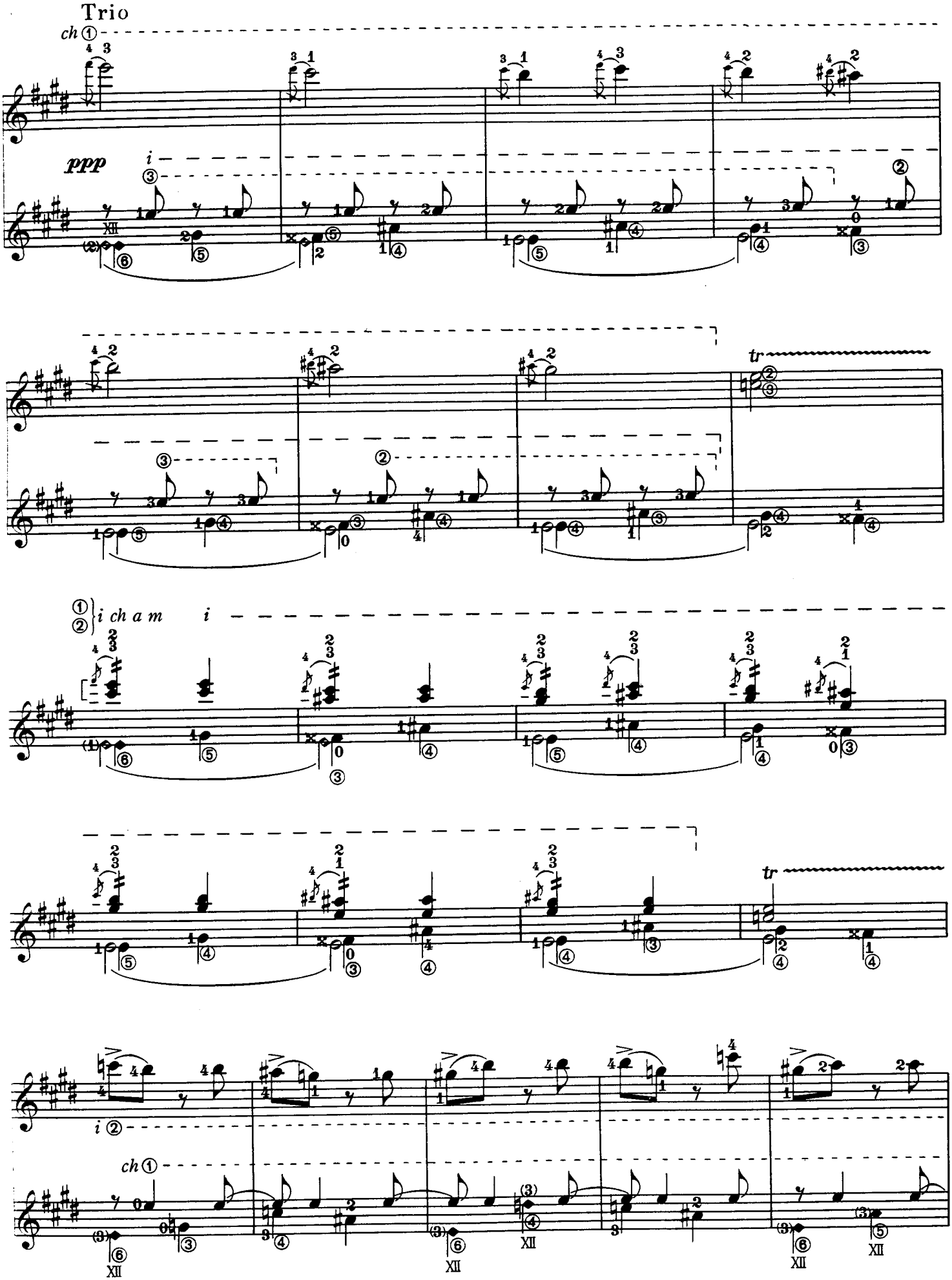
卵のからをつけたひなの踊り
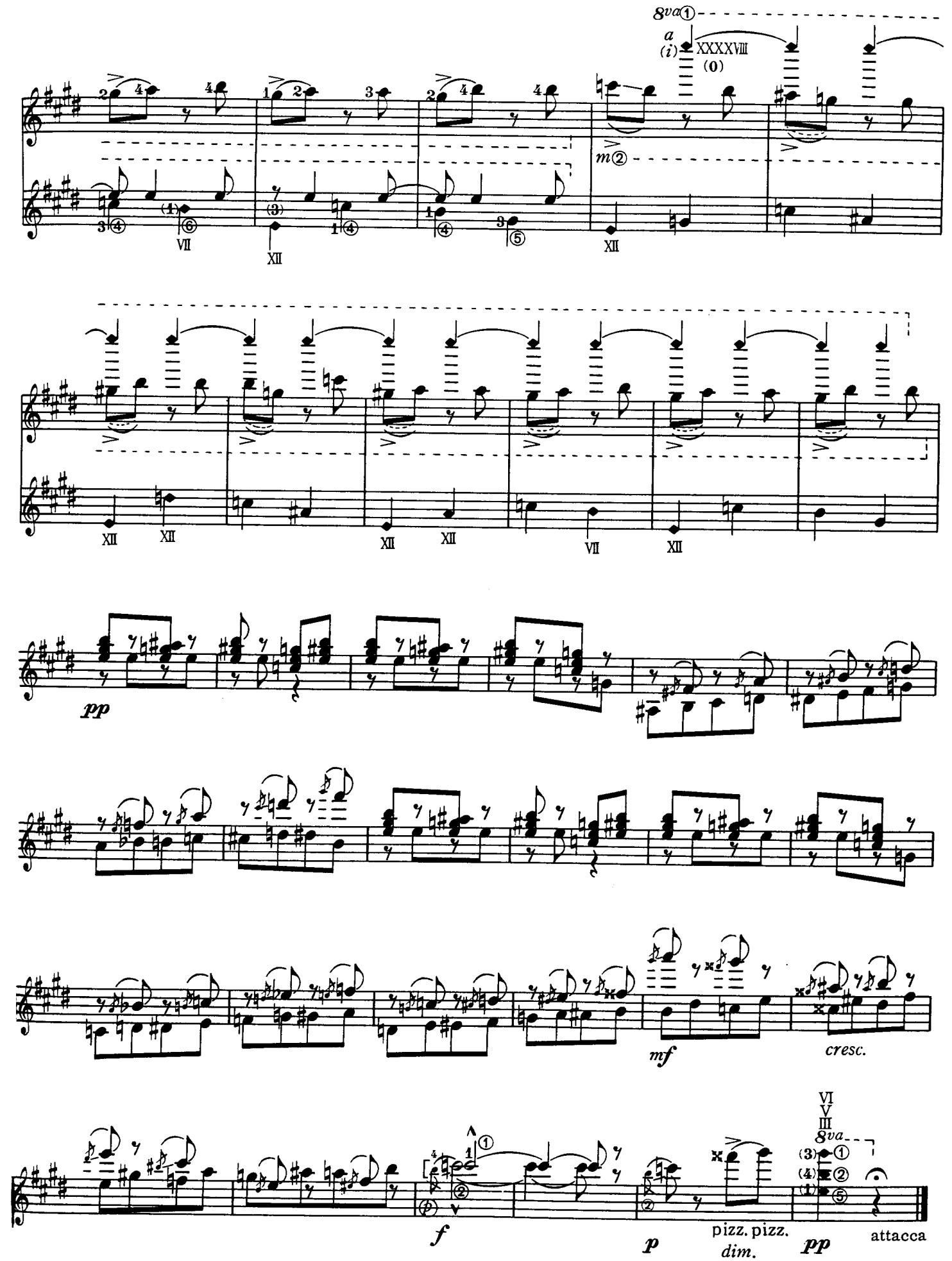
⑥=E

Scherzino

Vivo, leggiero




Trio
ch
ppp
i
tr
i ch a m
i
tr
i
ch
XII
XII
XII
XII

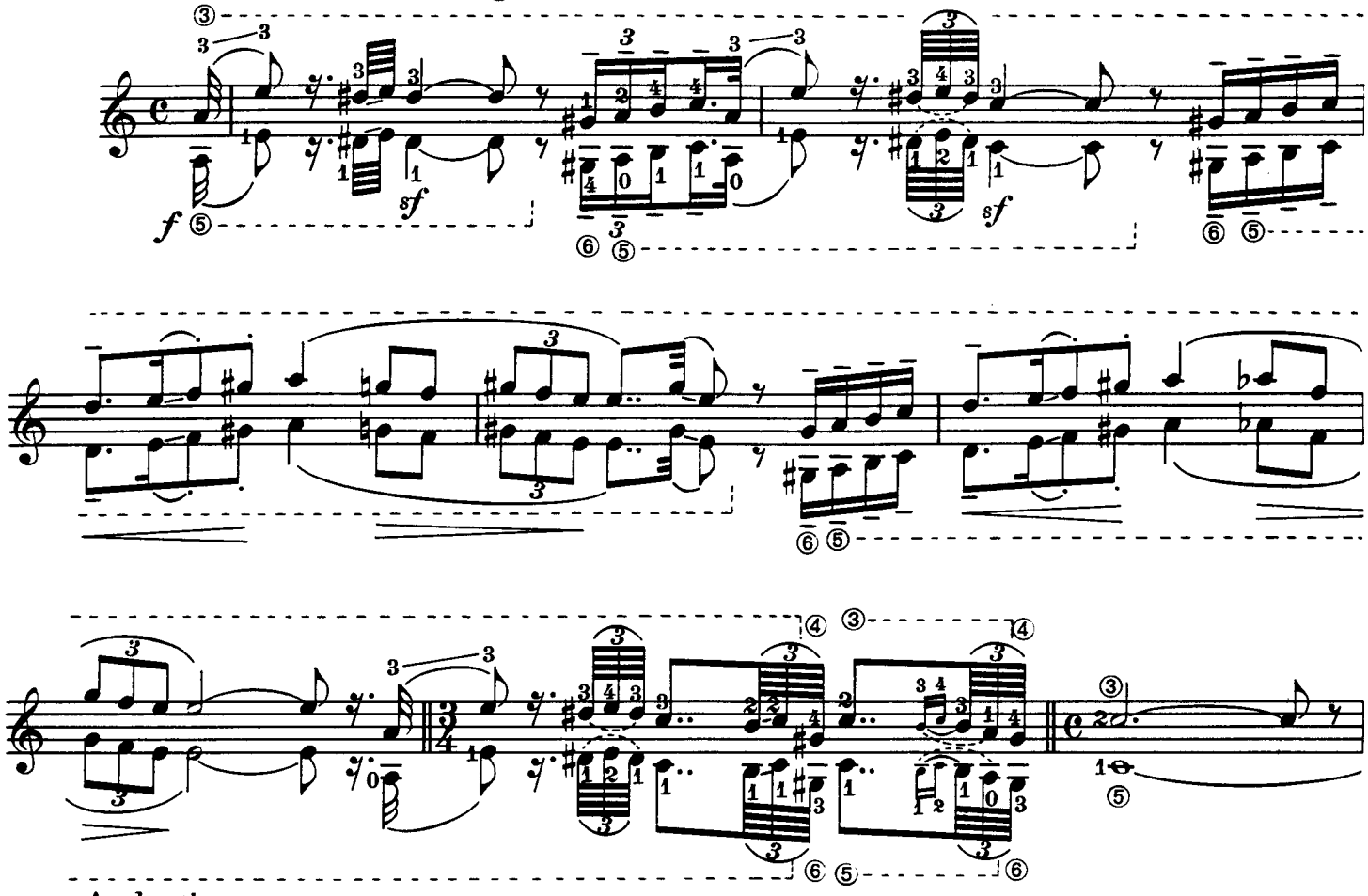

8va
a
(i)
XXXXVIII
(0)
m
pp
mf
cresc.
f
p
pizz. pizz.
dim.
pp
attacca
8va

VI Samuel Goldenberg und Schmuyle

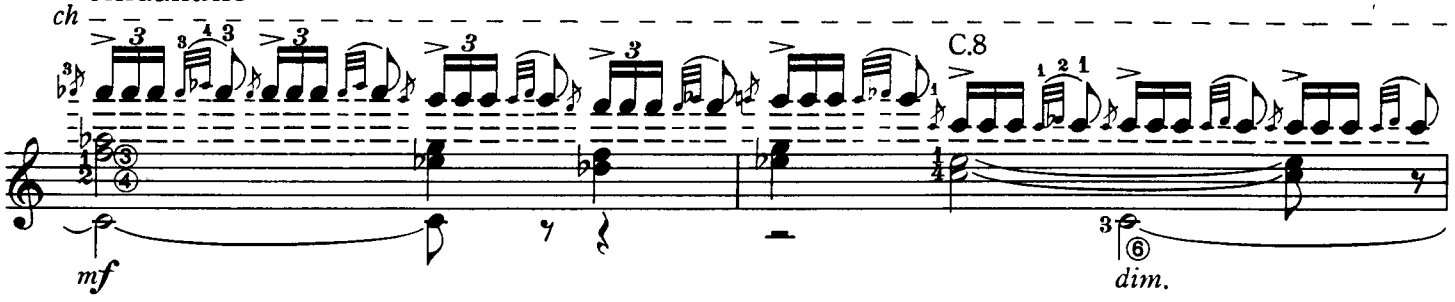
サミュエル・ゴールデンベルクとシュミュイレ

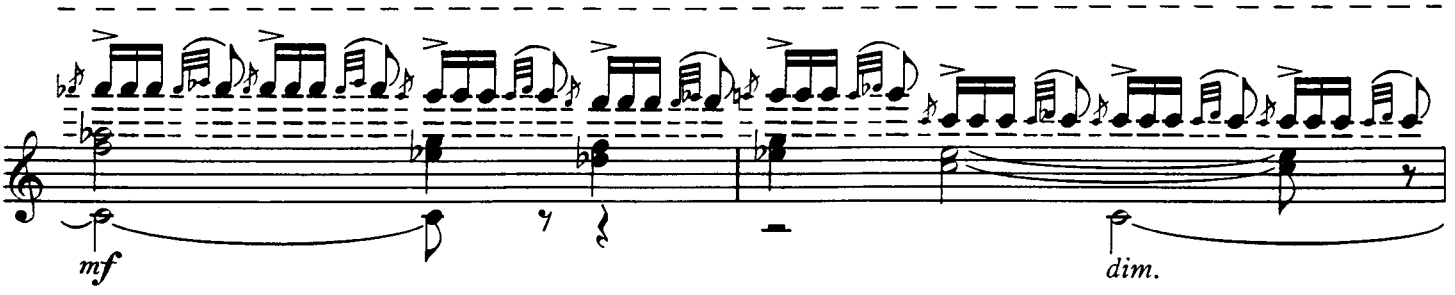
⑥=D
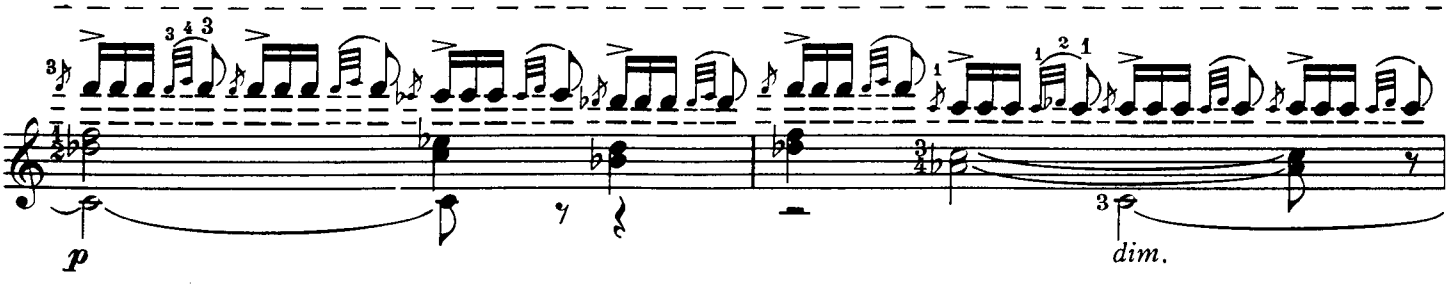
Andante. Grave–energico
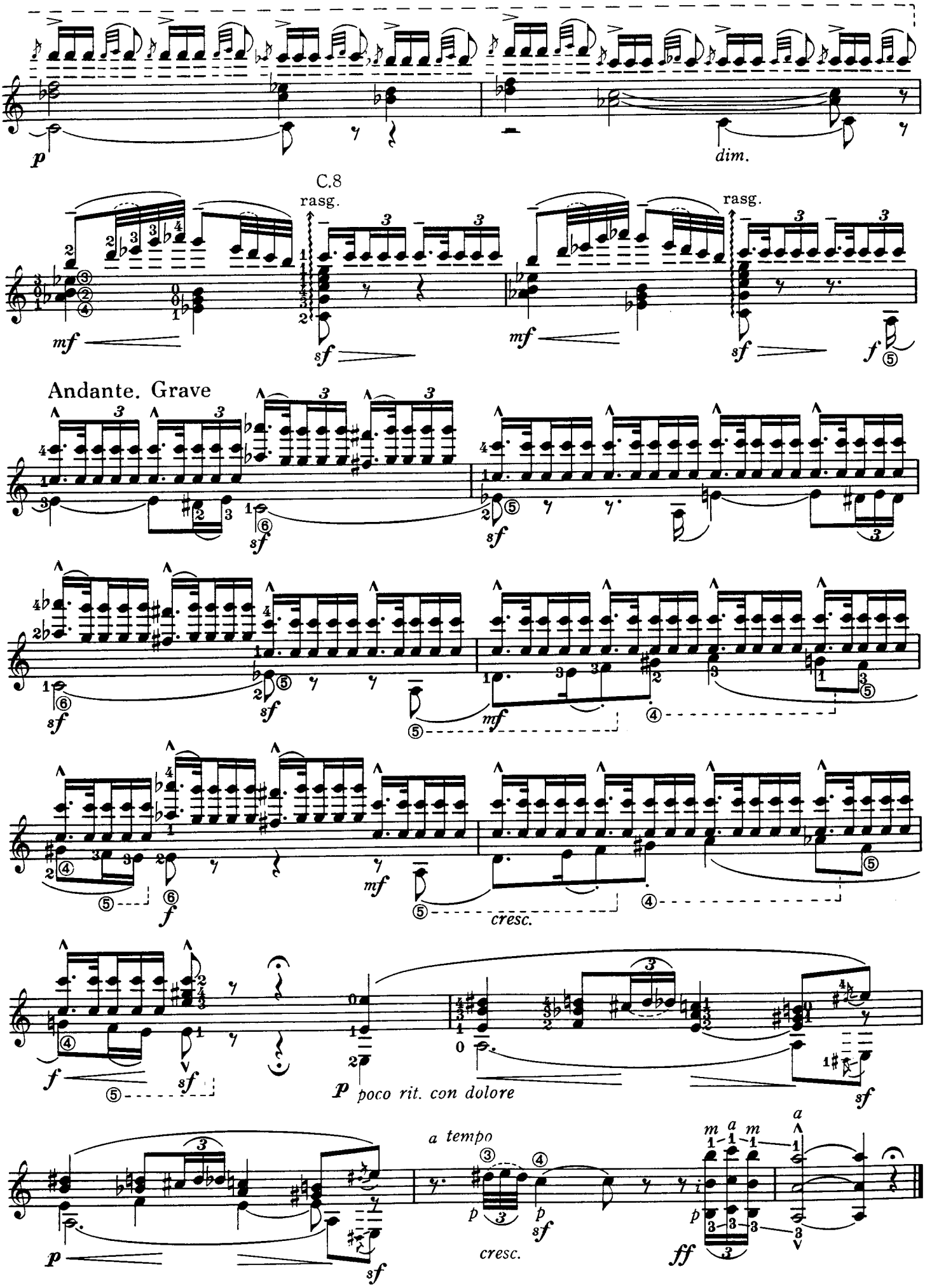


Andantino
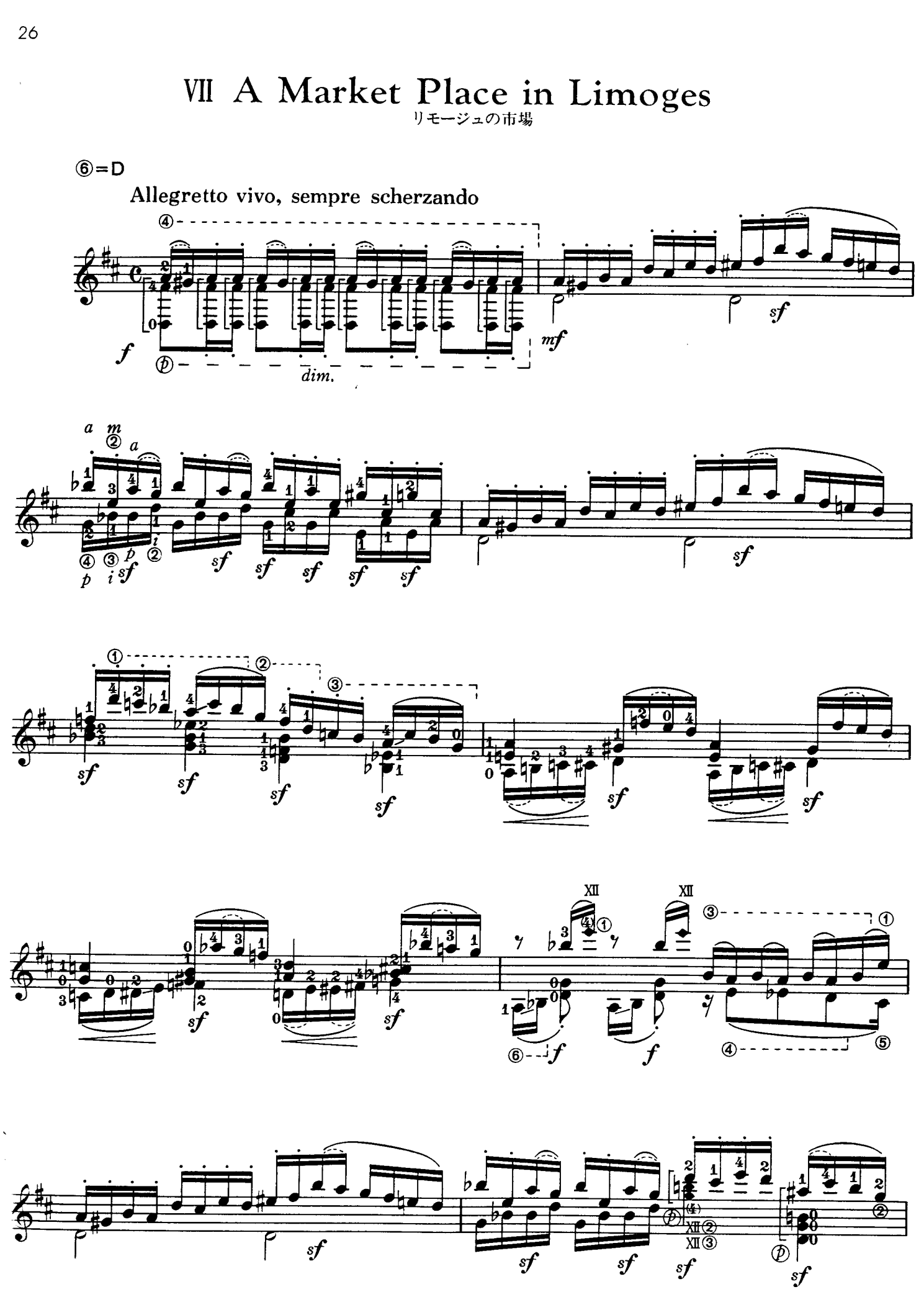







p
dim.
C.8
rasg.
mf
sf
rasg.
mf
sf
f
Andante. Grave
sf
sf
sf
mf
mf
f
sf
cresc.
f
sf
p
poco rit. con dolore
sf
p
a tempo
sf
cresc.
p
sf
ff
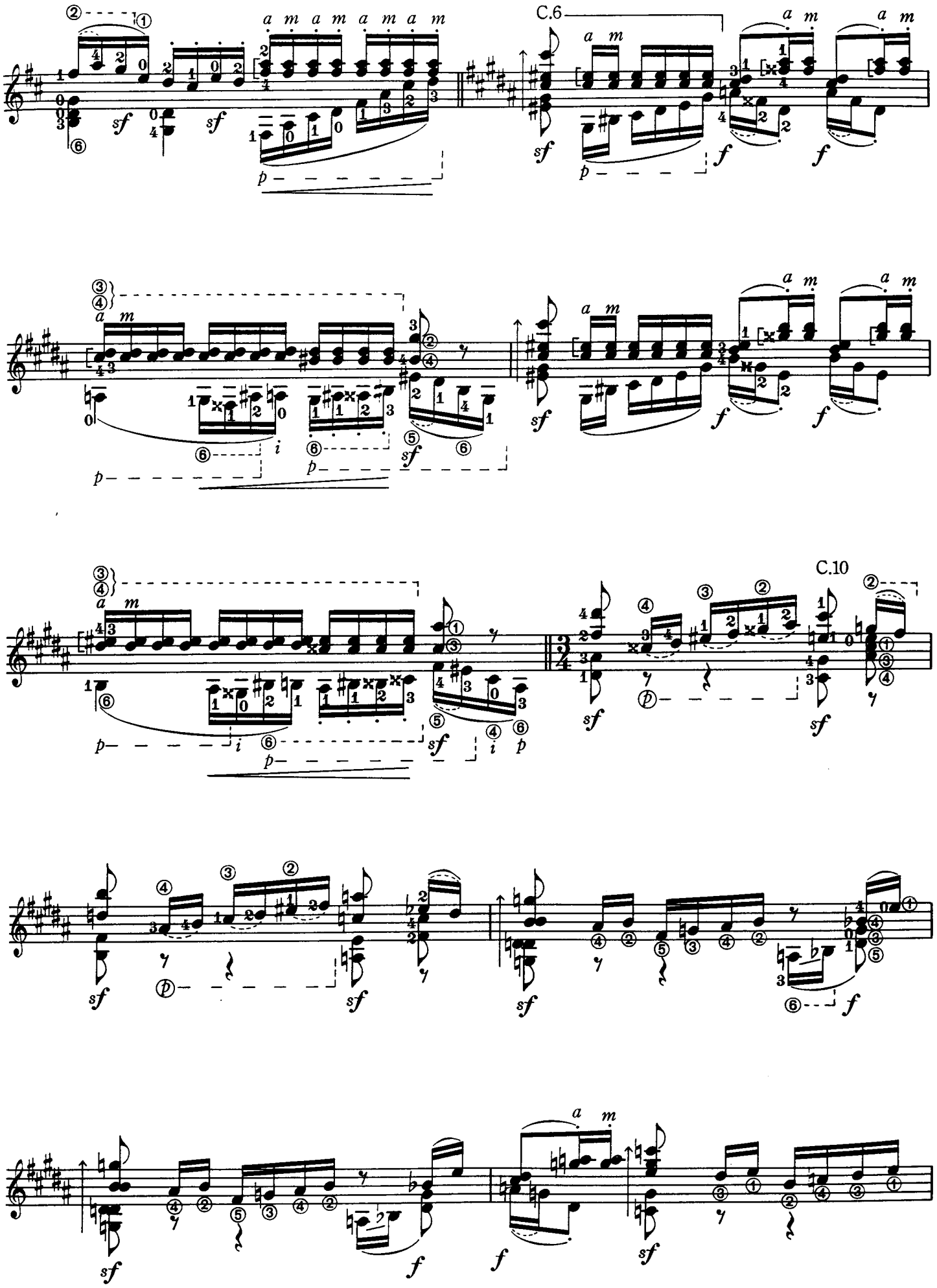
VII A Market Place in Limoges

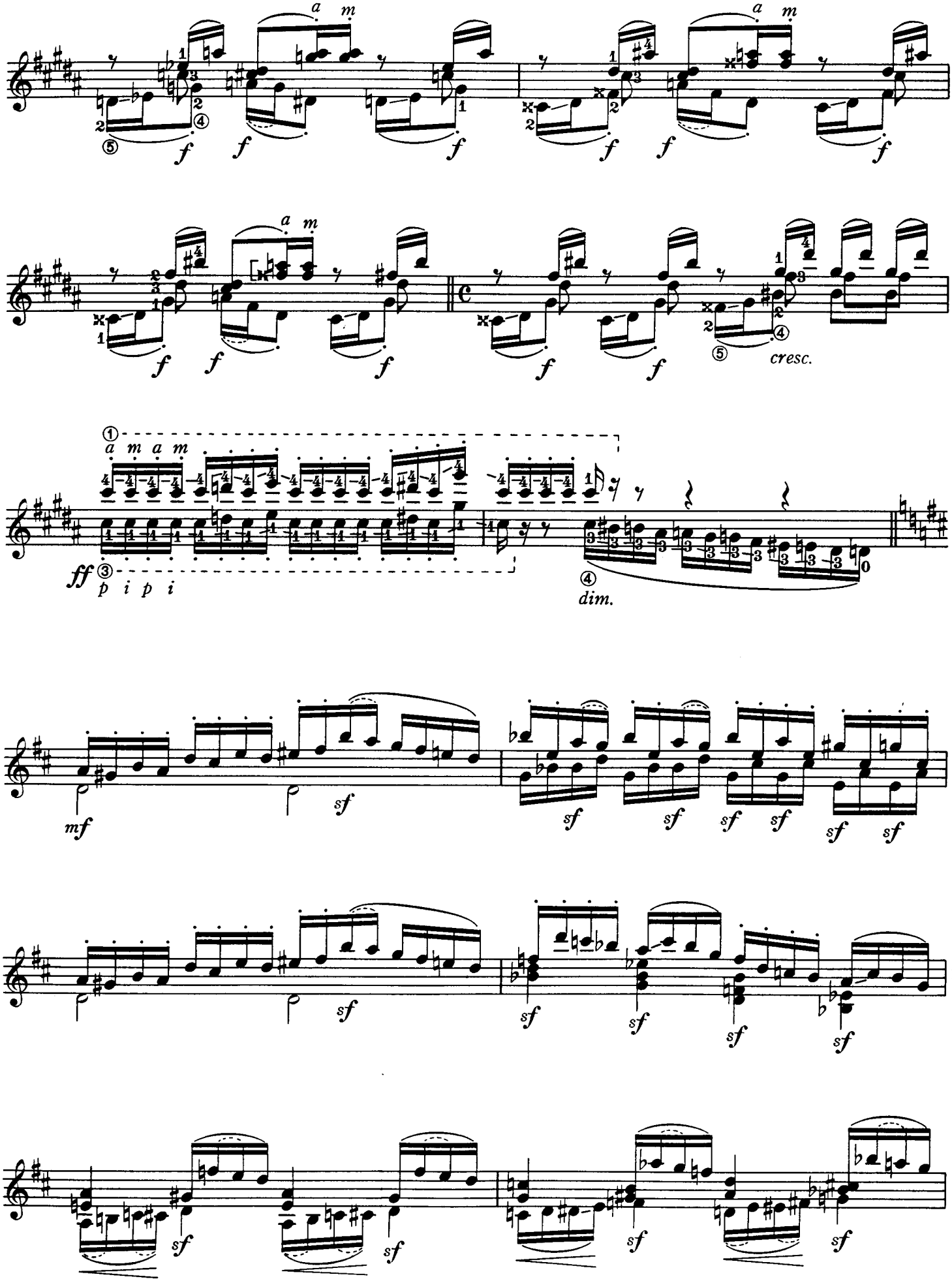
リモージュの市場

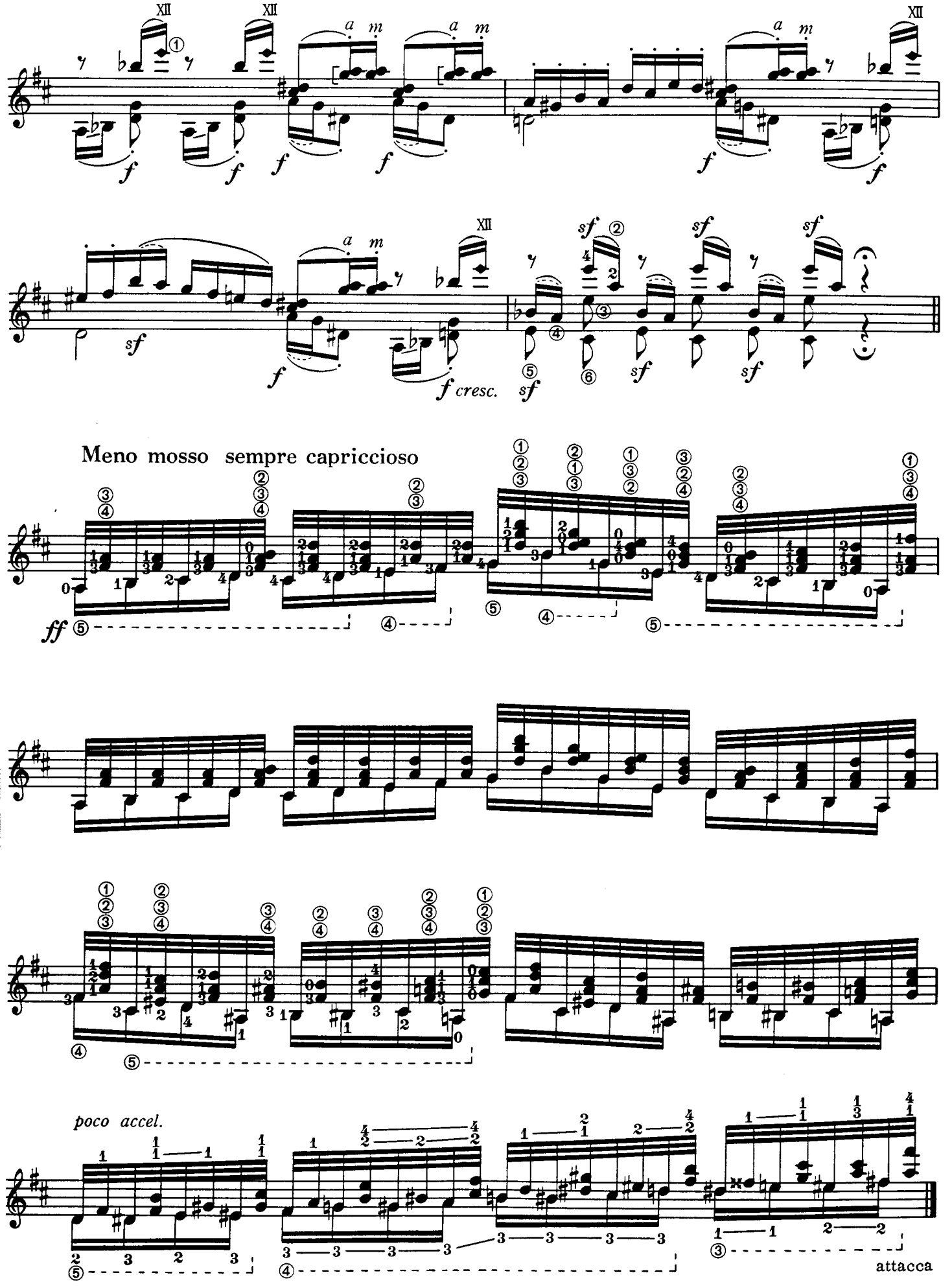
⑥=D

Allegretto vivo, sempre scherzando




C.6
C.10

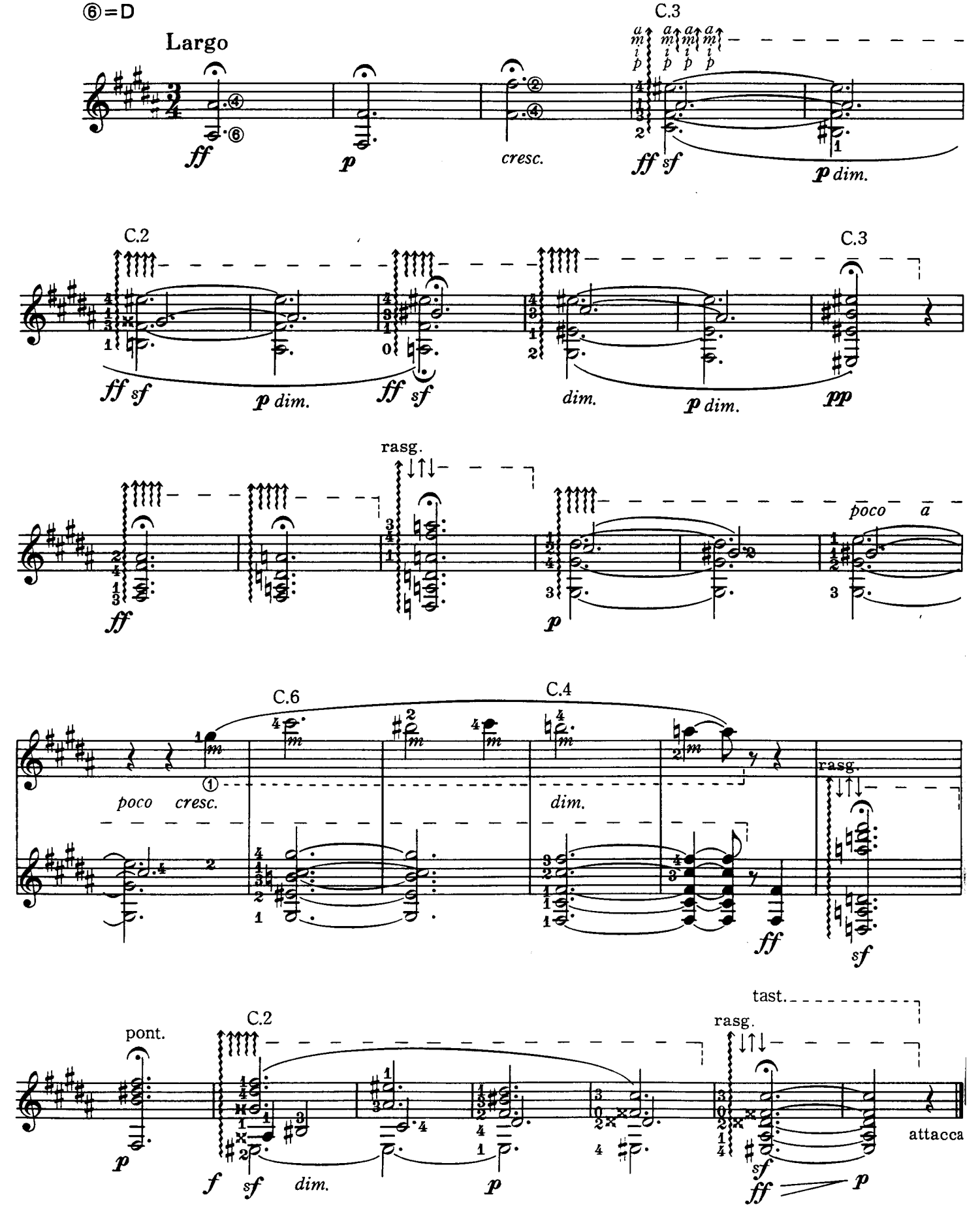

a m
f
cresc.
ff
p i p i
dim.
mf
sf


Meno mosso sempre capriccioso
poco accel.
attacca
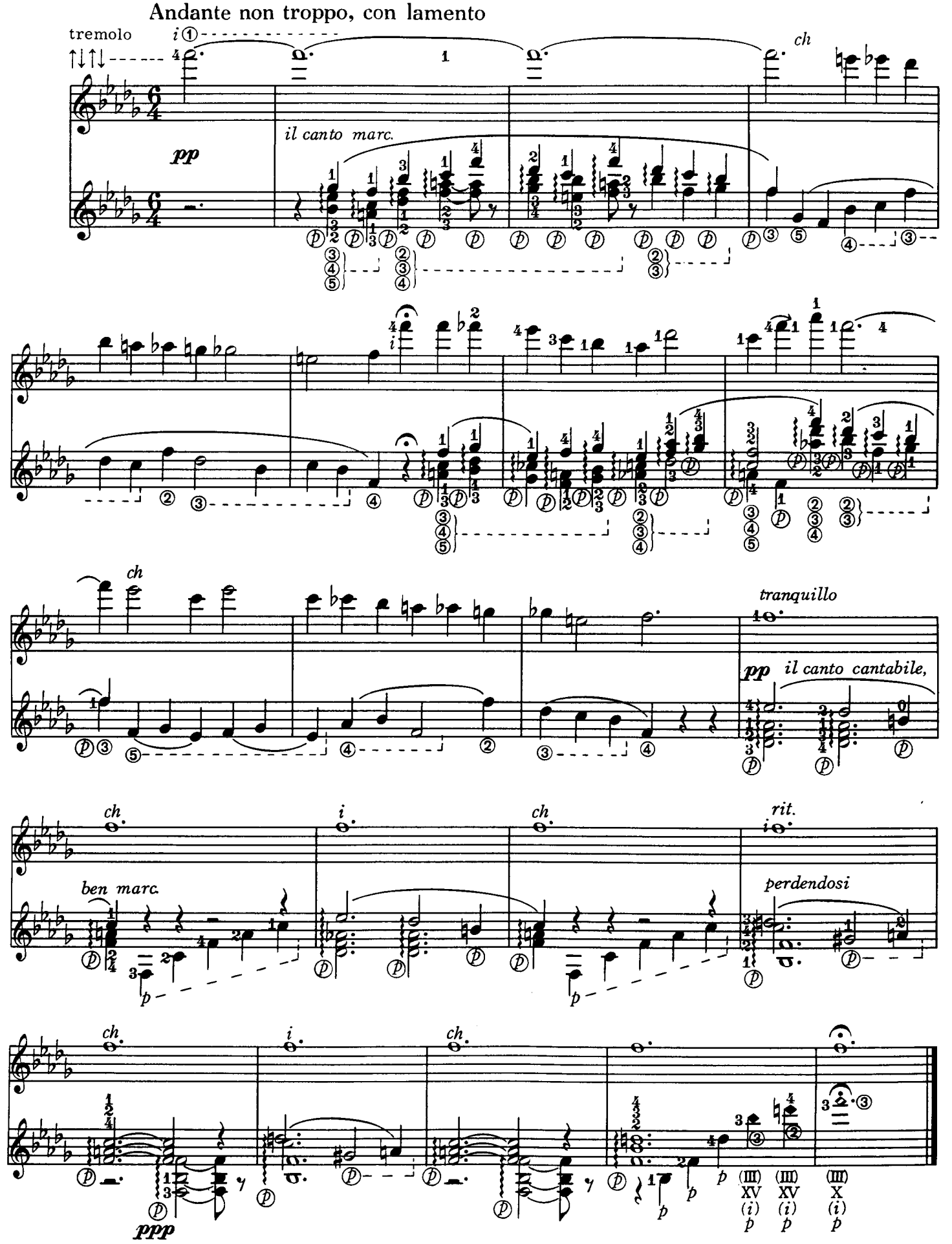
VIII Catacombae

カタコンブ

Sepulcrum romanum



Cum mortuis in lingua mortua
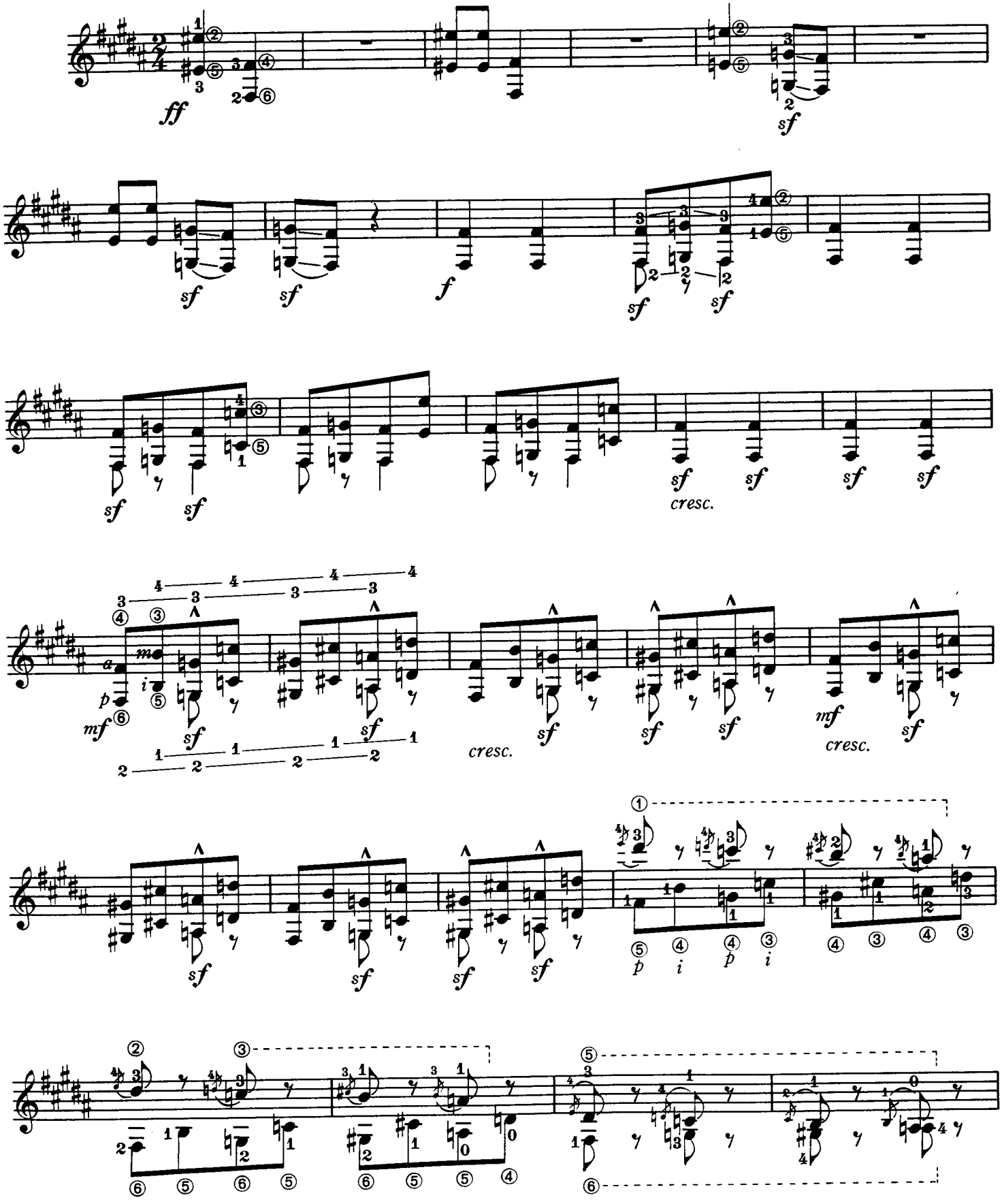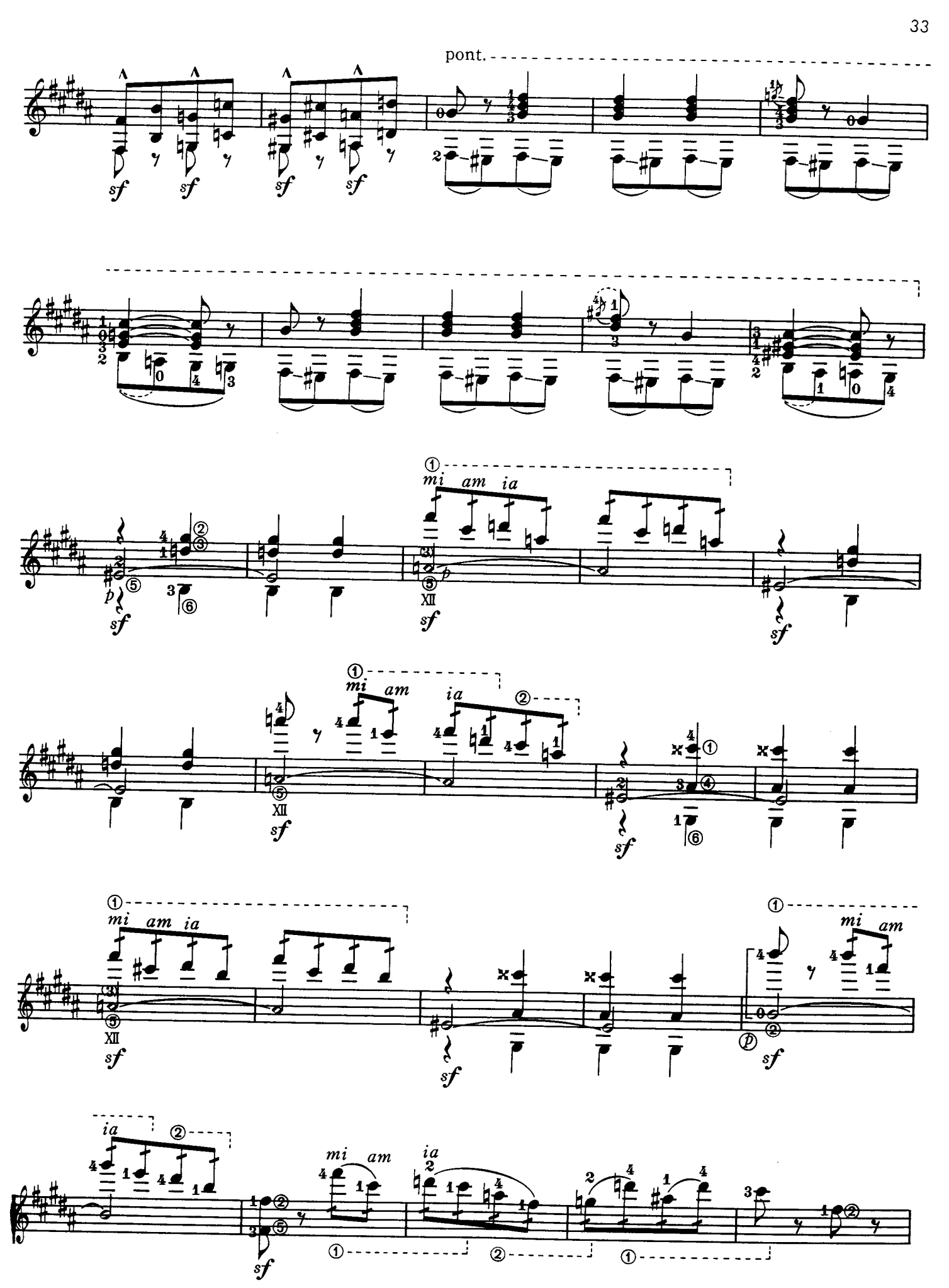


IX The Hut of Baba-Yaga
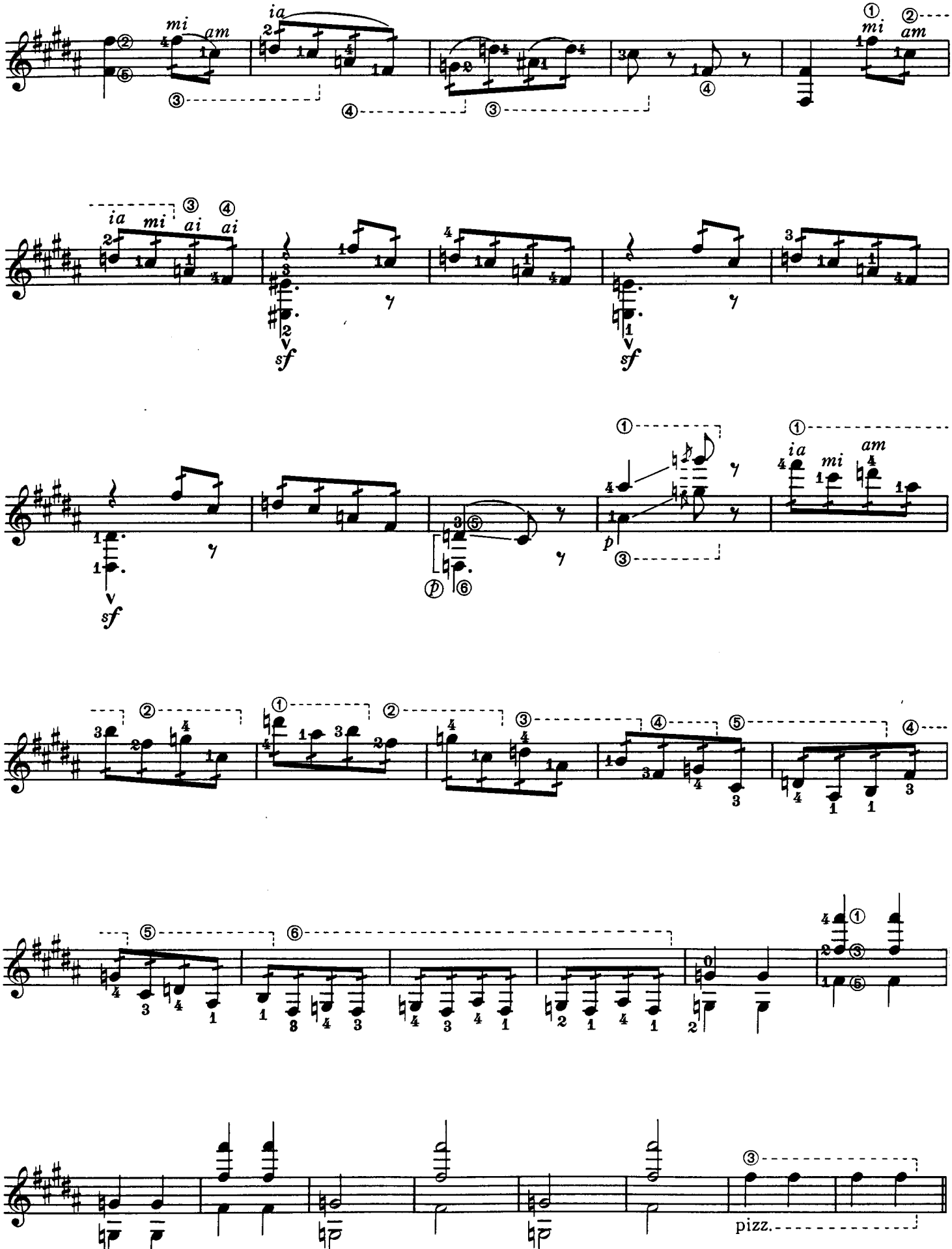
バーバ・ヤーガの小屋

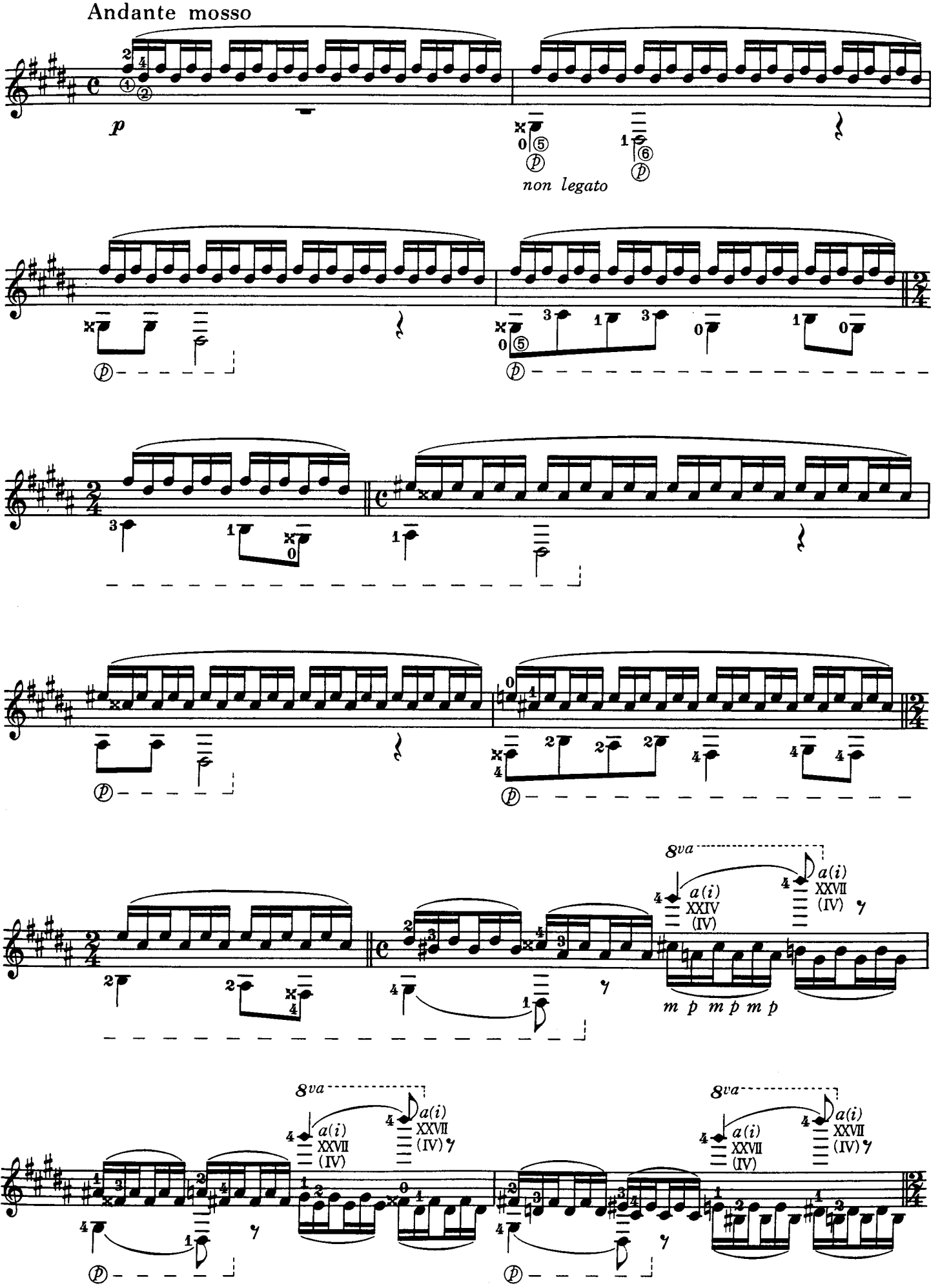
⑥=D

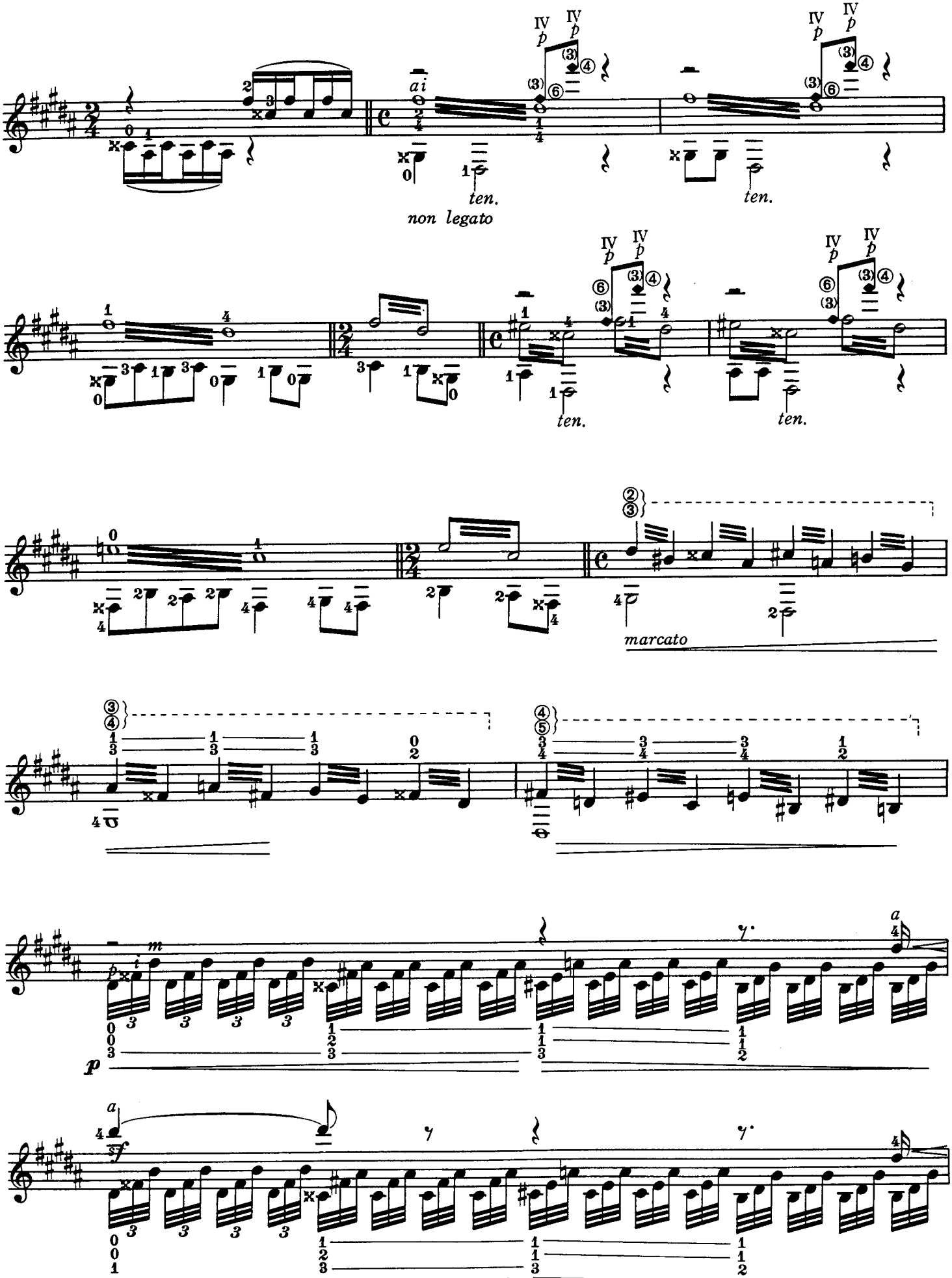
Allegro con brio, feroce

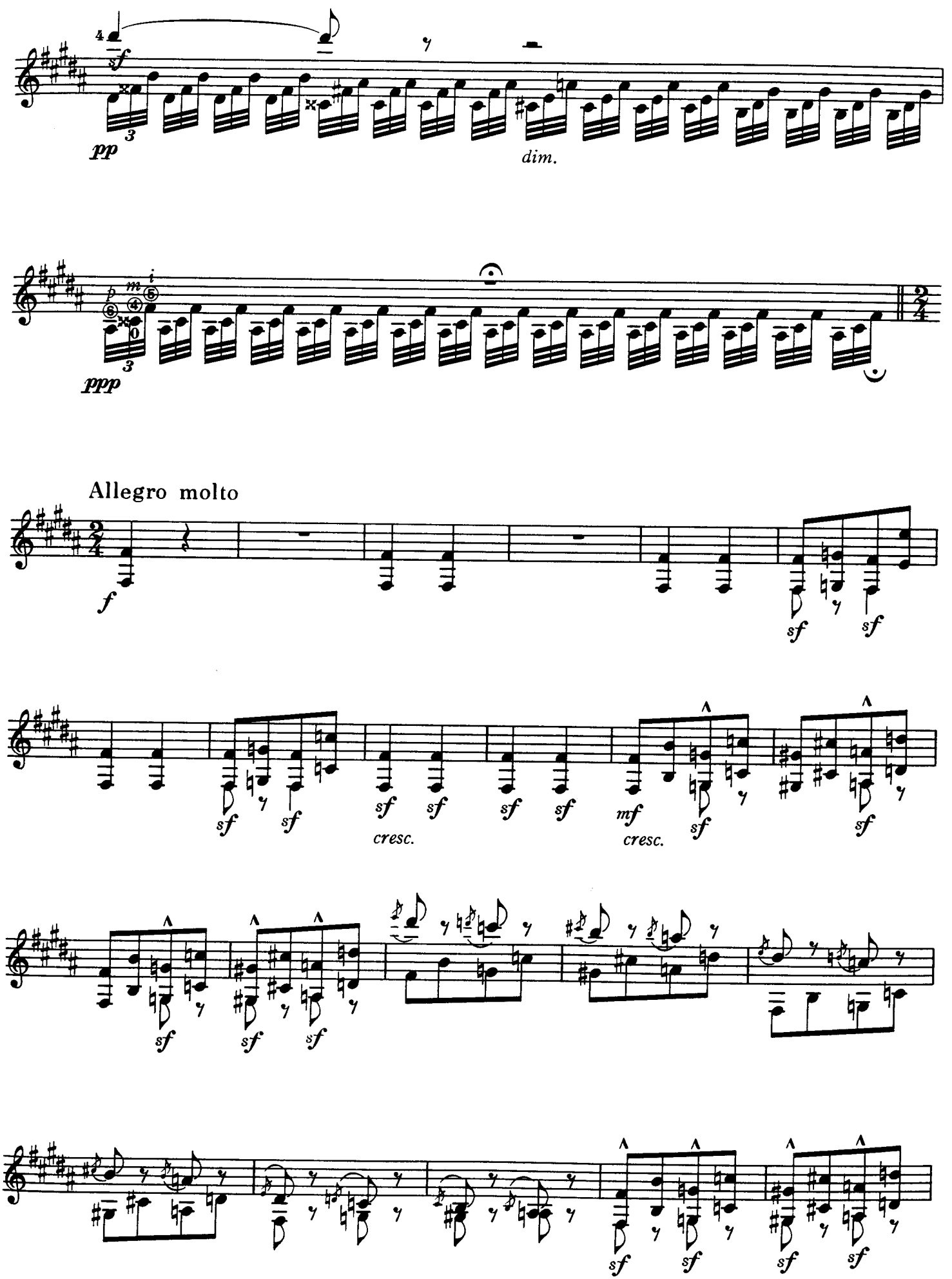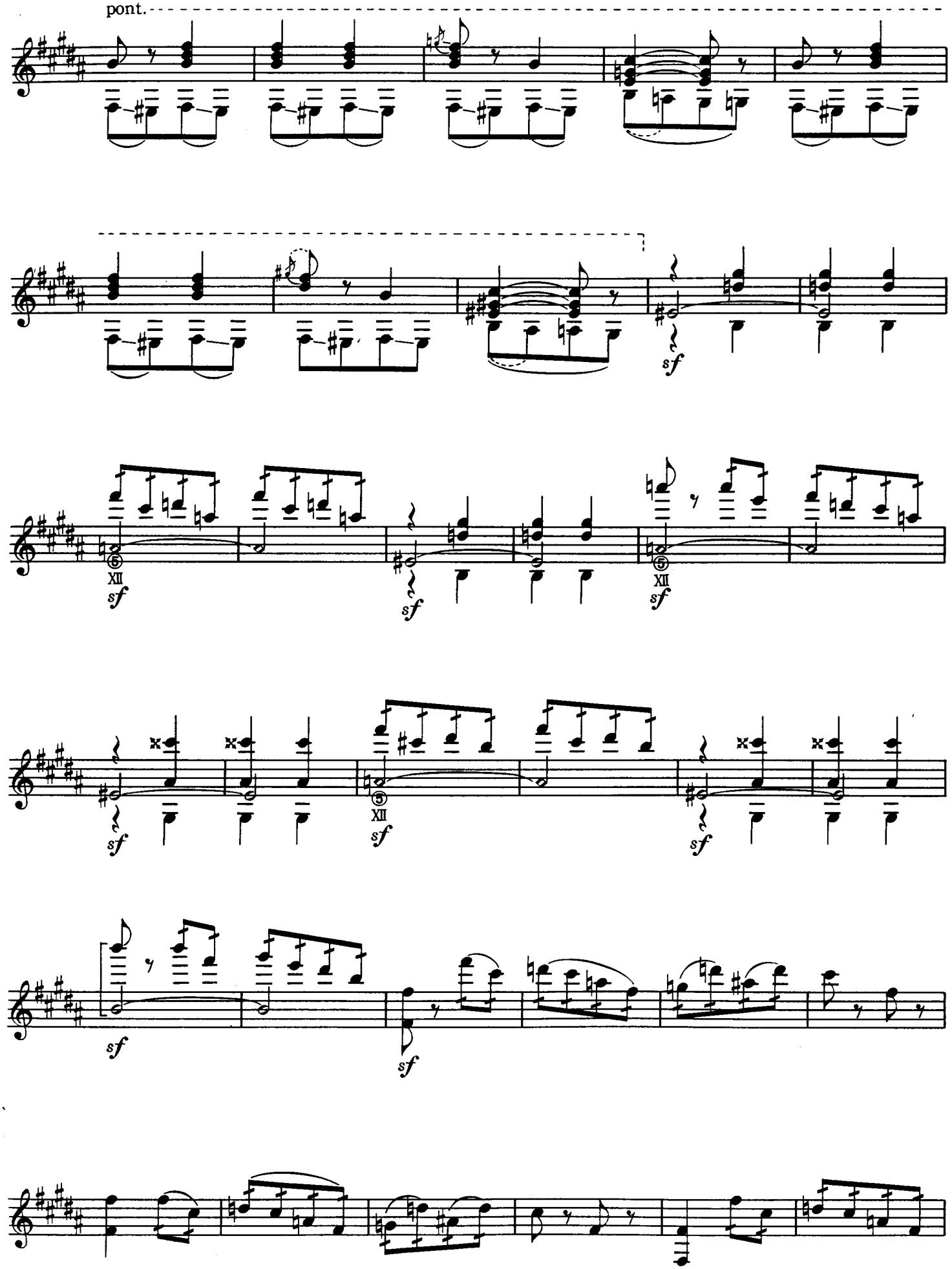



pont.
mi am ia
mi am ia
mi am ia
mi am
ia
mi am
ia
sf
p
XII

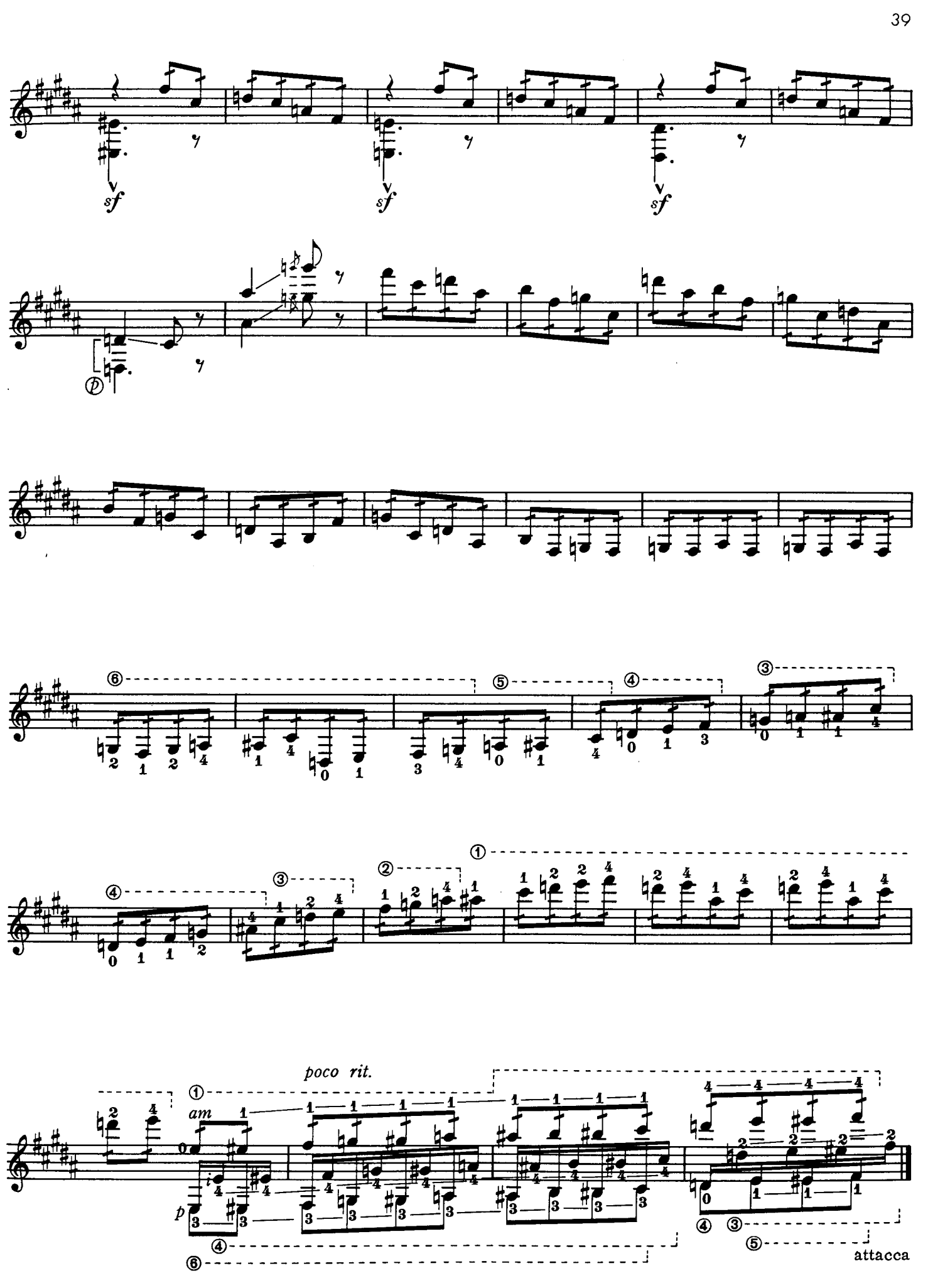

mi
am
ia
mi
am
ia
mi
ai
ai
sf
sf
sf
p
ia
mi
am
pizz.


Andante mosso
p
non legato
8va
a(i)
XXIV
(IV)
a(i)
XXVII
(IV)
m p m p m p


ai
ten.
non legato
ten.
ten.
ten.
marcato


pp
dim.
ppp
Allegro molto
f
sf
cresc.
mf
cresc.


pont.
sf
XII
sf
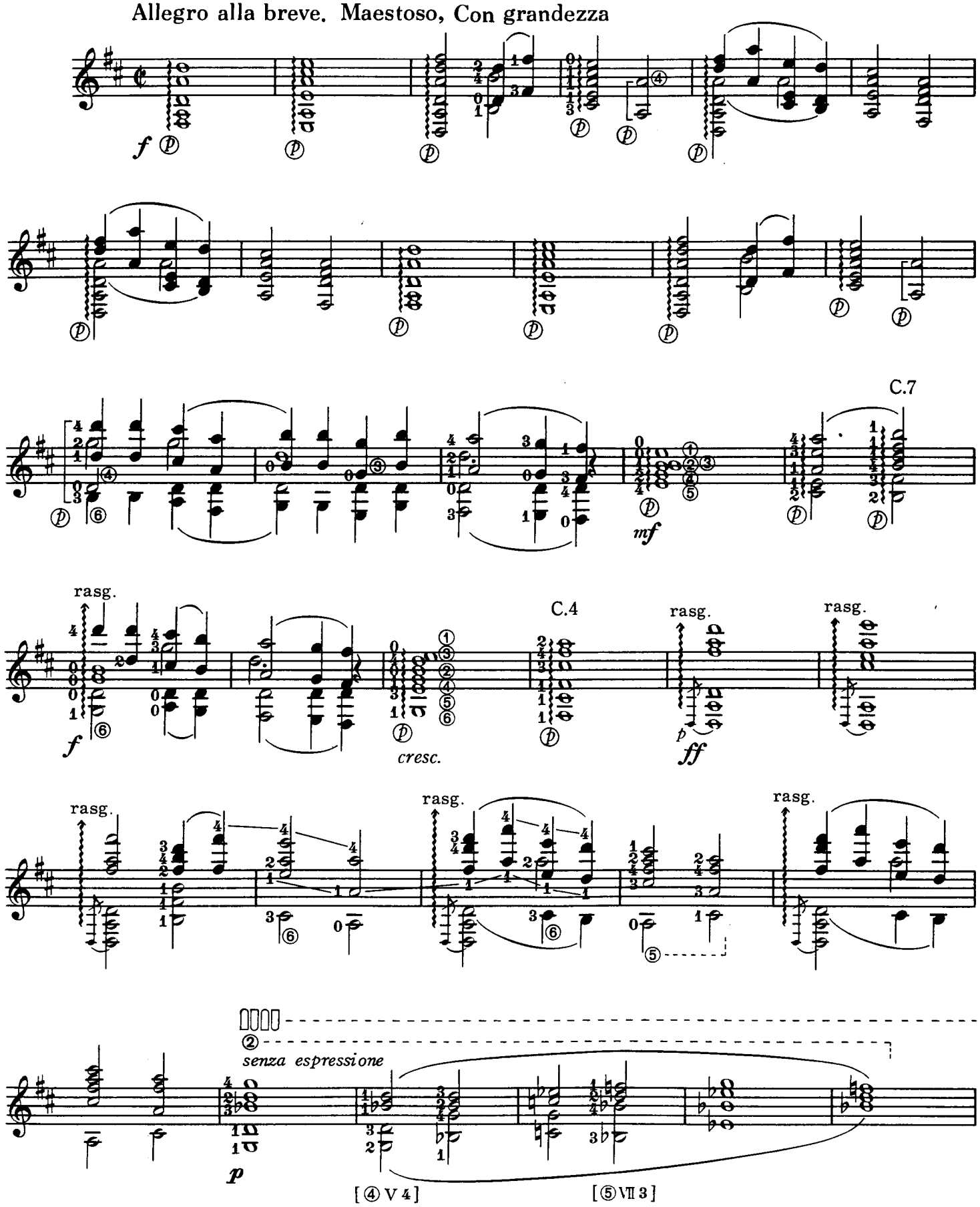

sf
sf
sf
p
poco rit.
am
p
attacca

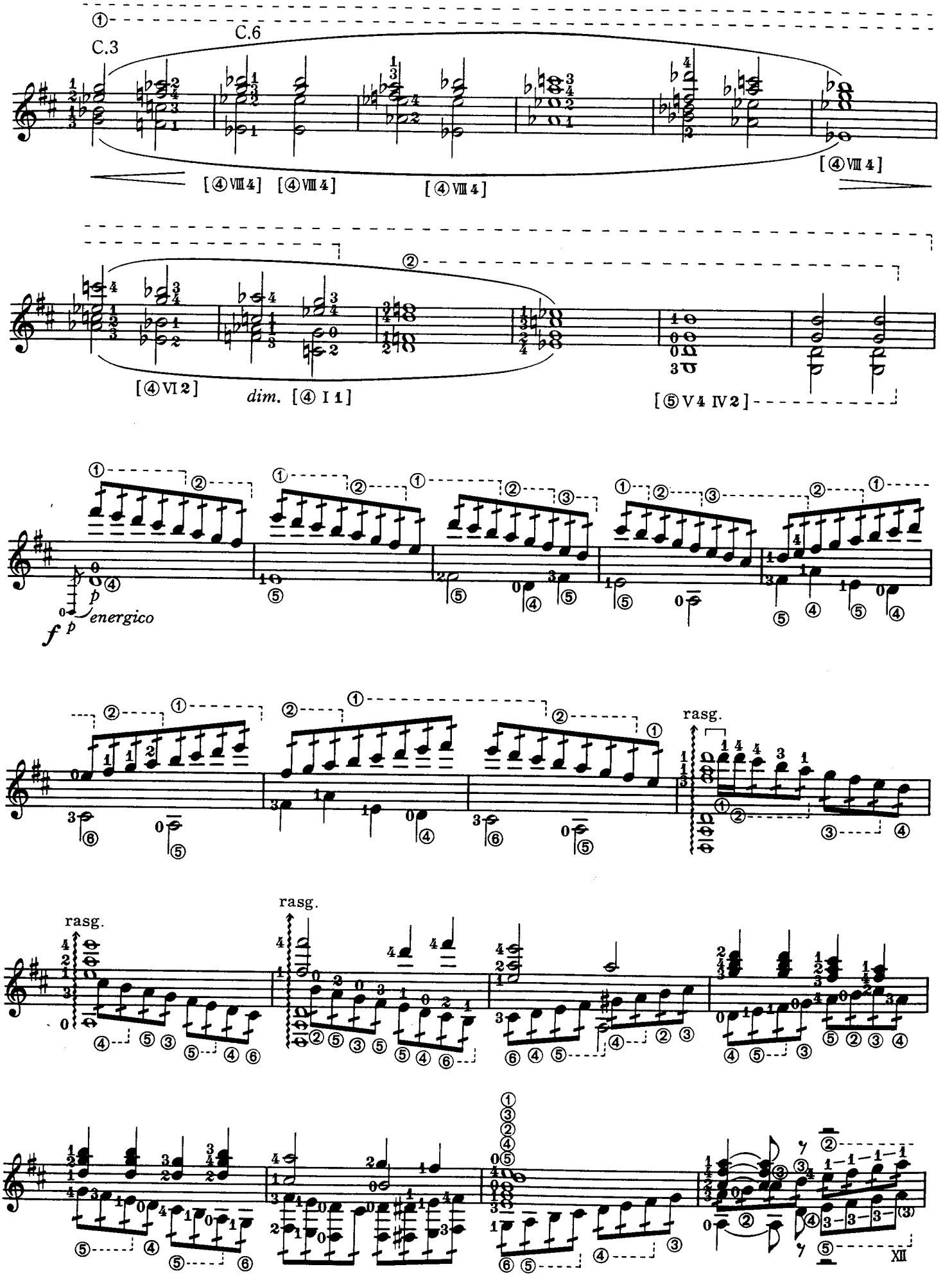
X The Bohatyr Gate of Kiev

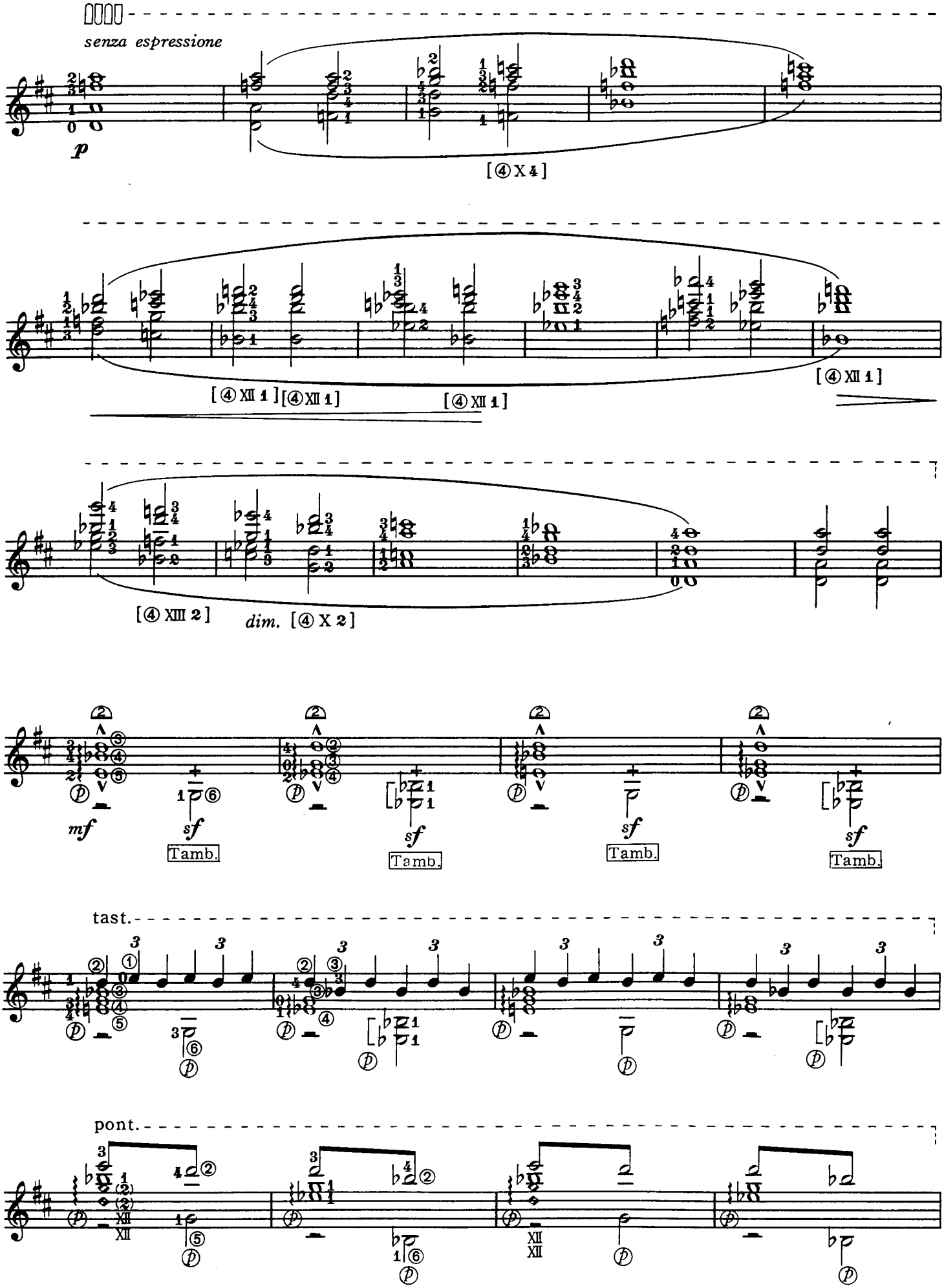
キエフの大門

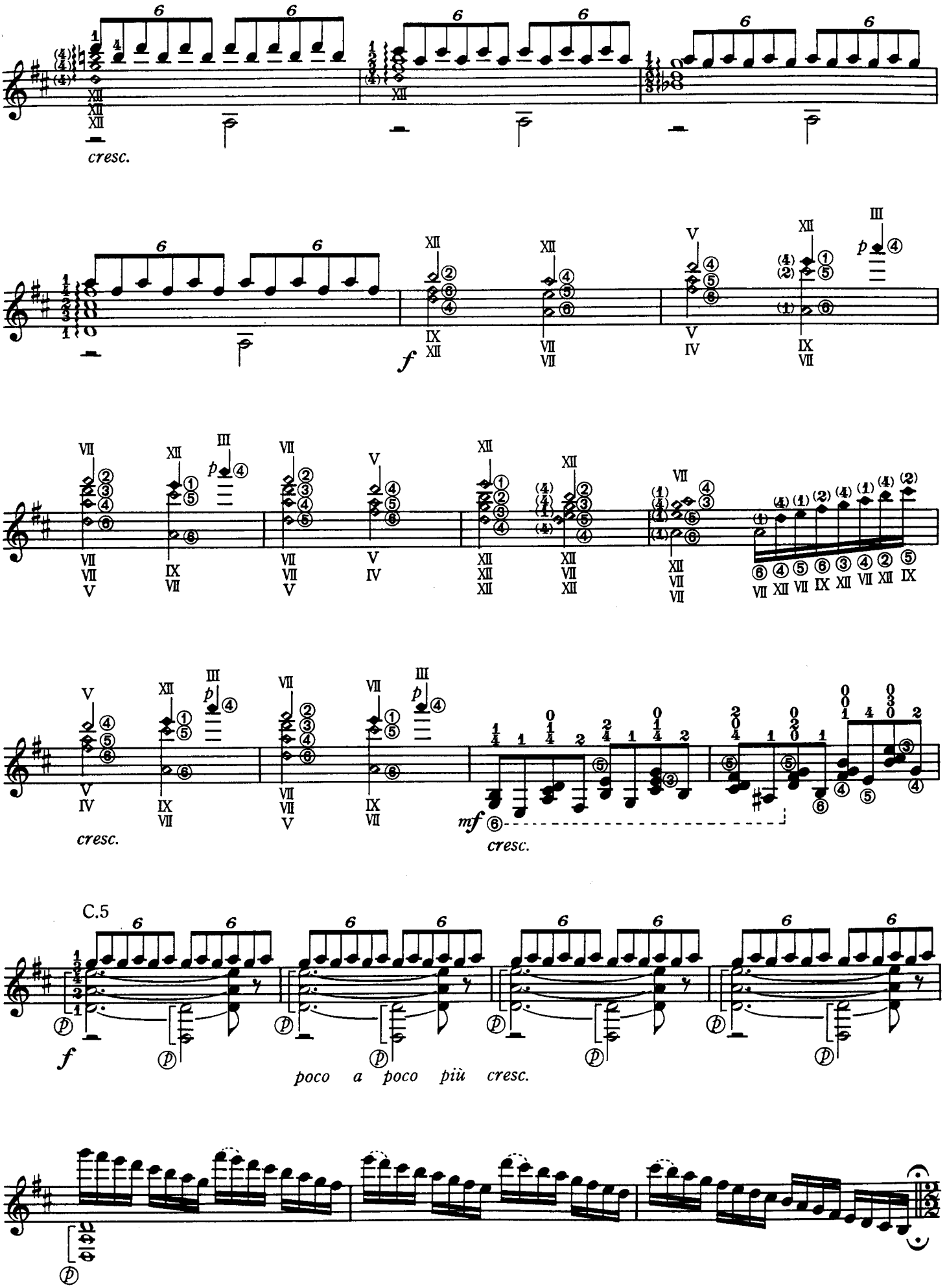
⑥=D

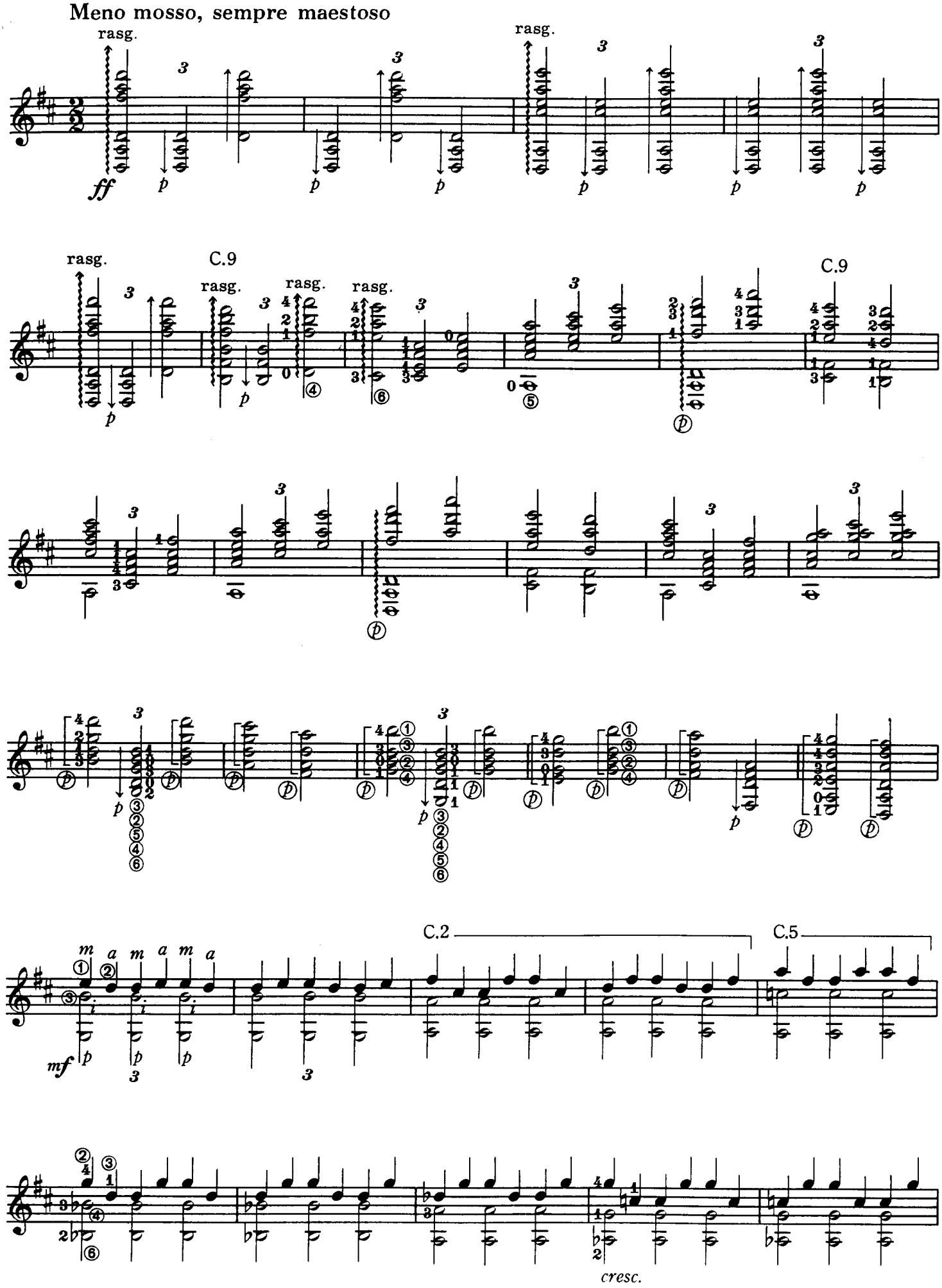
Allegro alla breve, Maestoso, Con grandezza

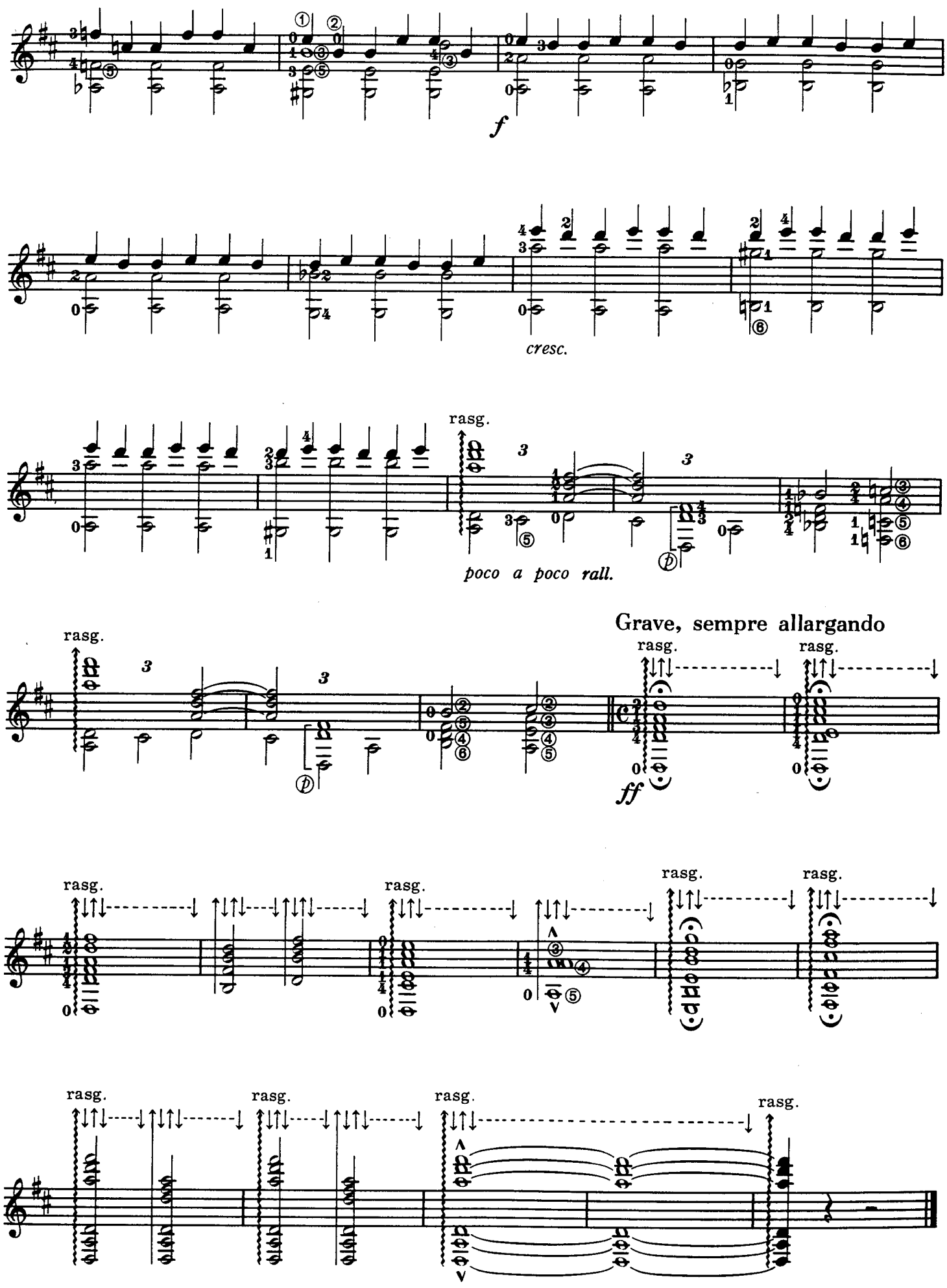



C.3
C.6
[④VIII 4]
[④VIII 4]
[④VIII 4]
[④VIII 4]
[④VI 2]
dim. [④ I 1]
[⑤V 4 IV 2]
f p
p
energico
rasg.
rasg.
rasg.
XII


senza espressione
p
[④X4]
[④XII1] [④XII1] [④XII1]
[④XII1]
[④XIII2]
dim. [④X2]
mf
sf
Tamb.
tast.
pont.


cresc.
f
p
cresc.
mf
cresc.
C.5
f
poco a poco più cresc.


Meno mosso, sempre maestoso
rasg.
ff
p
rasg.
C.9
C.2
C.5
mf
cresc.


f
cresc.
rasg.
poco a poco rall.
Grave, sempre allargando
rasg.
ff

●奏法解説

ハーモニックス(𝅗𝅥 𝅘𝅥𝅮 など)……すべて実音で記譜

自然倍音
……Ⅲ Ⅳ Ⅴ ……ポジション
(1 2 3 4) ……触れる指
①②③④⑤⑥ ……弦

人工倍音
(…Ⅲ Ⅳ Ⅴ…) ……左指の押えるポジション
XV XVI XVII ……右指の触れるポジション
1 2 3 4 ……押える指
(i) ……触れる指
p a ch ……奏する指

ch ……chico，右手小指のこと

Ⓟ ⓐ ……指頭奏法（爪は使わない）

↥ ↧ ……Ⓟとⓐで弦をつまみ，表面板に対し垂直上向に奏す
- ↥ ……右指をはなした後，弦を指板に当てない場合
- ↧ ……右指をはなした後，弦を指板に当てる場合（バルトーク・ピチカートのようなもの）

Tamb. ……Tambora　タンボーラ
- + ……Ⓟによる
- × ……ⓜまたはⓐによる

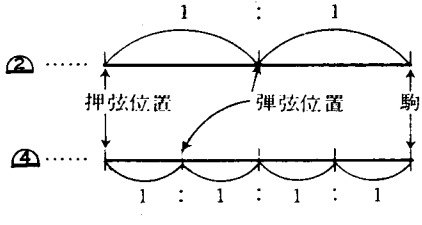
⌒⌒、……技術的なスラー

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ……*pima pima*による急速なアルペジオを音符の長さ続ける

tremolo
↑↓↑↓ ……指定された指（*i*または*ch*）の爪によるトレモロ（マンドリンにおけるピックの役割を爪に与える）

↑↓↑↓ ……和音のトレモロ

▯▯▯▯ ……ⓘⓜⓐなどによる和音のトレモロ（爪は使わない）
〔　〕は間の不用弦の処理方法を示す
④ ⑤ ……弦
… Ⅴ Ⅵ ……触れるポジション（押えない）
1 2 3 4 ……触れる指（押えない）



rasg.
- ⋮ ……graneado　グラネアード
- ↑ ……rasgueado seco ラスゲアード・セコ
- [……指定された指だけによる重音奏法

●EXPLANATION FOR PERFORMANCE

Harmonics(𝅗𝅥 𝅘𝅥𝅮 etc.)……all notated in actual notes.

Natural harmonics.
… Ⅲ Ⅳ Ⅴ ……position
(1 2 3 4)……Fingering
①②③④⑤⑥……String

Artificial harmonics
(…Ⅲ Ⅳ Ⅴ…) ……position to be held by left finger.
XV XVI XVII ……Position to be touched by right finger.
1 2 3 4 ……Finger to hold.
(i) ……Finger to touch.
p a ch ……Finger to play.

ch ……chico, Little finger of the right hand.

Ⓟ ⓐ……Play with fingertips (nails are not used).

↥ ↧ ……Pluck the string with Ⓟ and ⓐ and play upwards and vertically against the sound board.
- ↥ ……After letting right fingers go, do not hit the string against fret board
- ↧ ……After letting right fingers go, hit the string against fret board

Tamb. ….Tambora.
- + ……with Ⓟ
- × ……with ⓜ or ⓐ

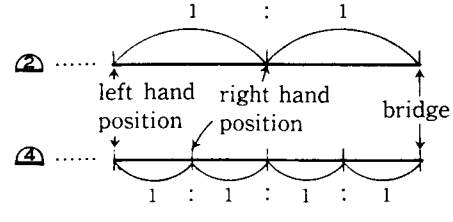
⌒⌒、……Left hand slur.

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ……Continue to play rapid arpegio by *pima pima* …… for the length of the note.

tremolo
↑↓↑↓ ….Tremolo with the nails of indicated finger (*i* or *ch*). (This gives the nails the role of mandolin pick).

↑↓↑↓ ……Tremolo in chord.

▯▯▯▯ ……Tremolo in chord by ⓘ ⓜ or ⓐ(nails are not used).
[　] indicates the manner of treating unused strings in between played strings.
④ ⑤ ……String
… Ⅴ Ⅵ ……Position to touch (Do not hold).
1 2 3 4……Finger to touch (Do not hold).



rasg.
- ⋮ ……graneado.
- ↑ ……rasgueado seco.
- [……Double stopping played only by the indicated fingers.

CAVATINA

ANLEY MYERS

(Solo version
arranged and fingered
by JOHN WILLIAMS)

Approx. 80 = ♩.

CVI CIX CVII
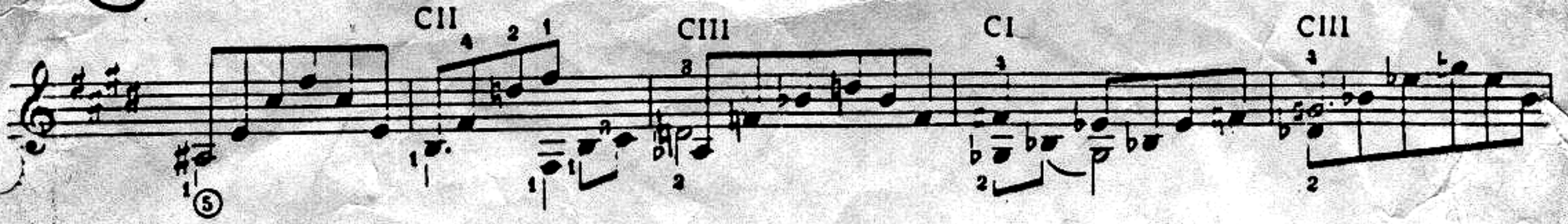
CII

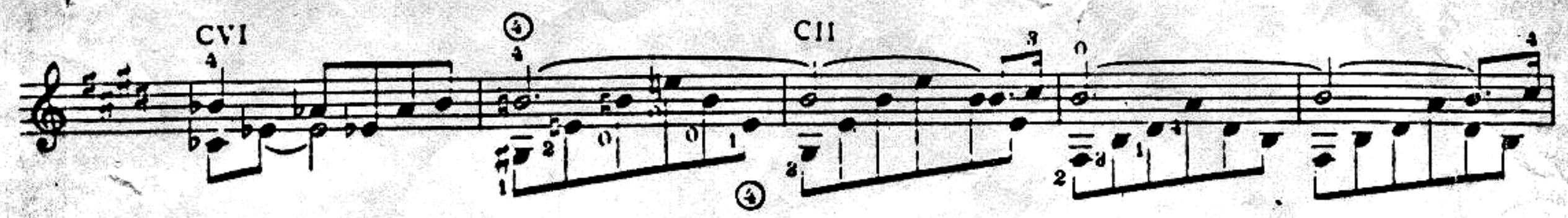
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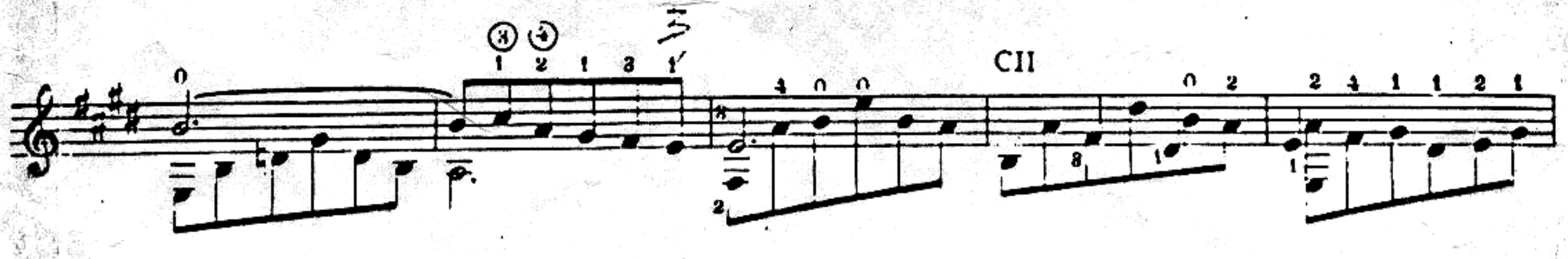
CIX CVII

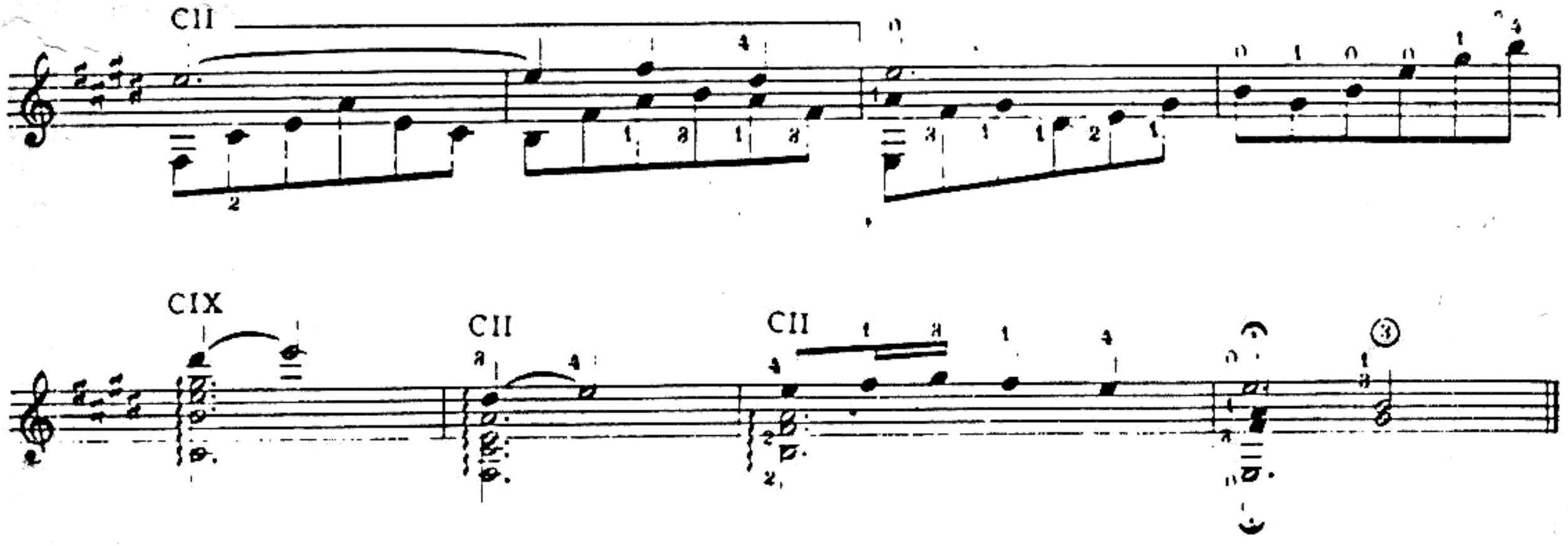
CII CVII

CV CVI









N.B (A) Numbers indicate left hand fingerings

(B) Roman numeral indicate left hand positions
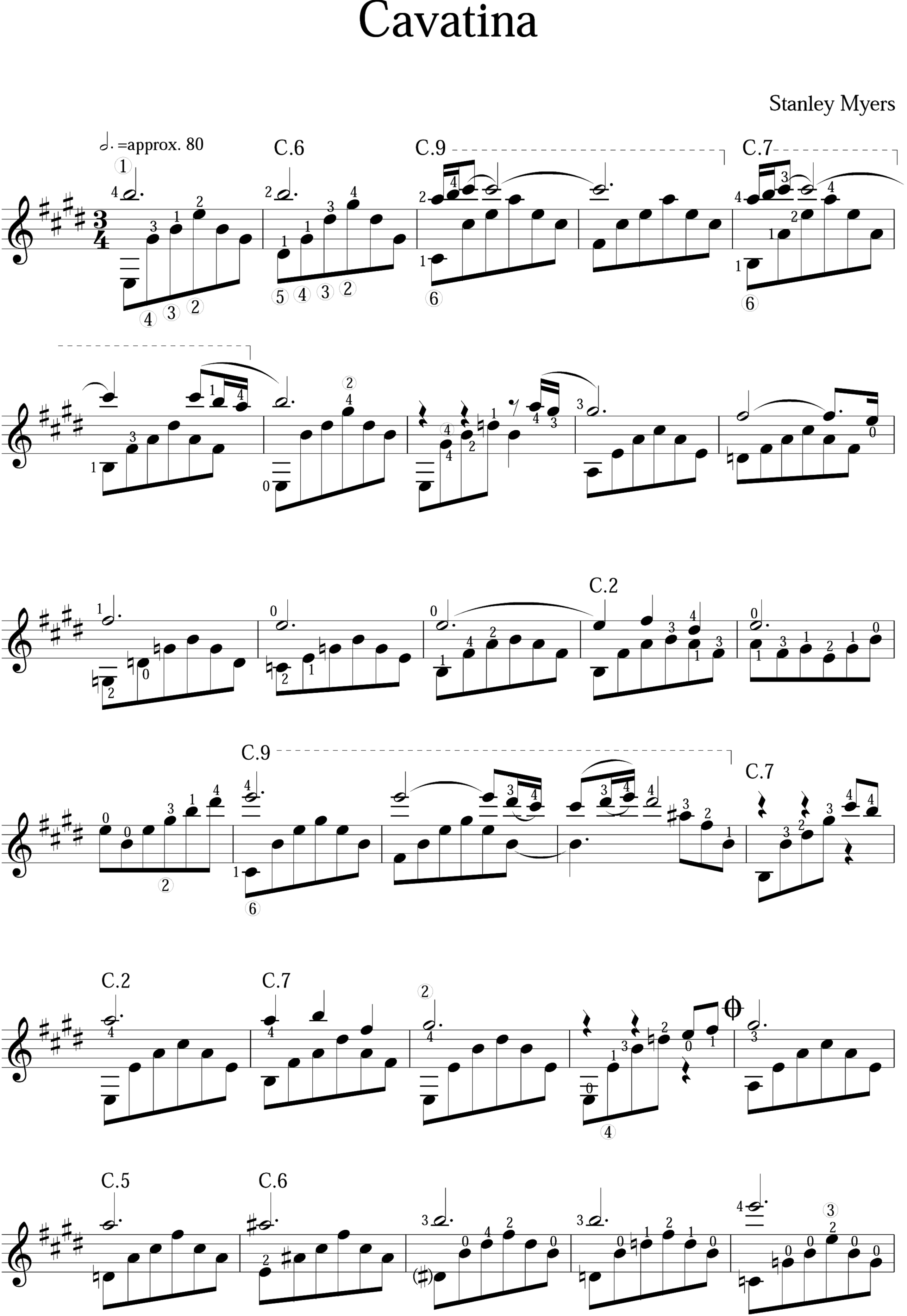
(C) Legato signs i.e. ⌒ are for general phrasing only

(D) Legato signs i.e. ⌒ indicate left hand slurs.

(E) Although it won't always be technically possible to hold on to the melody as written, it has been put down like it is to convey the feeling of legato to be aimed at

Cavatina

Stanley Myers



C.2
C.3
C.1
C.3
C.6
C.2
C.3
Coda
C.2
C.2
C.9
C.2
C.2
D.C.al

CAVATINA

STANLEY MYERS

♩. = 80

IV

II

II

II

III

III

p i m a m a

IV

II

II

III

IV

IV
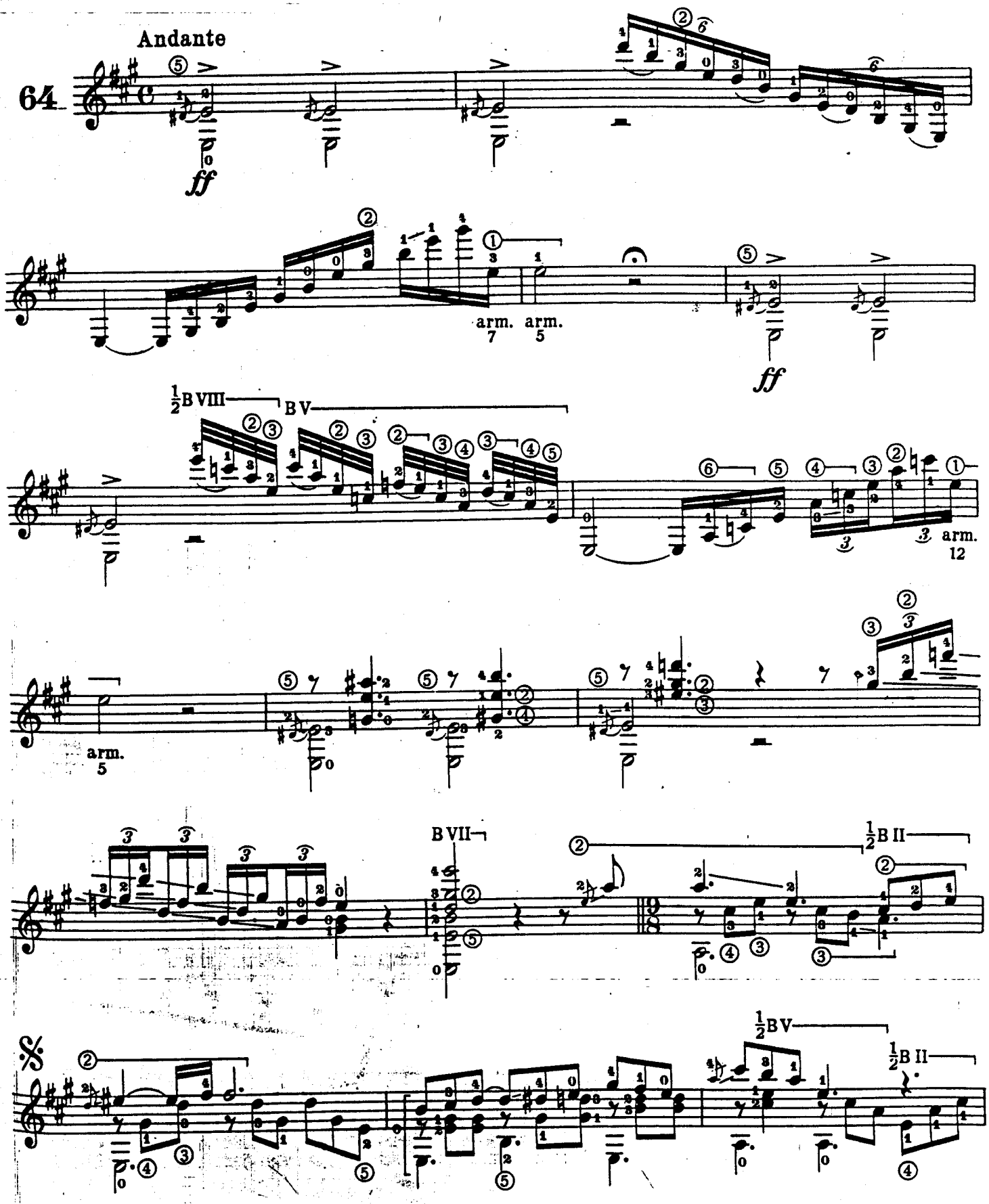
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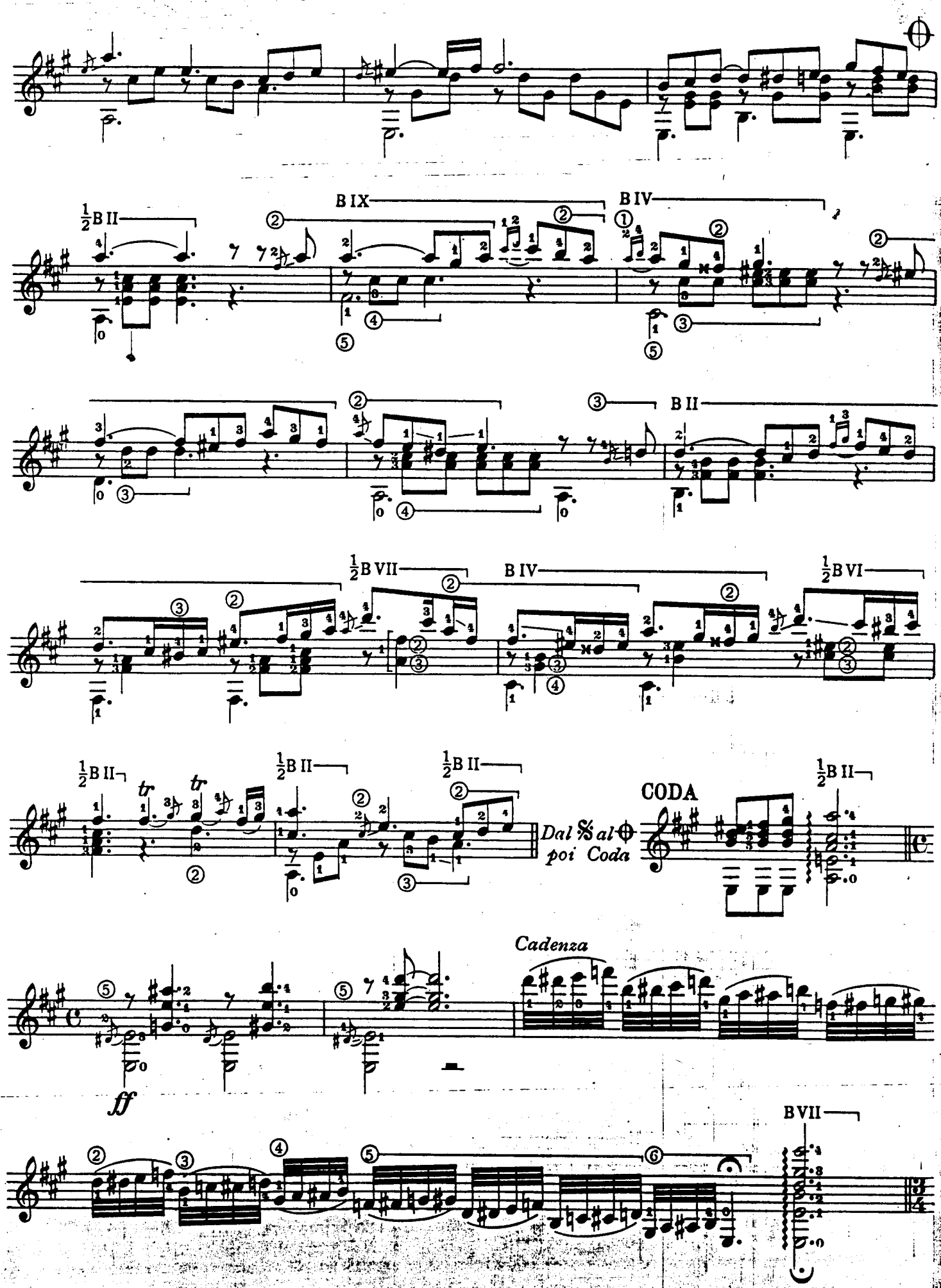
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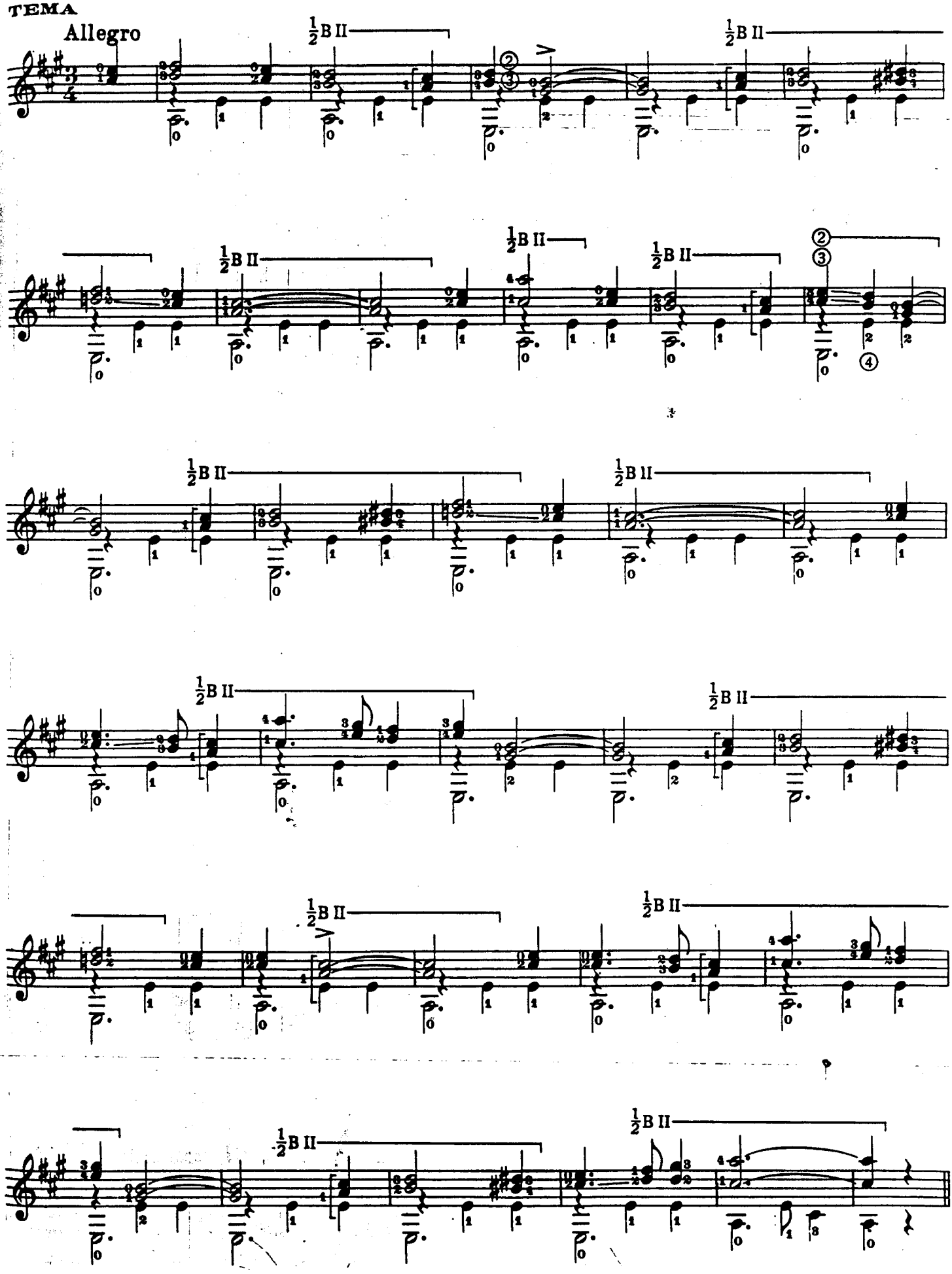
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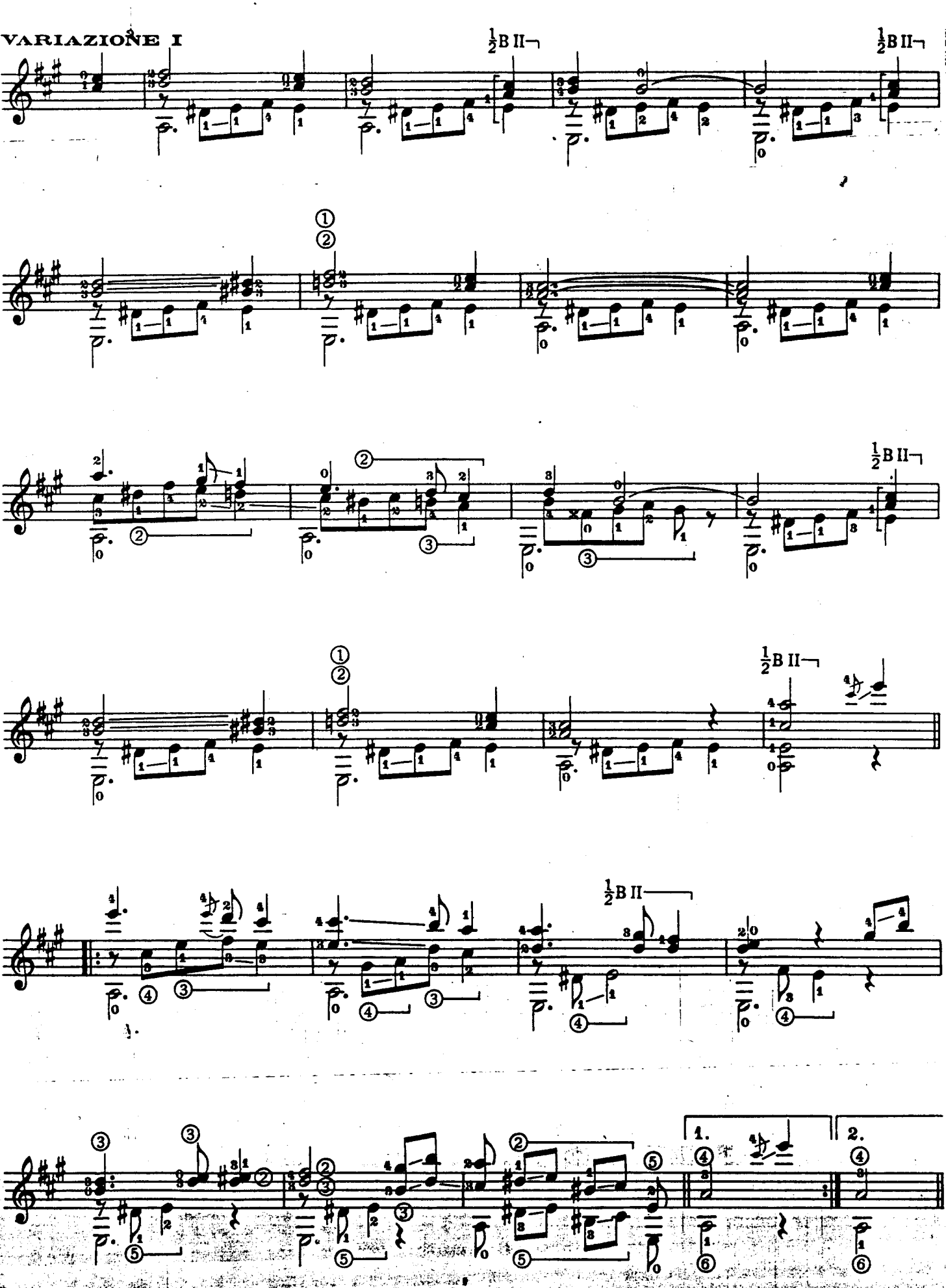
N. Paganini

VARIAZIONI SUL «Carnevale di Venezia»
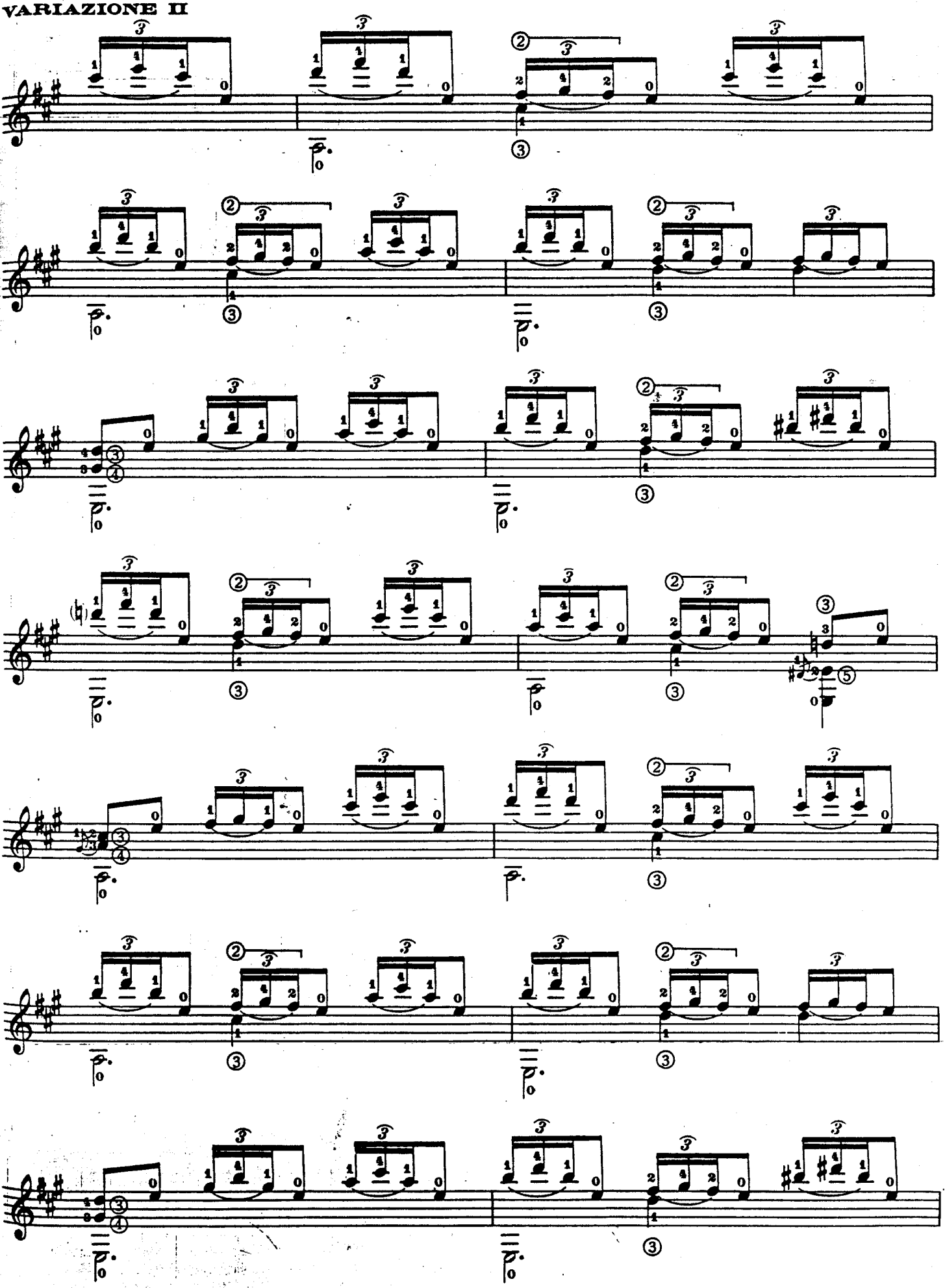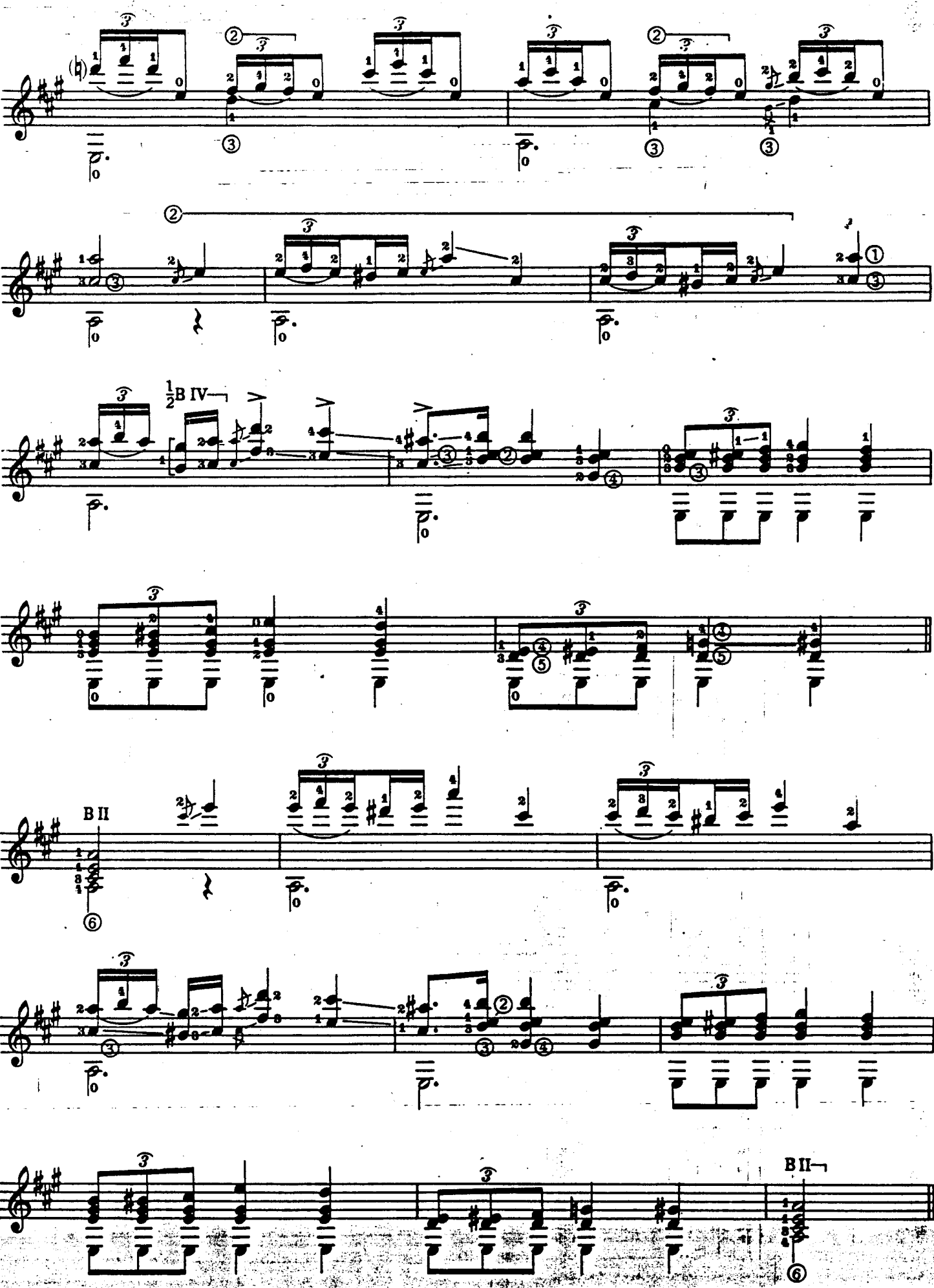



½B II
B IX
B IV
B II
½B VII
B IV
½B VI
½B II
½B II
½B II
tr
tr
Dal 𝄋 al ⊕ poi Coda
CODA
½B II
Cadenza
ff
B VII


TEMA
Allegro
½B II
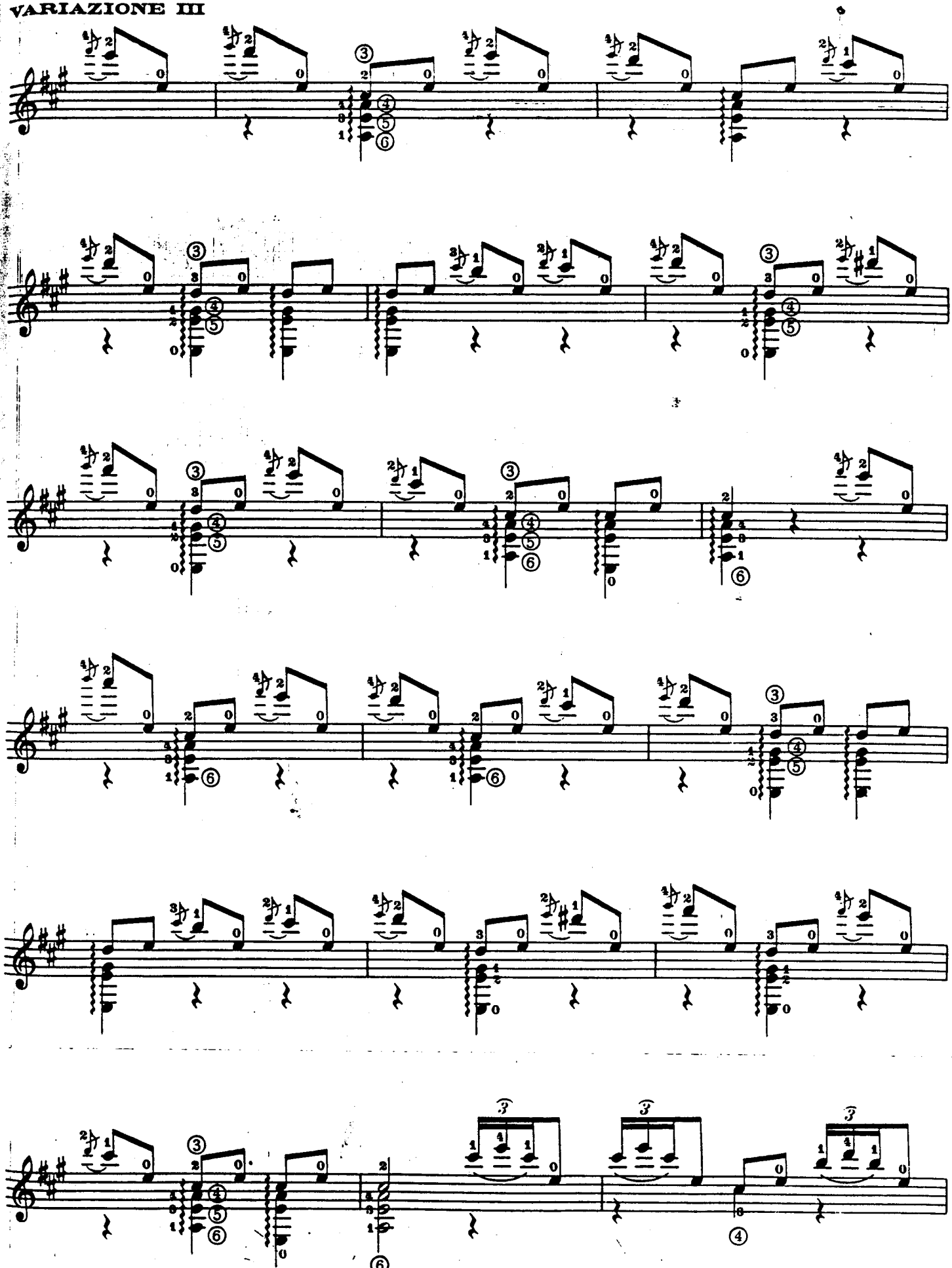

VARIAZIONE I
½B II
½B II
½B II
½B II
½B II
1.
1.
2.
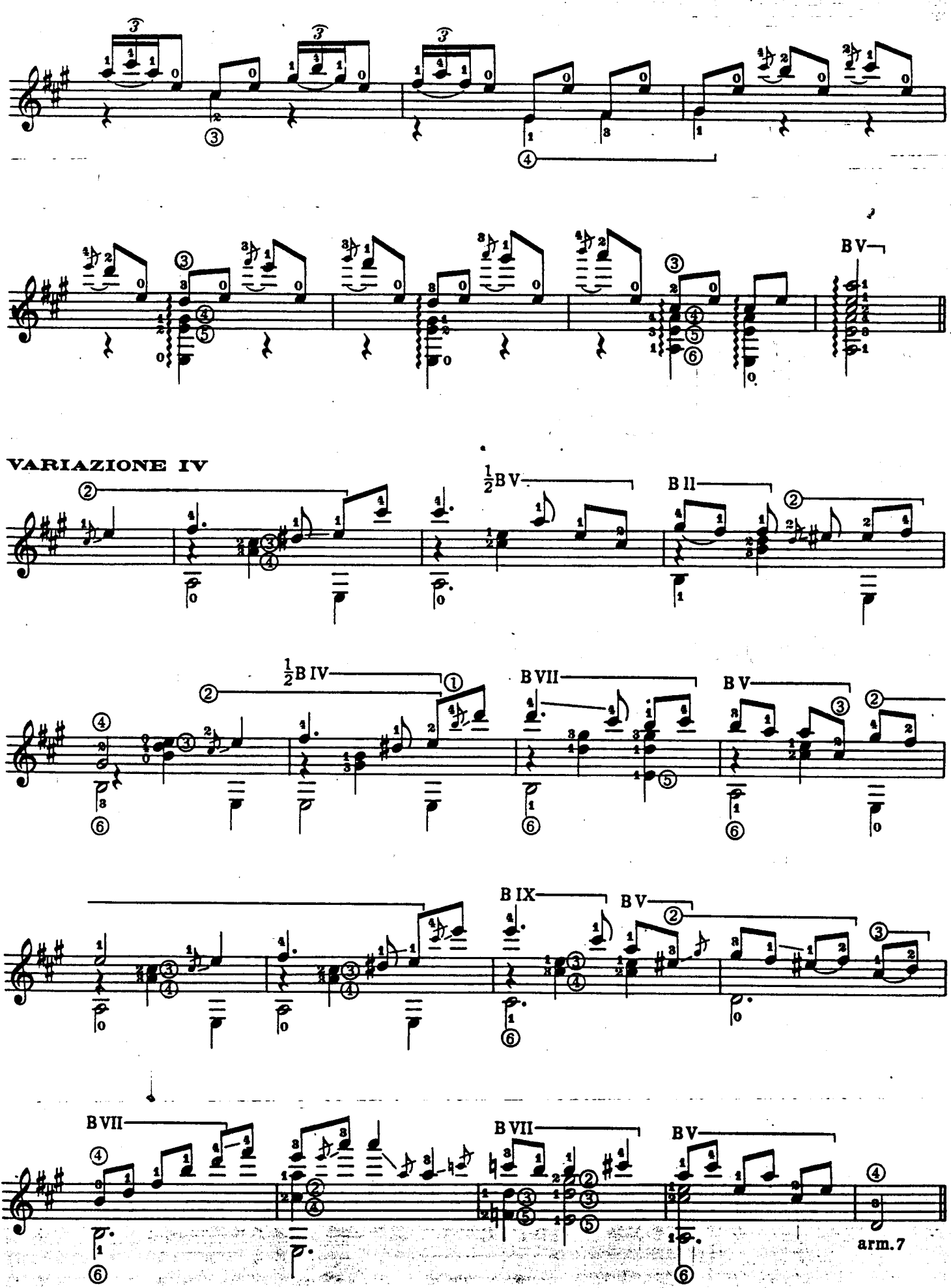
VARIAZIONE II



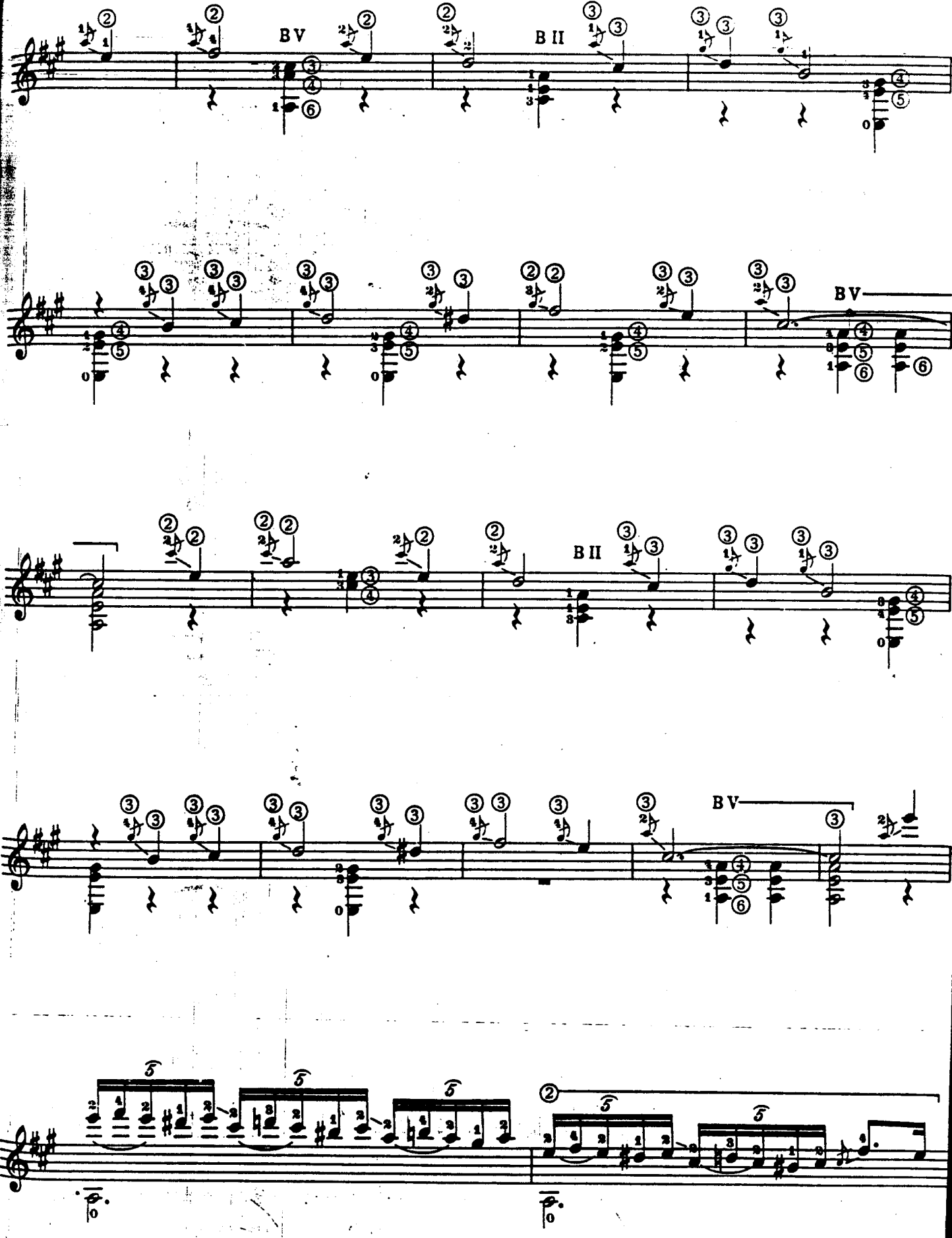

½B IV
B II
B II
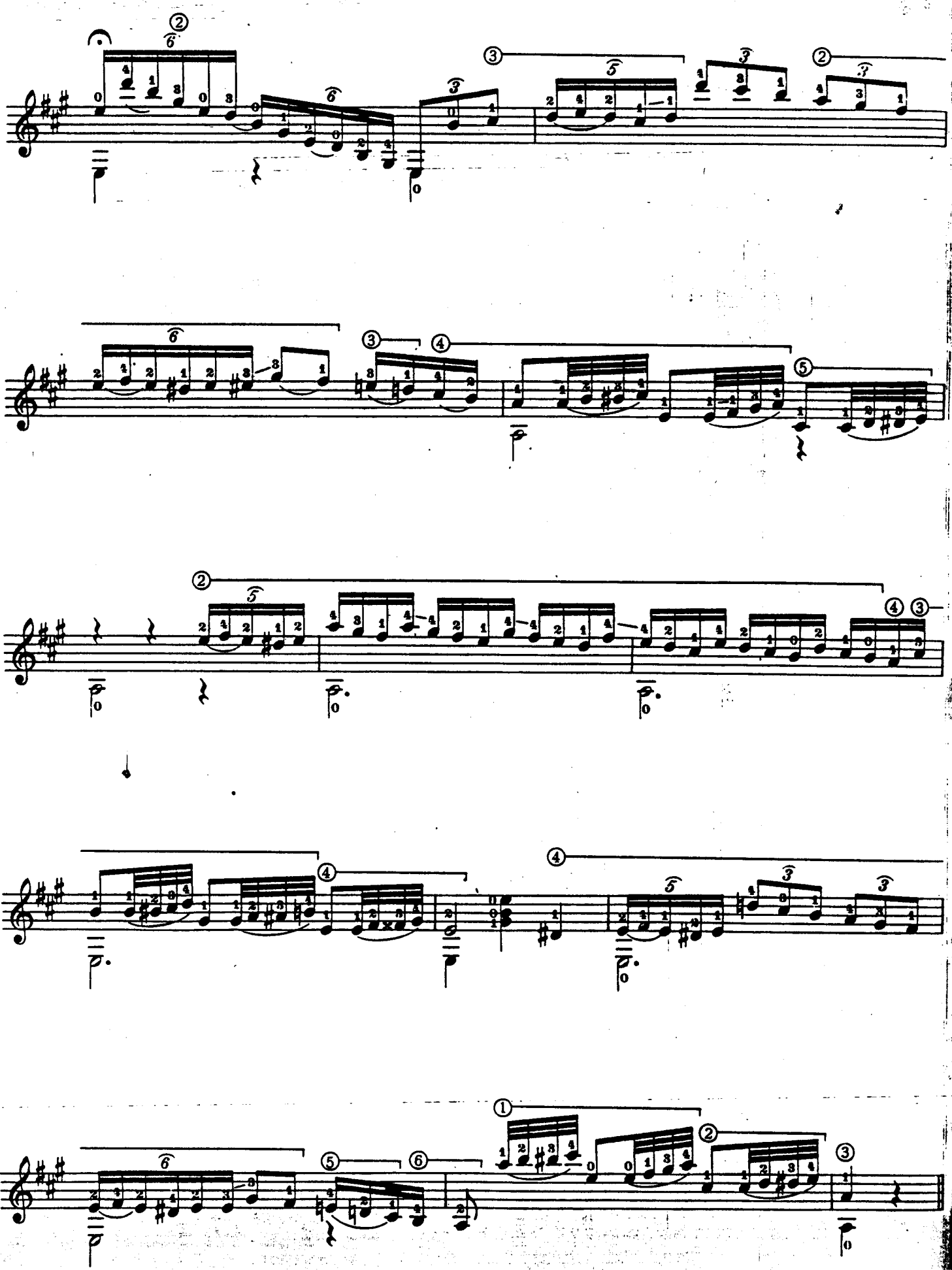
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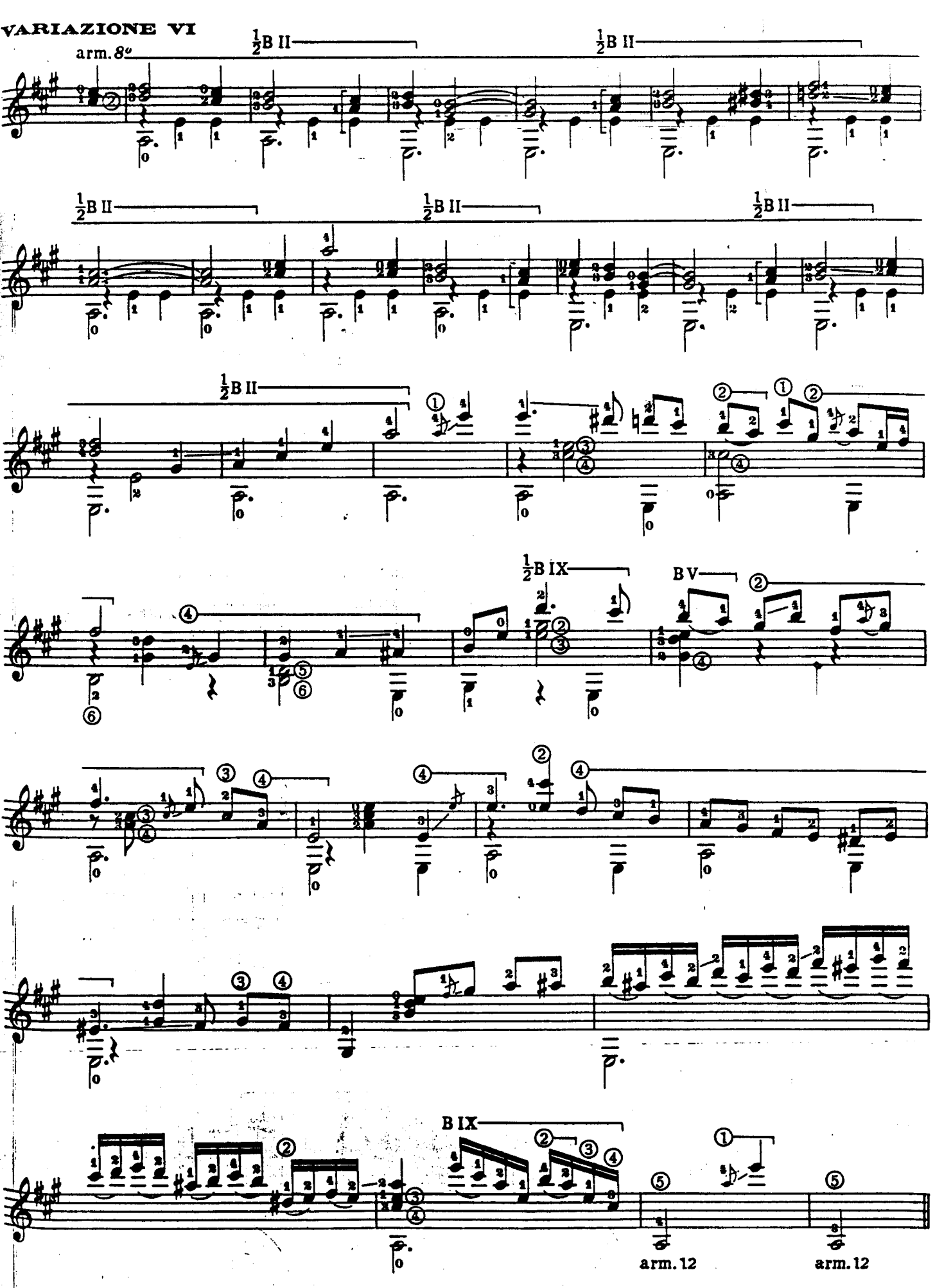



BV
VARIAZIONE IV
½BV
BII
½BIV
BVII
BV
BIX
BV
BVII
BVII
BV
arm.7
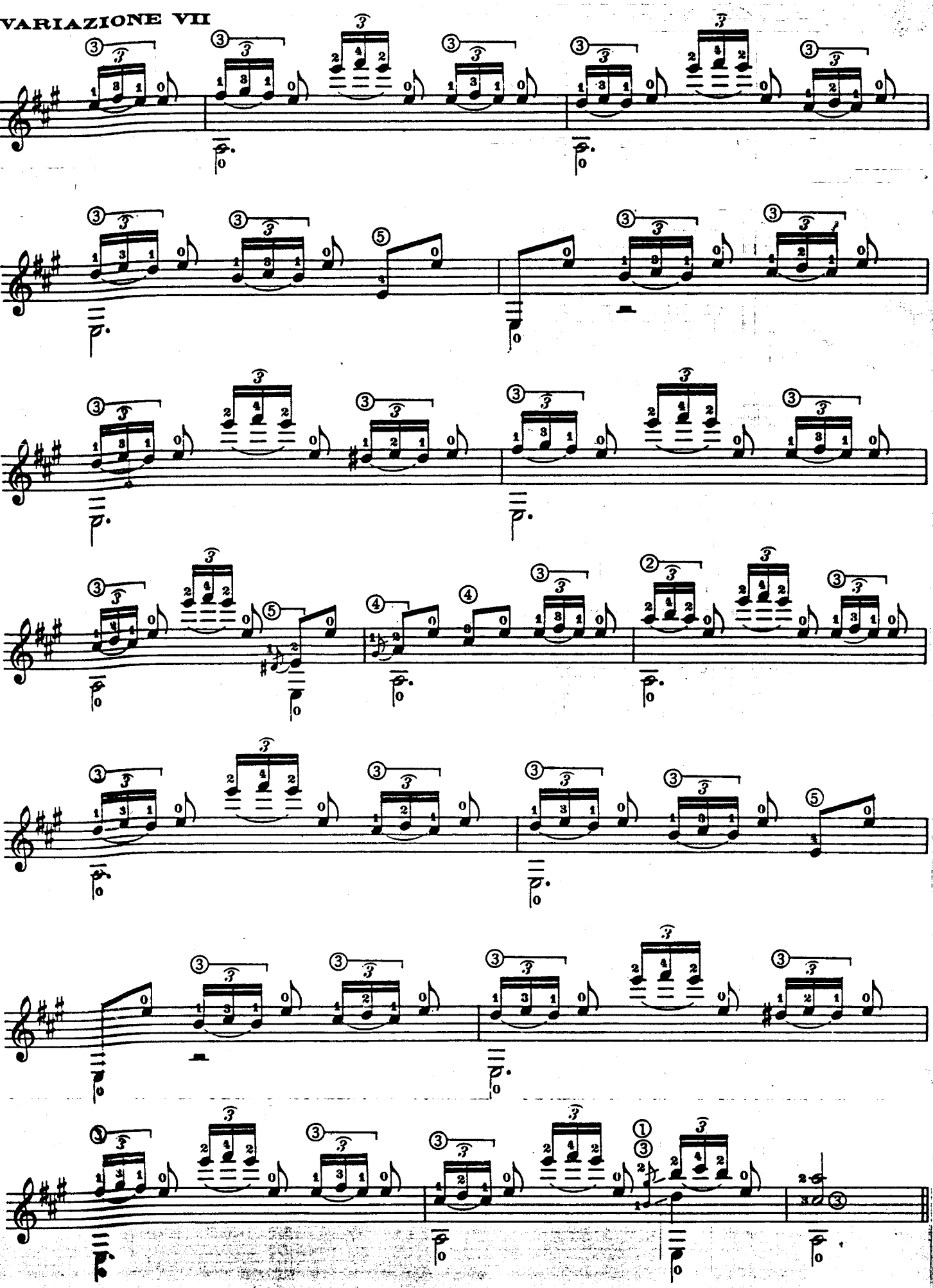
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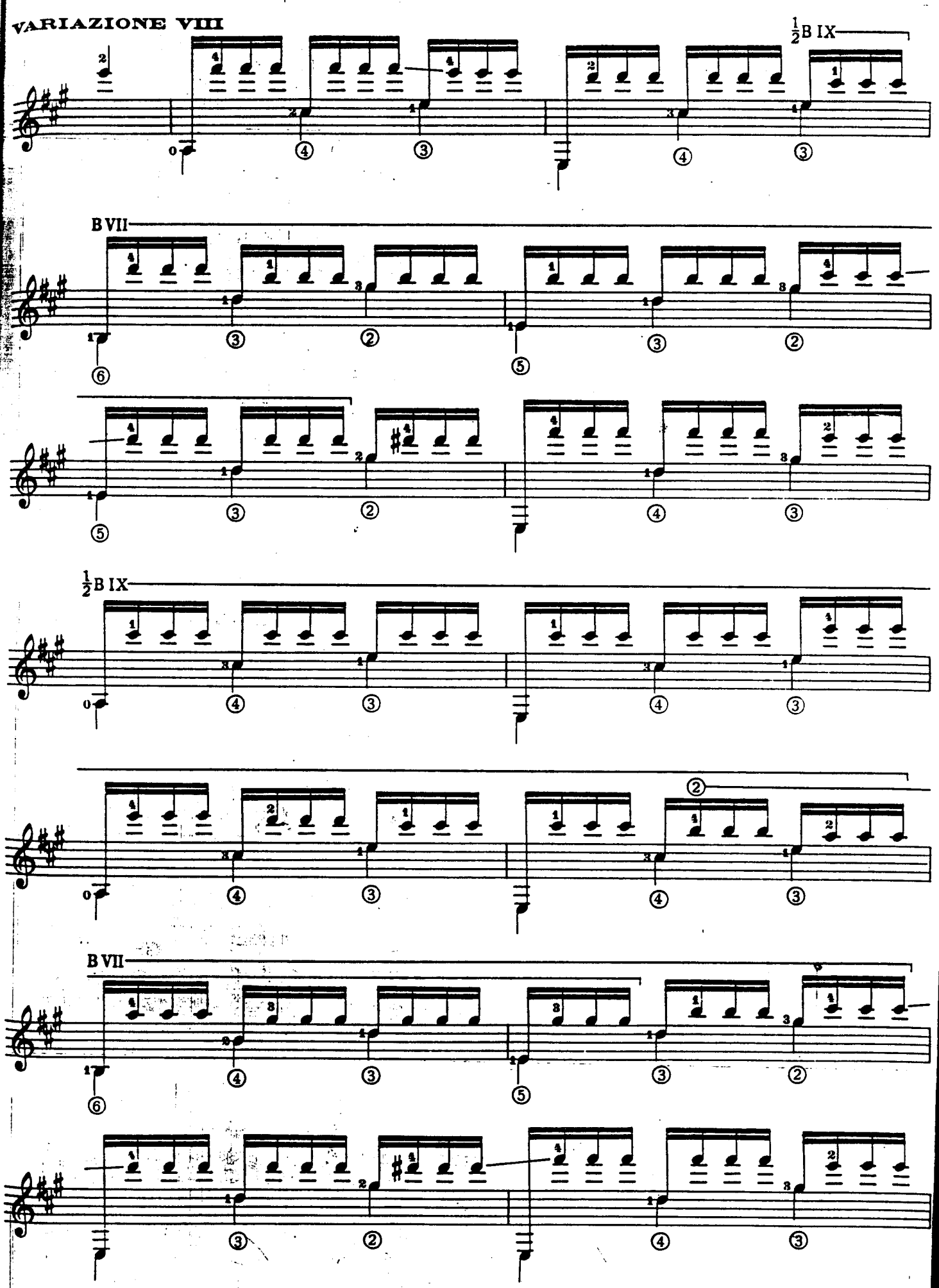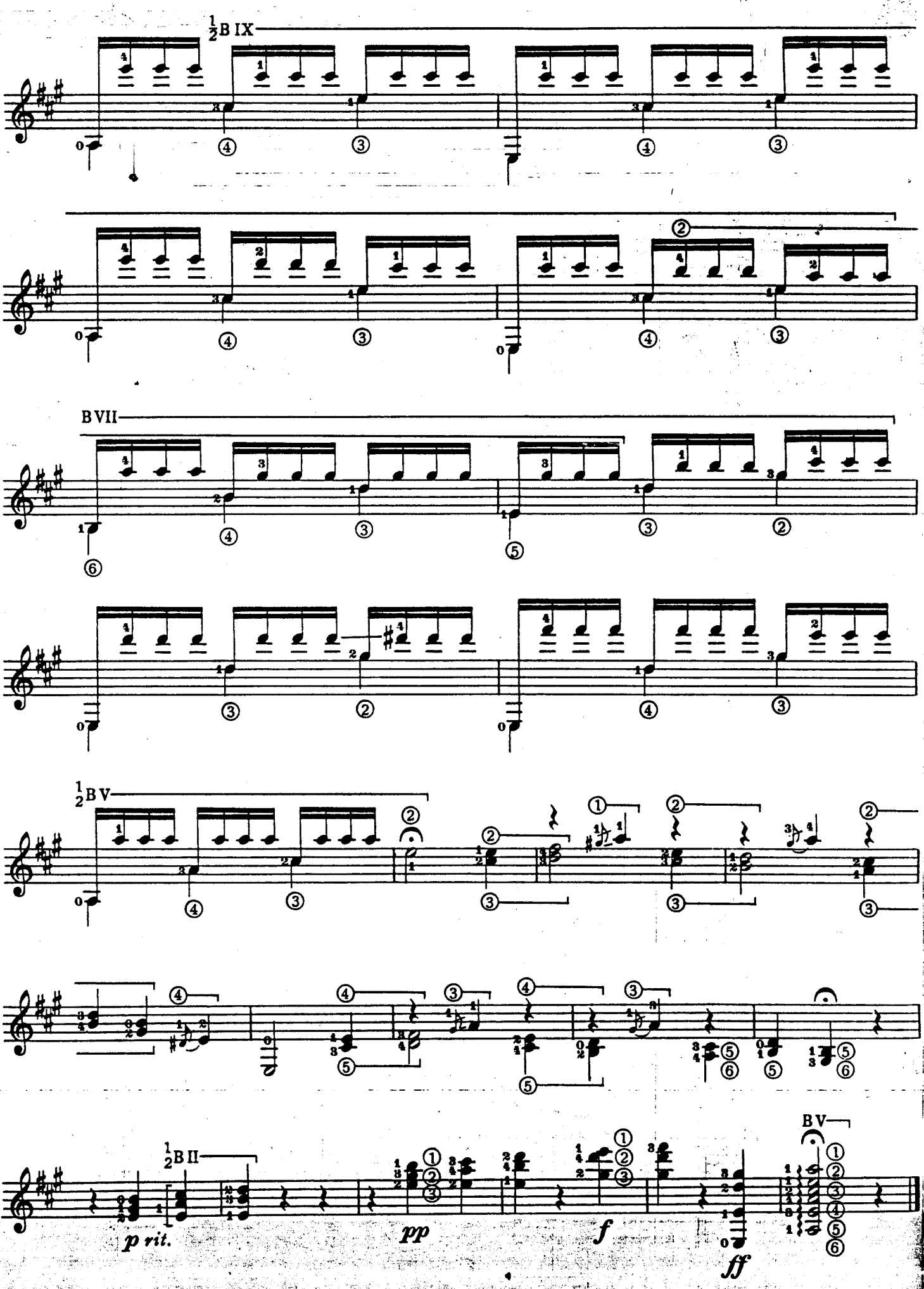





VARIAZIONE VI
arm. 8°
½B II
½B II
½B II
½B II
½B II
½B II
½B IX
B V
B IX
arm. 12
arm. 12

VARIAZIONE VII



VARIAZIONE VIII
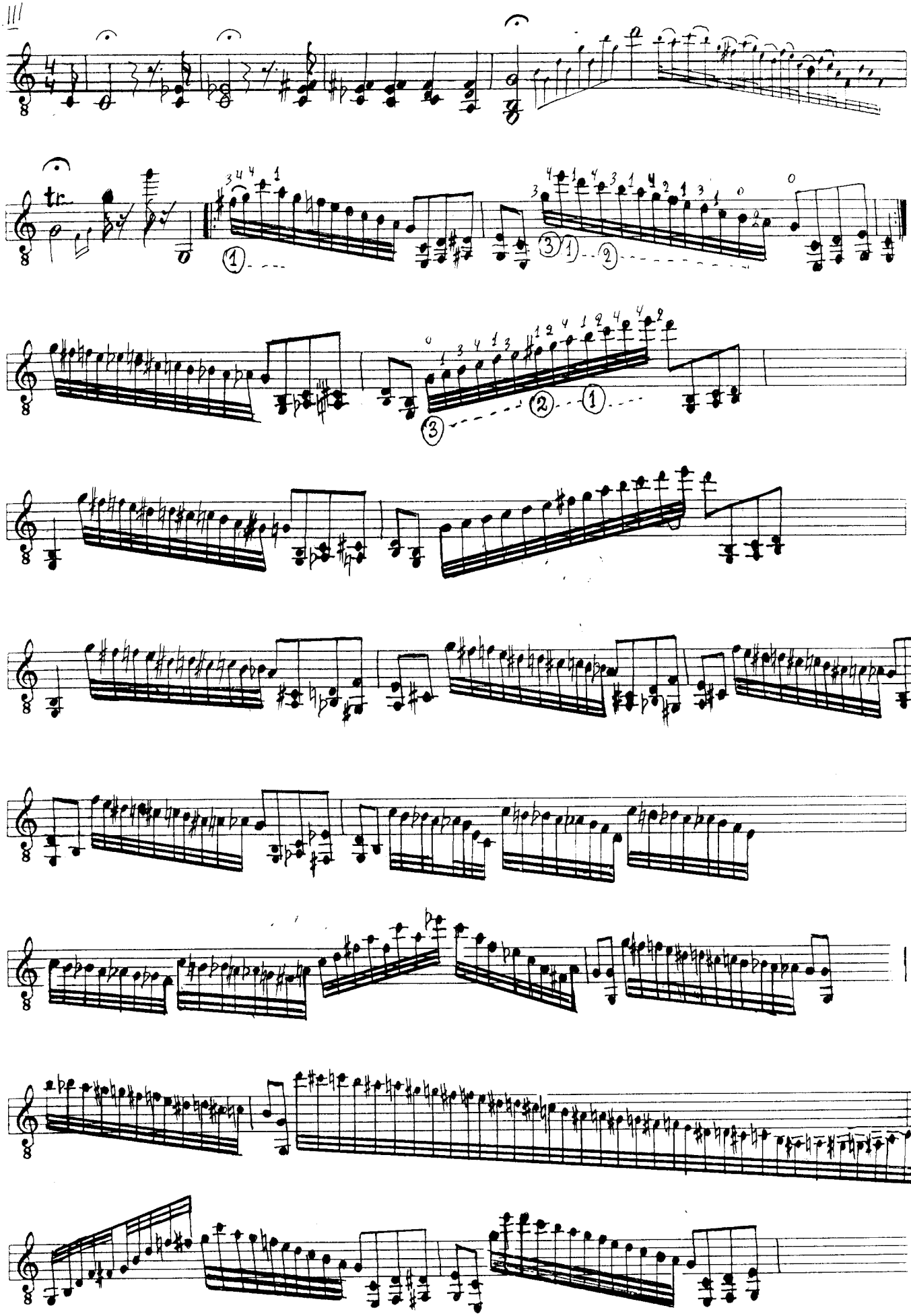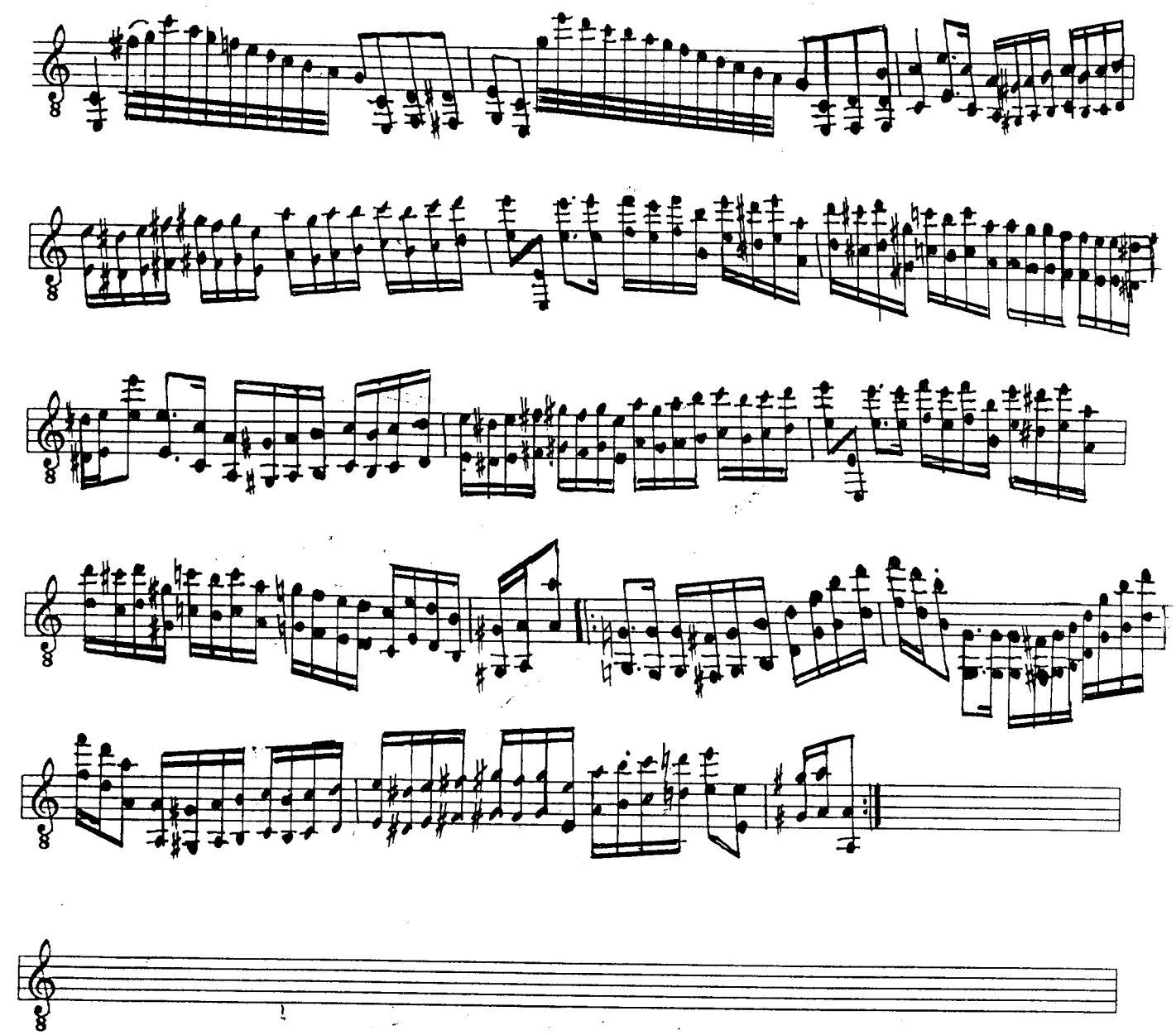



½B IX
BVII
½BV
½BII
p rit.
pp
f
ff
BV

CAPRICCIO XVII

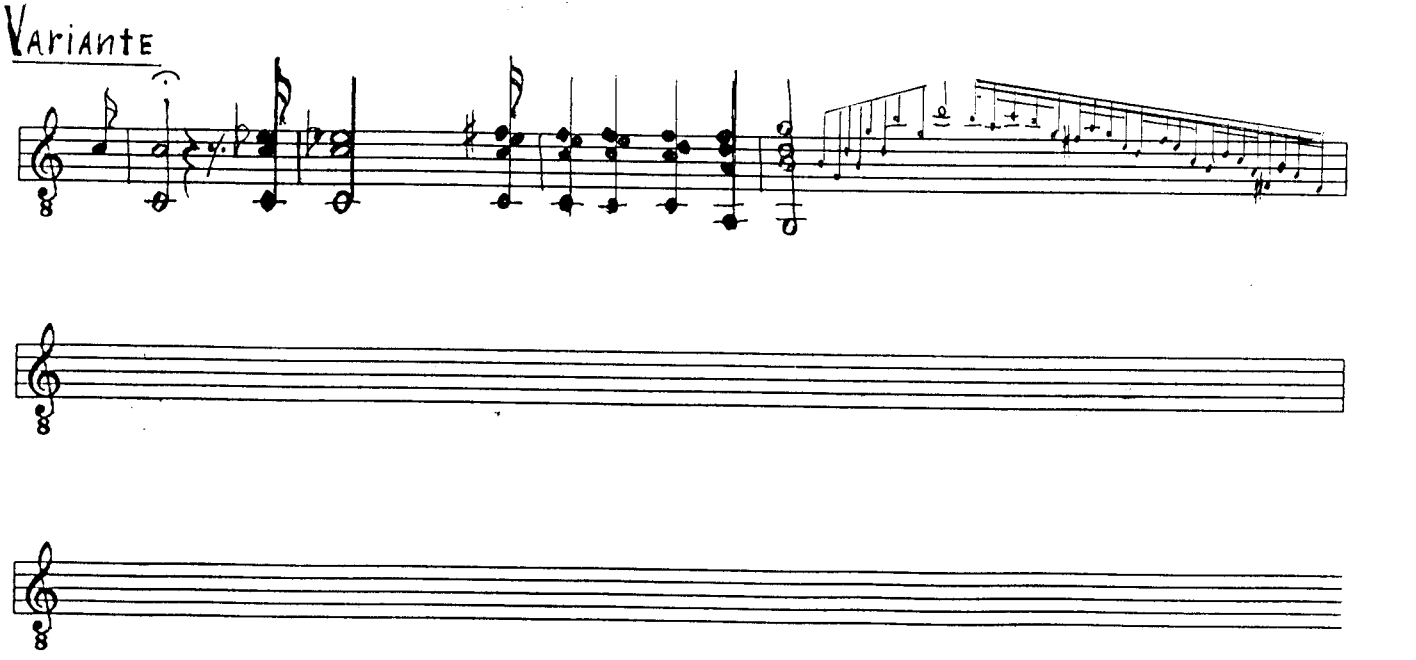
N. PAGANINI, tran. V. OSINSKY

Zeszyt III



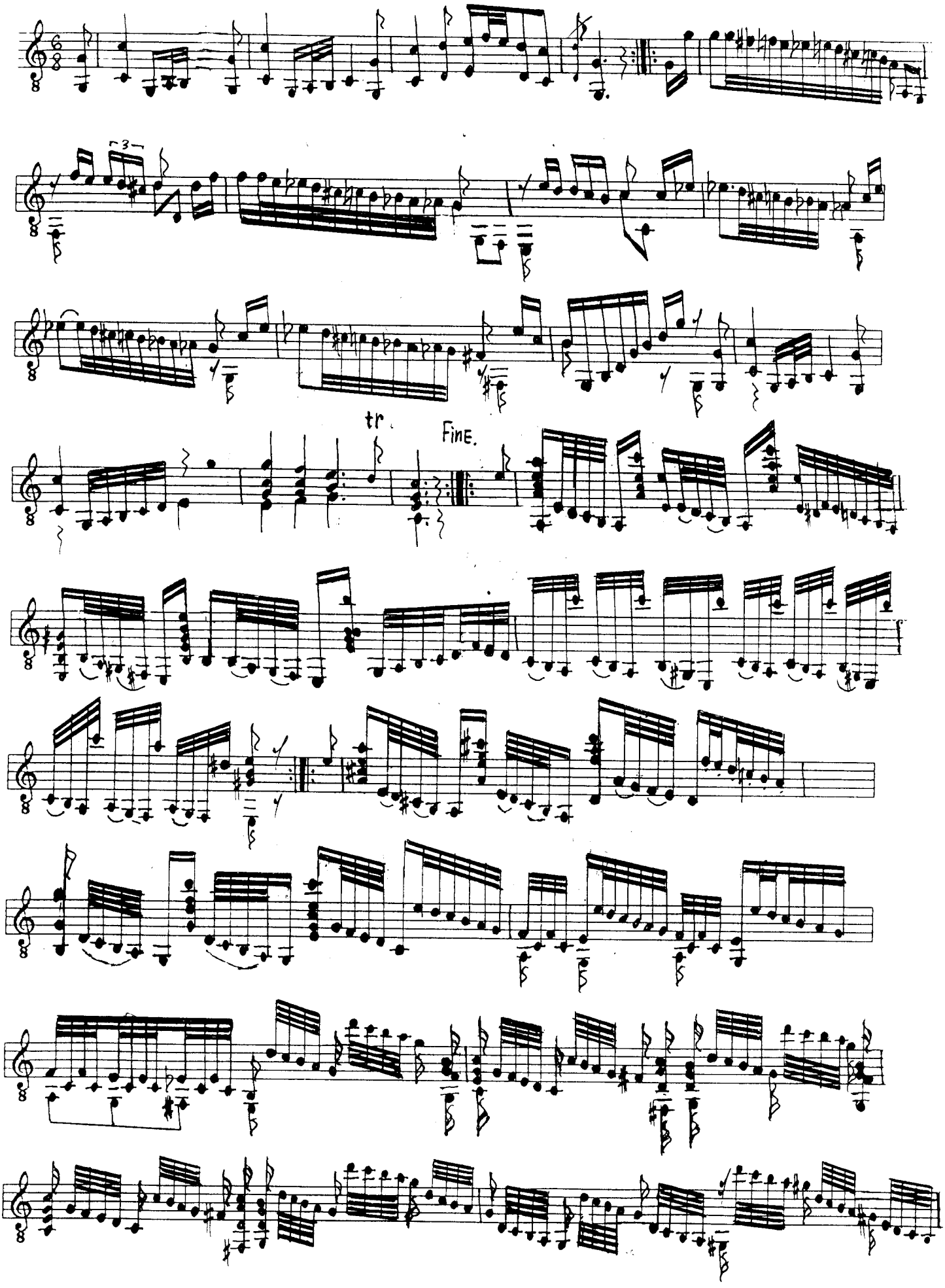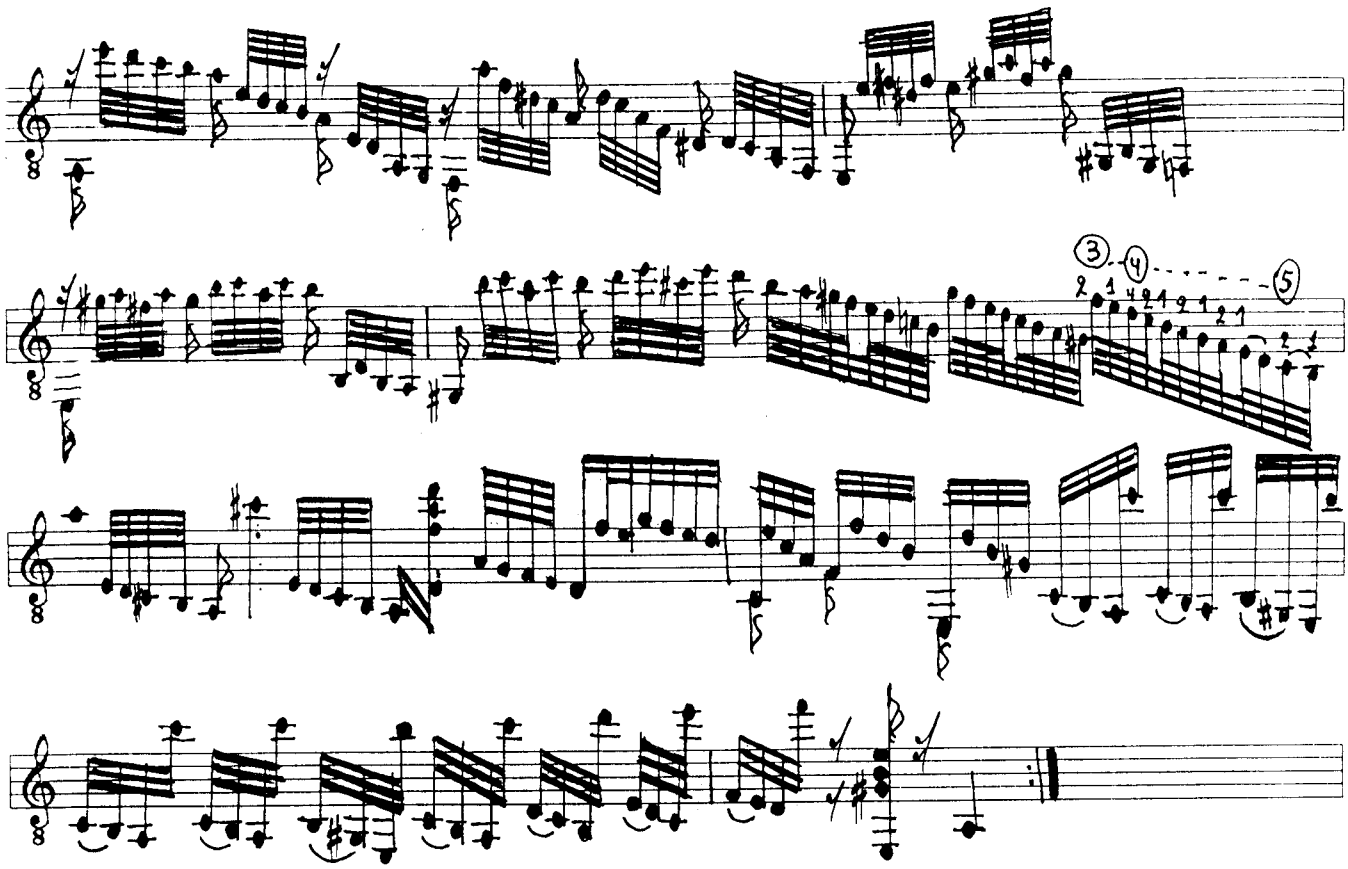


Variante



Capriccio XXIII

N. Paganini. trans. V. Osinskiy



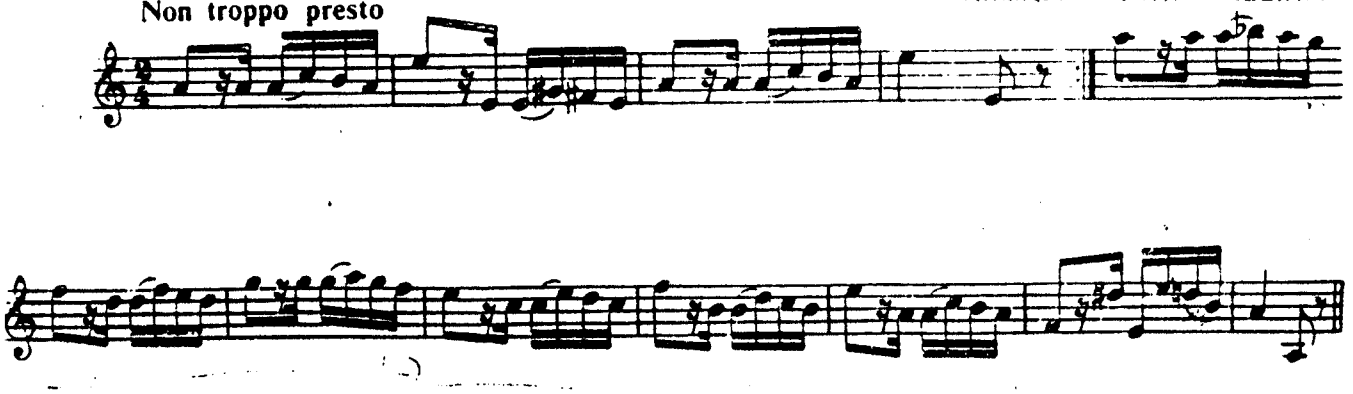


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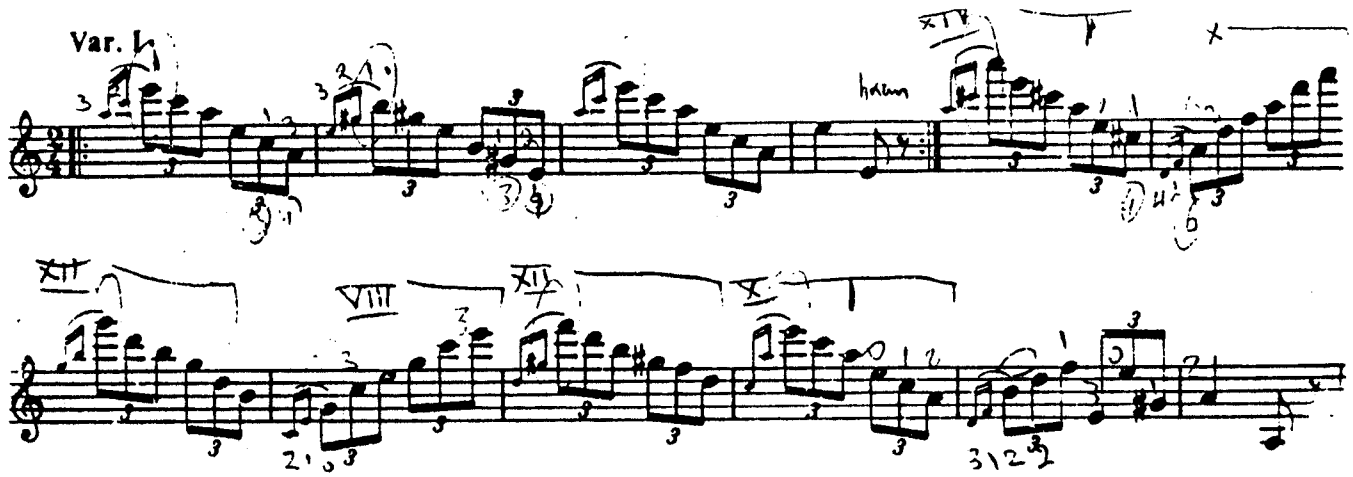
CAPRICE No. 24

NICCOLO PAGANINI
Arranged by JOHN WILLIAMS

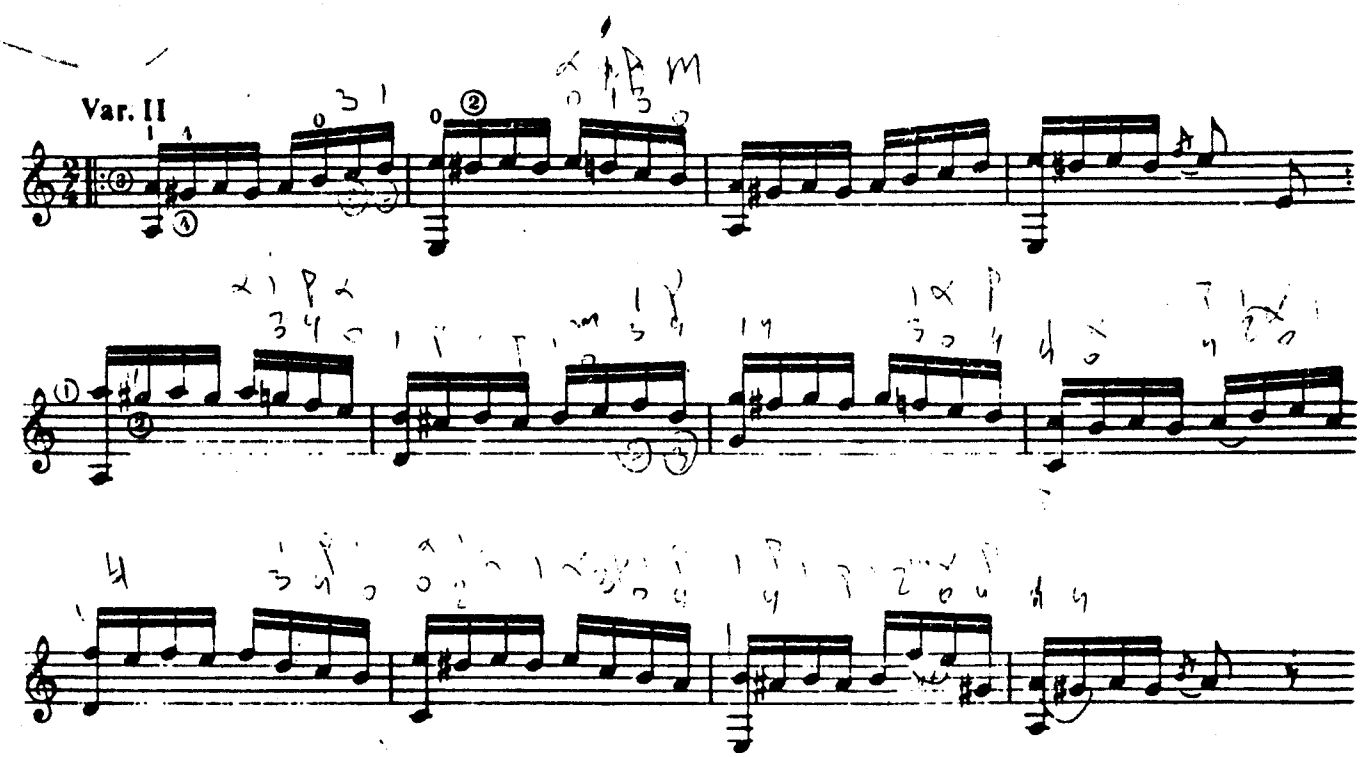
THEME
Non troppo presto



Var. I
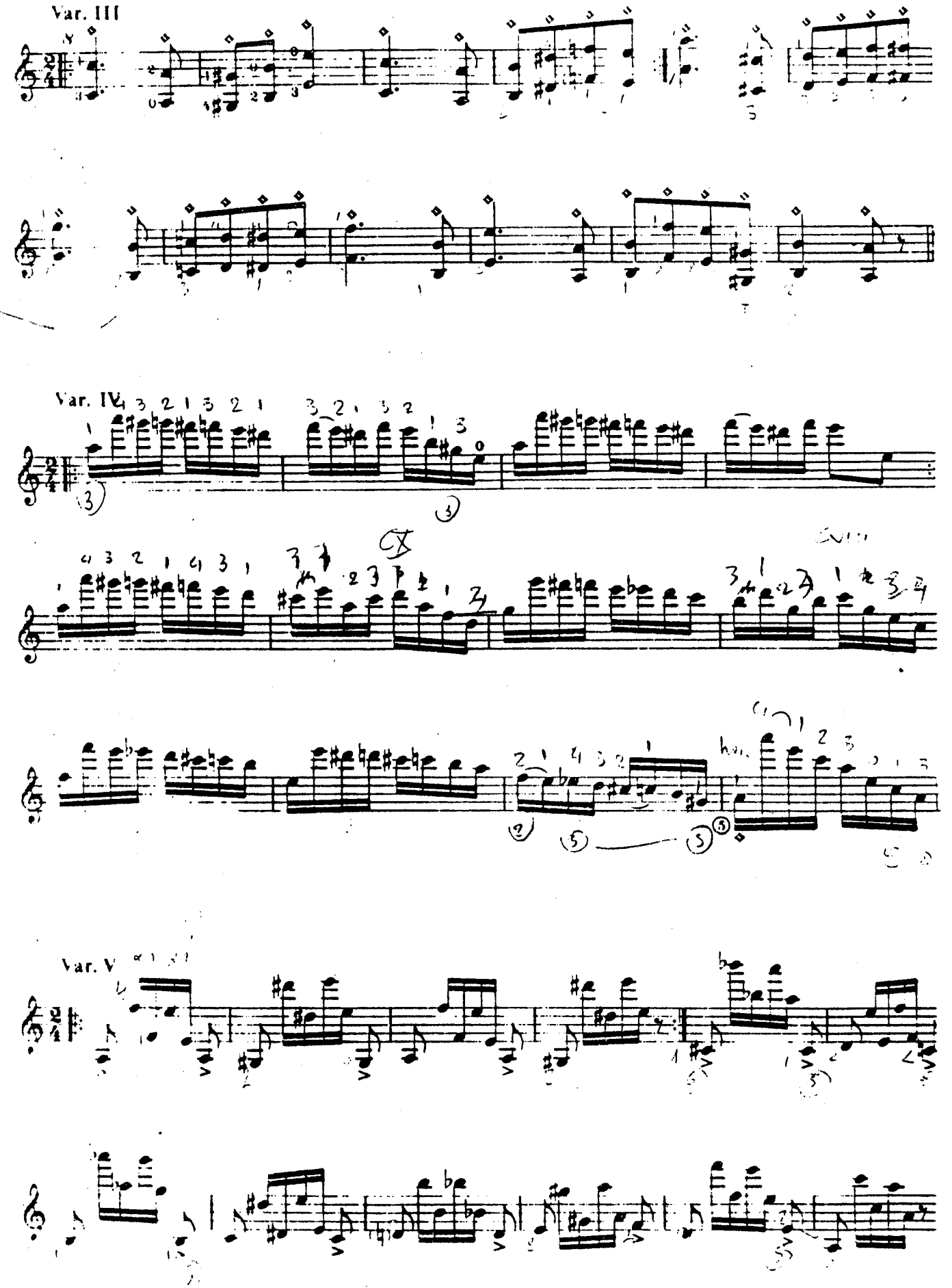


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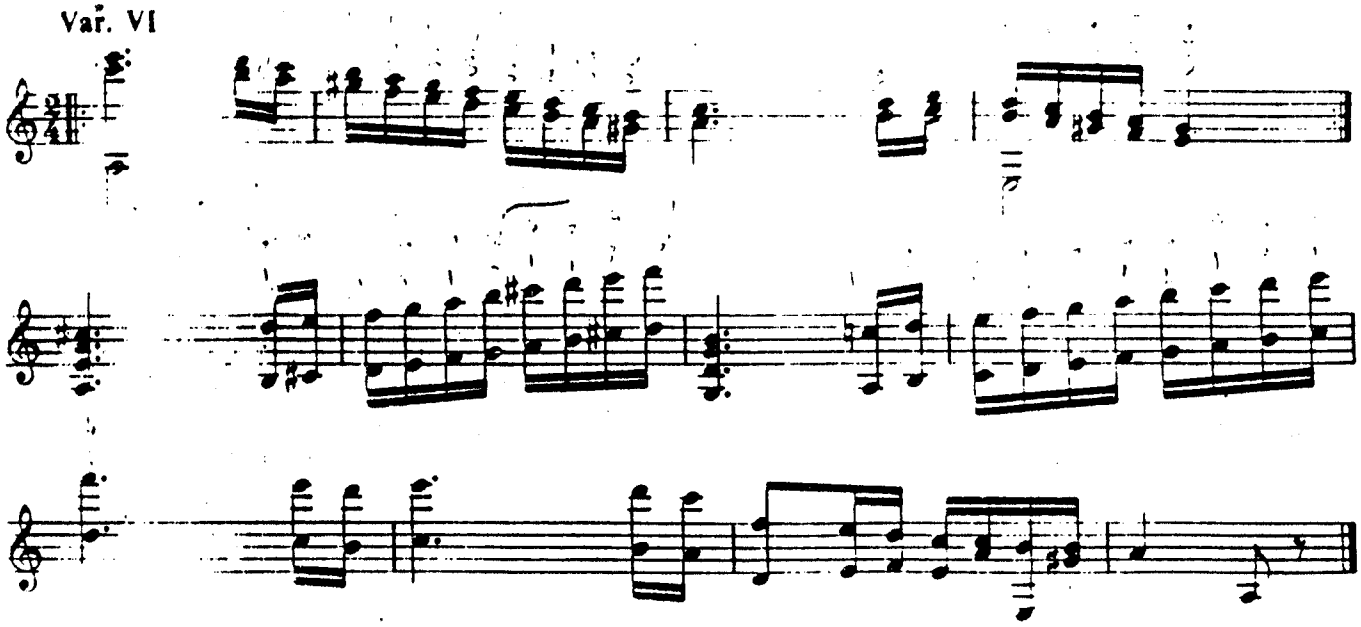


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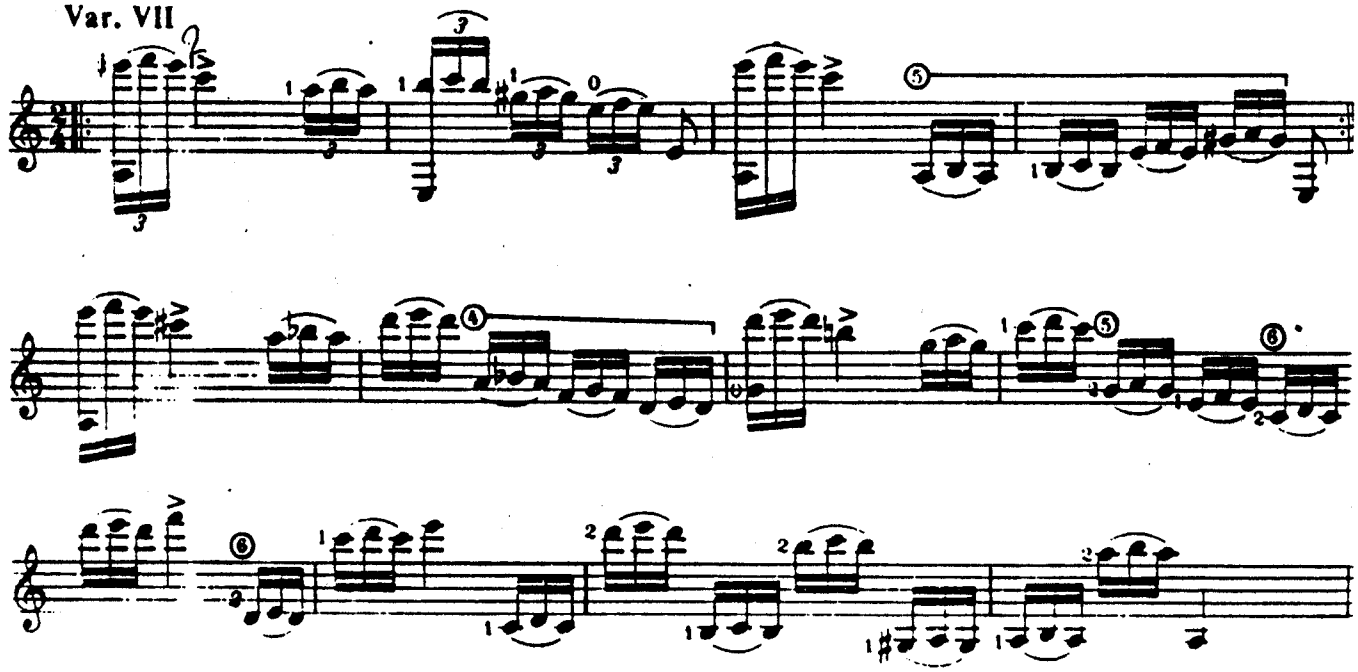
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Var. III
Var. IV
Var. V

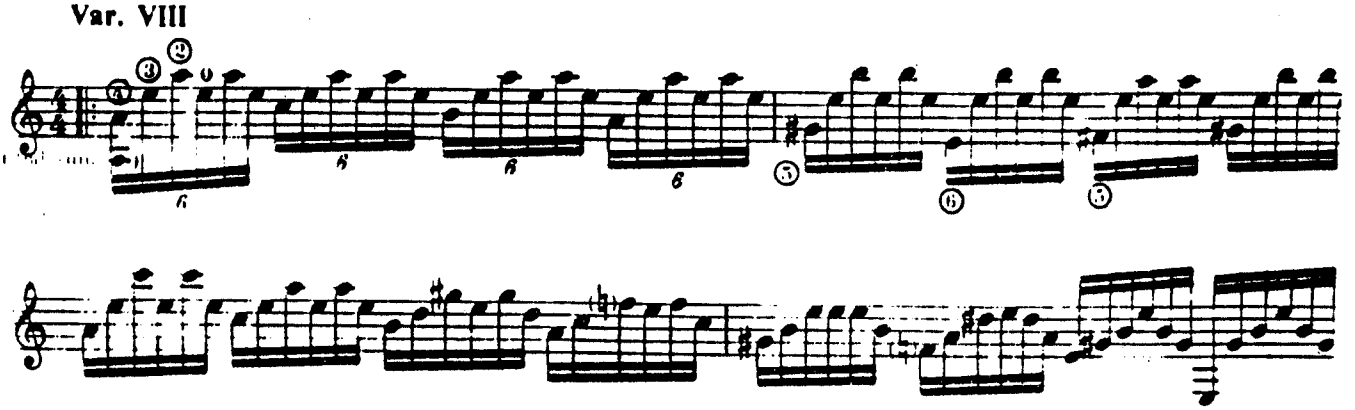
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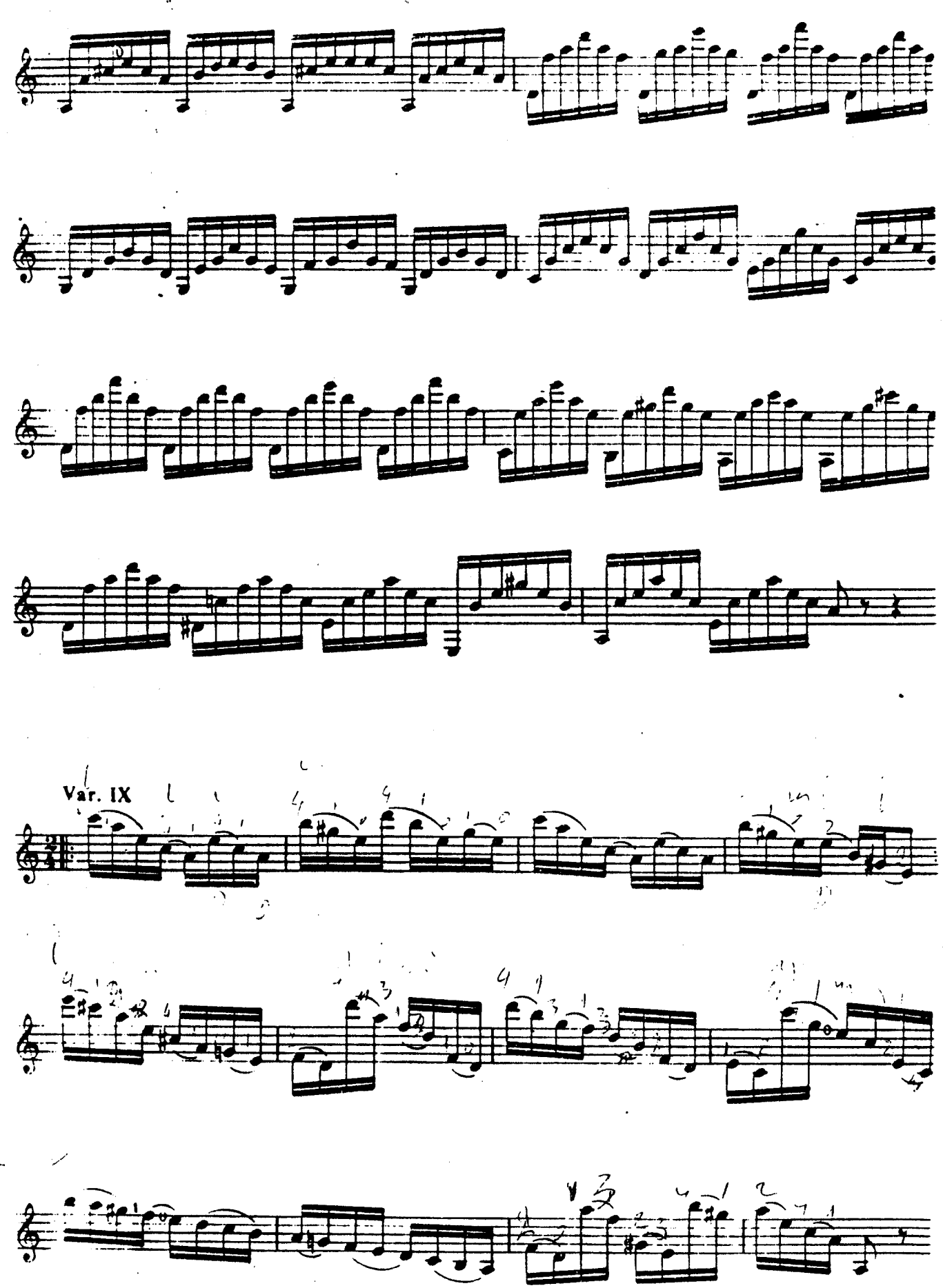


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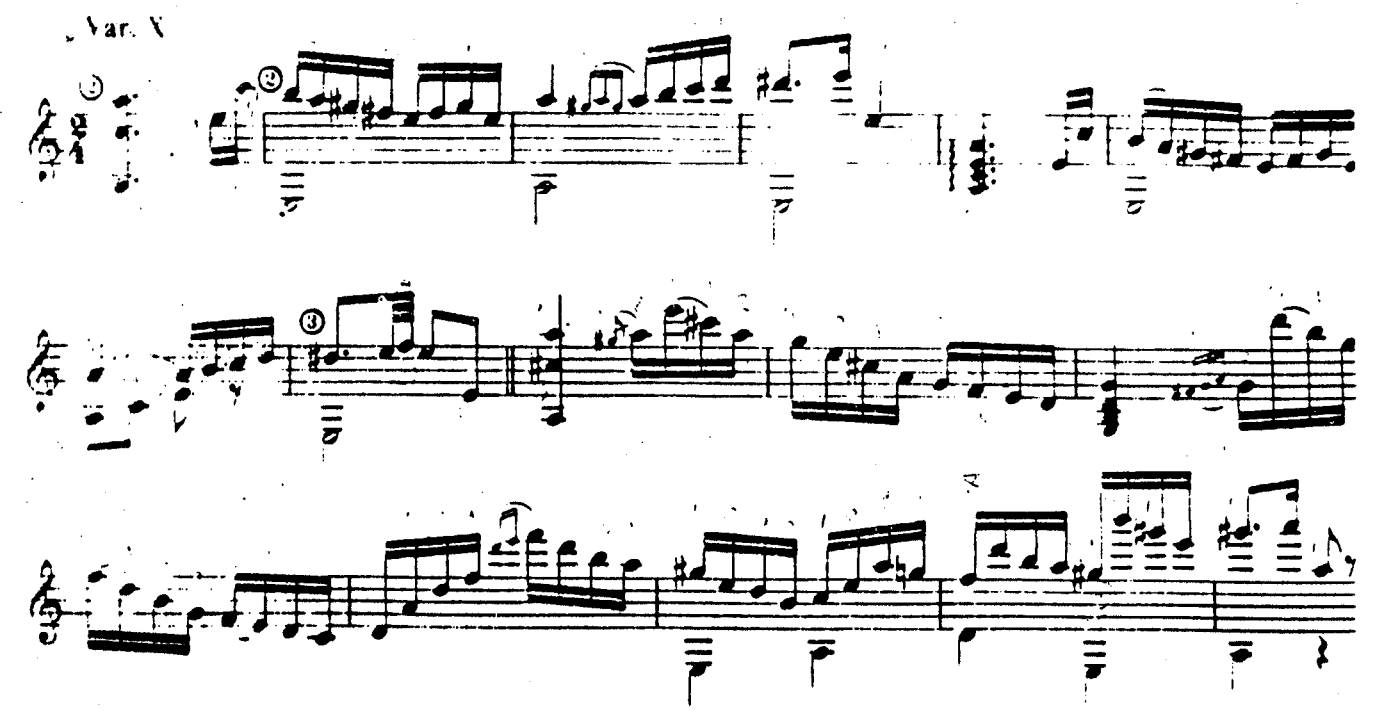


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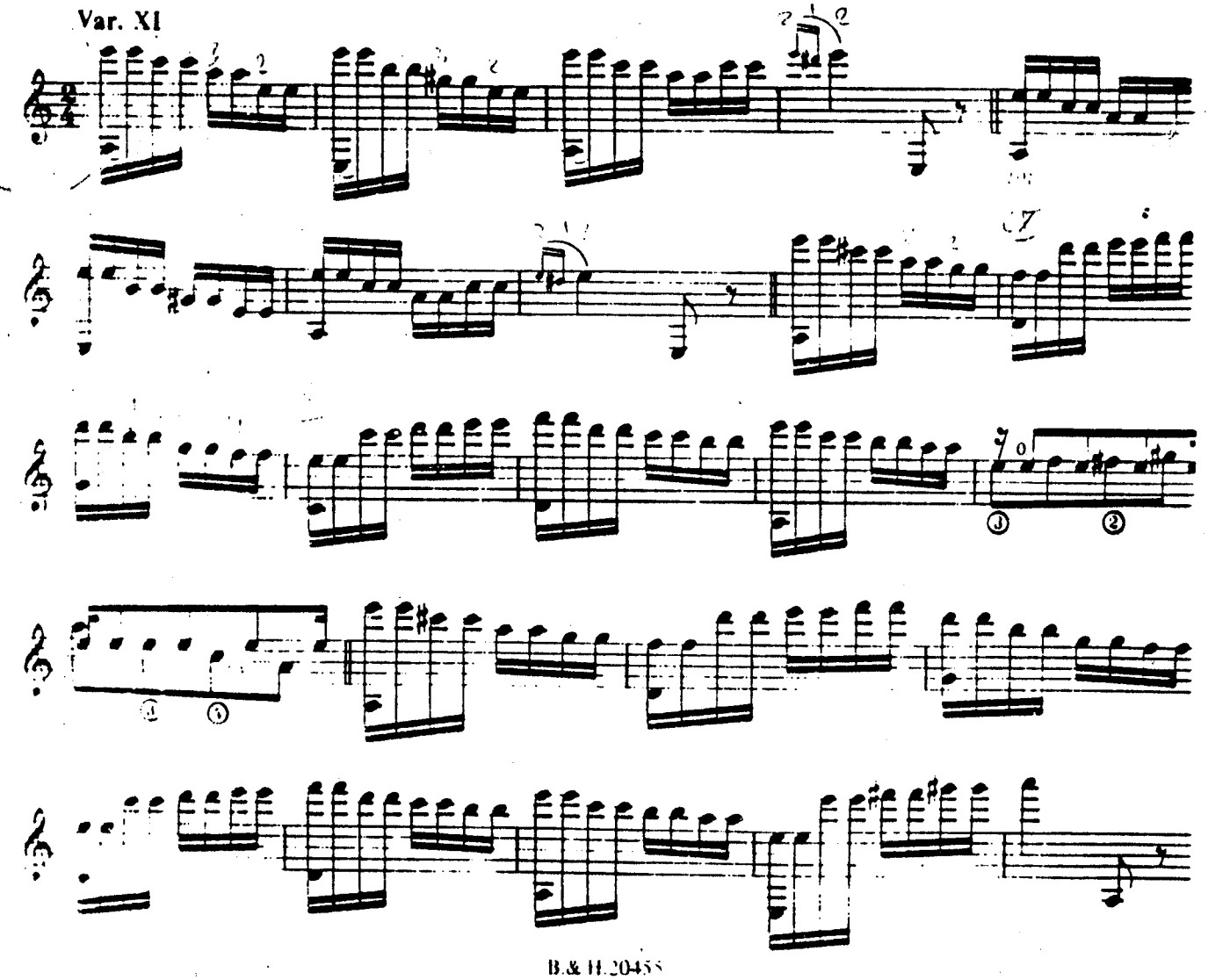



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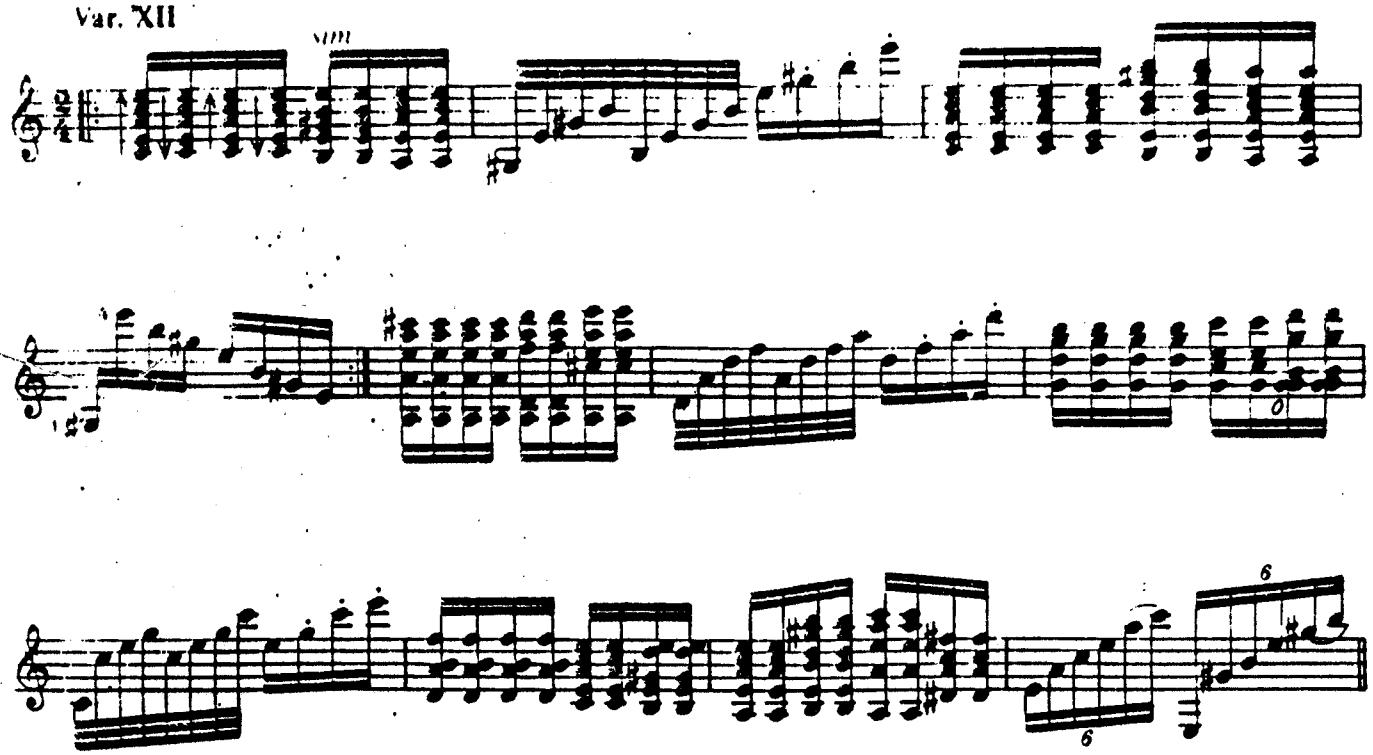
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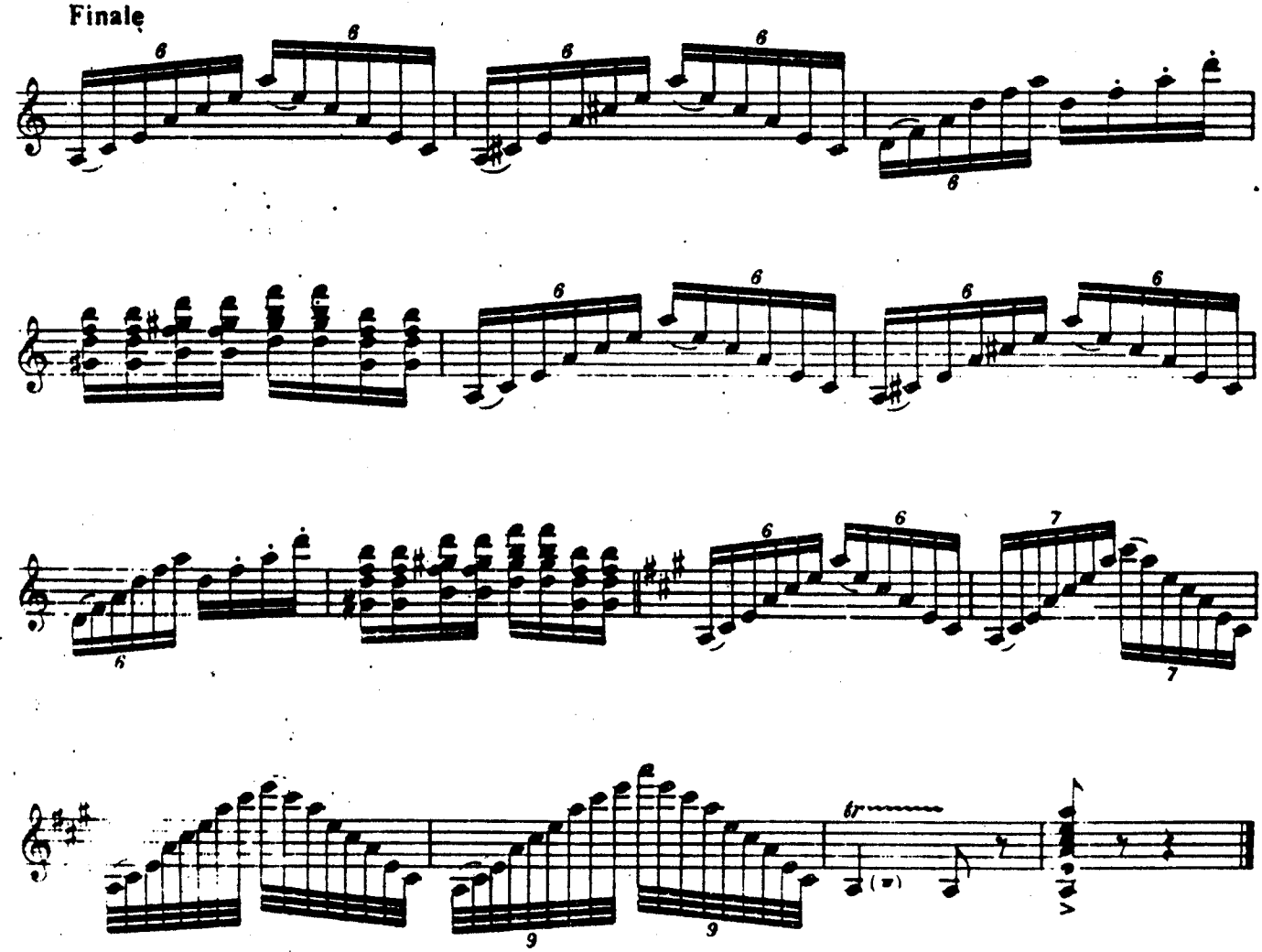


Var. XI



Var. XII



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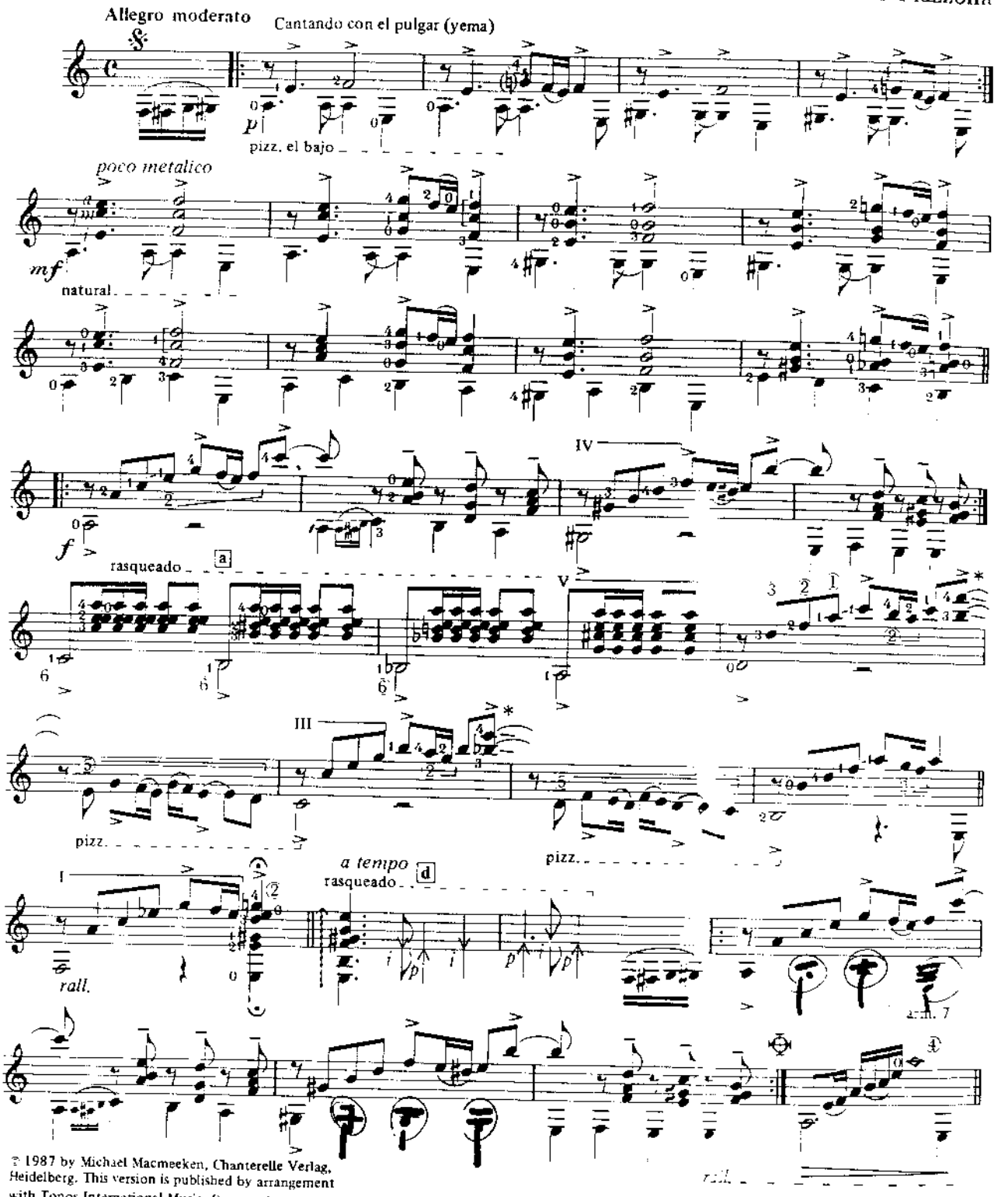


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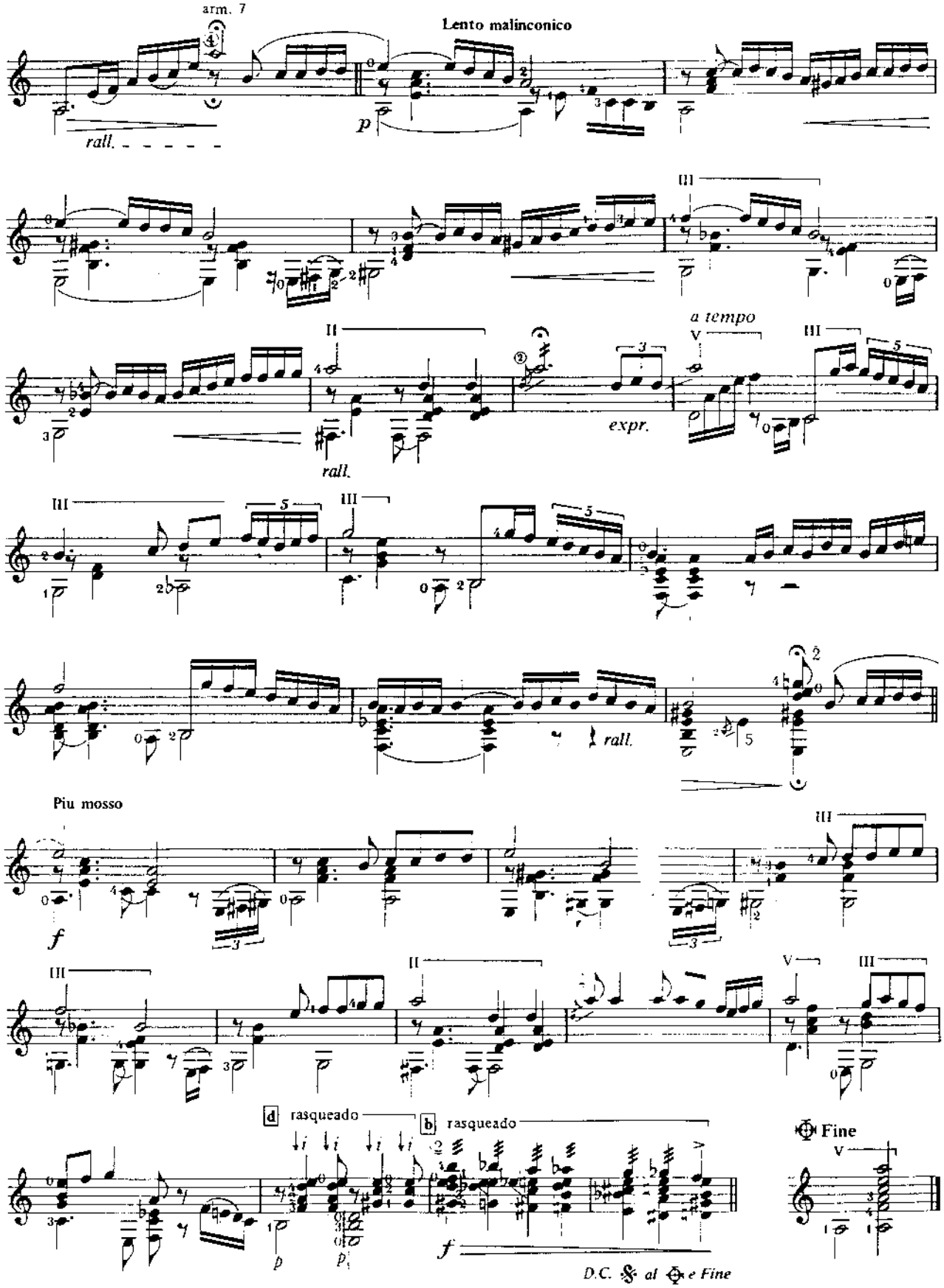
Tango

Edited and arranged for
Guitar by Baltazar Benítez

Astor Piazzolla



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arm. 7
Lento malinconico
rall.
p
a tempo
expr.
rall.
rall.
Piu mosso
f
d rasqueado
b rasqueado
p
p
f
D.C. al Fine
Fine

MILONGA DEL ANGEL
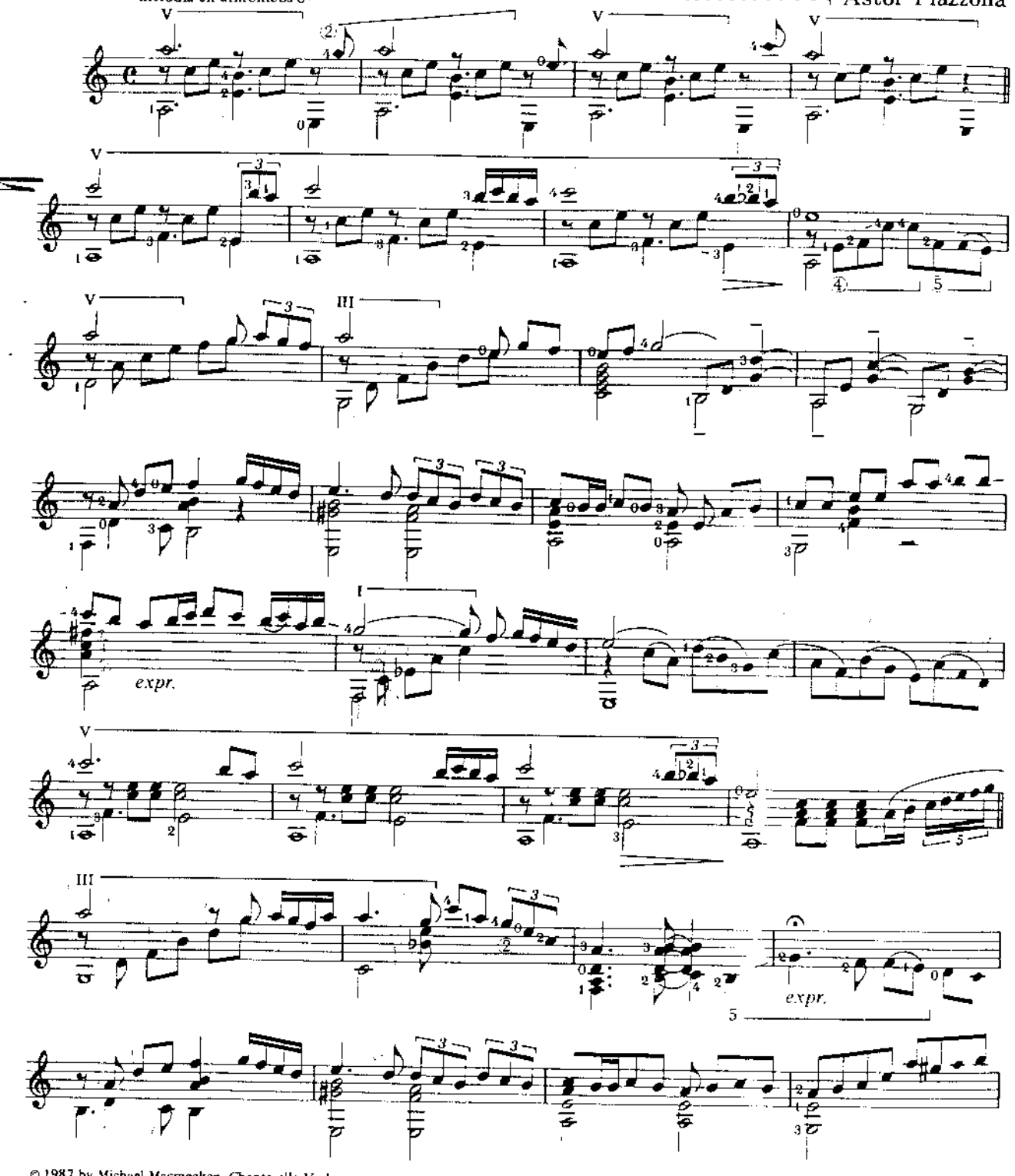
Edited and arranged for
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Milonga
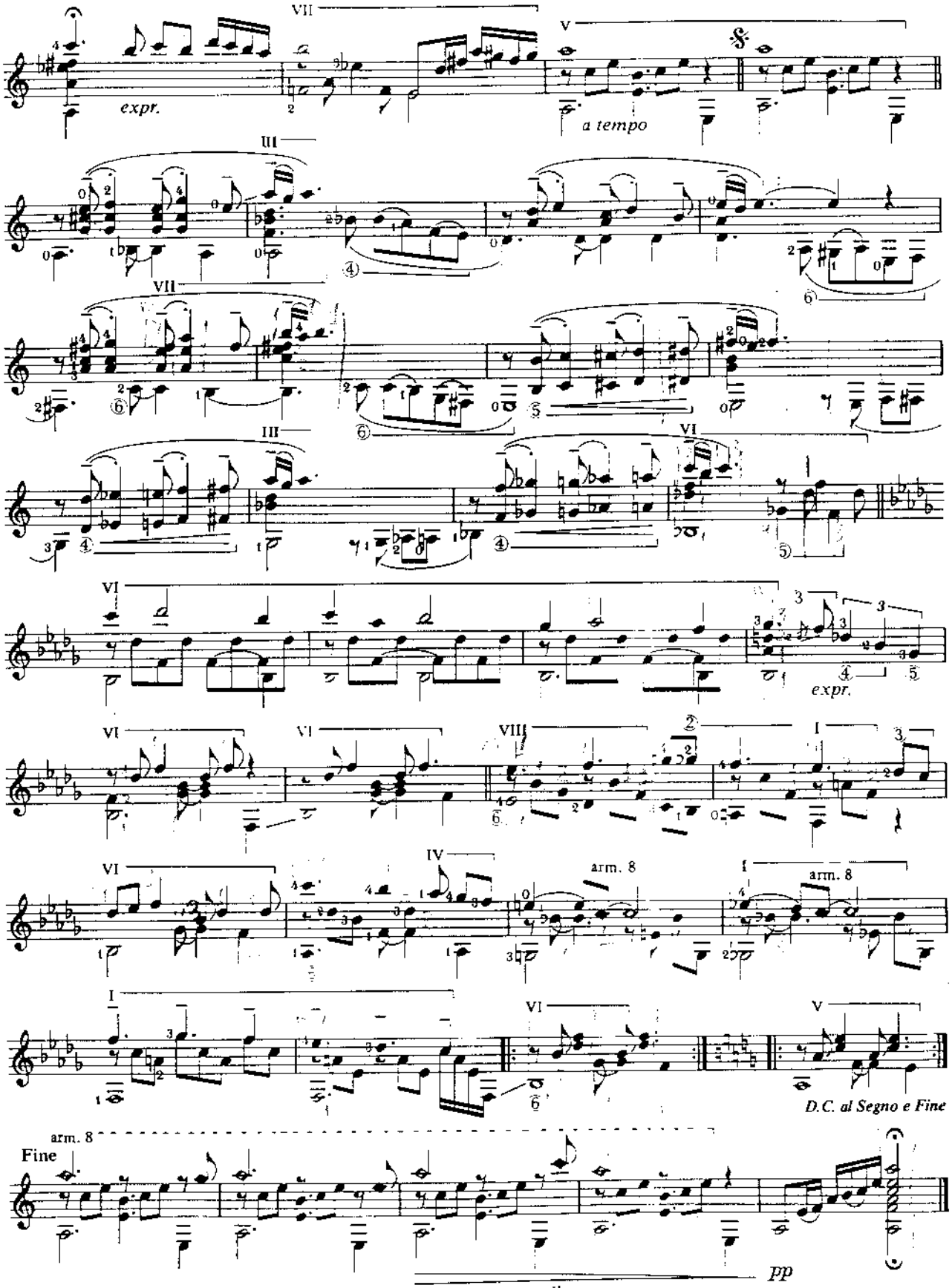
Andantino cantabile

melodia en armonicos 8dos

Astor Piazzolla



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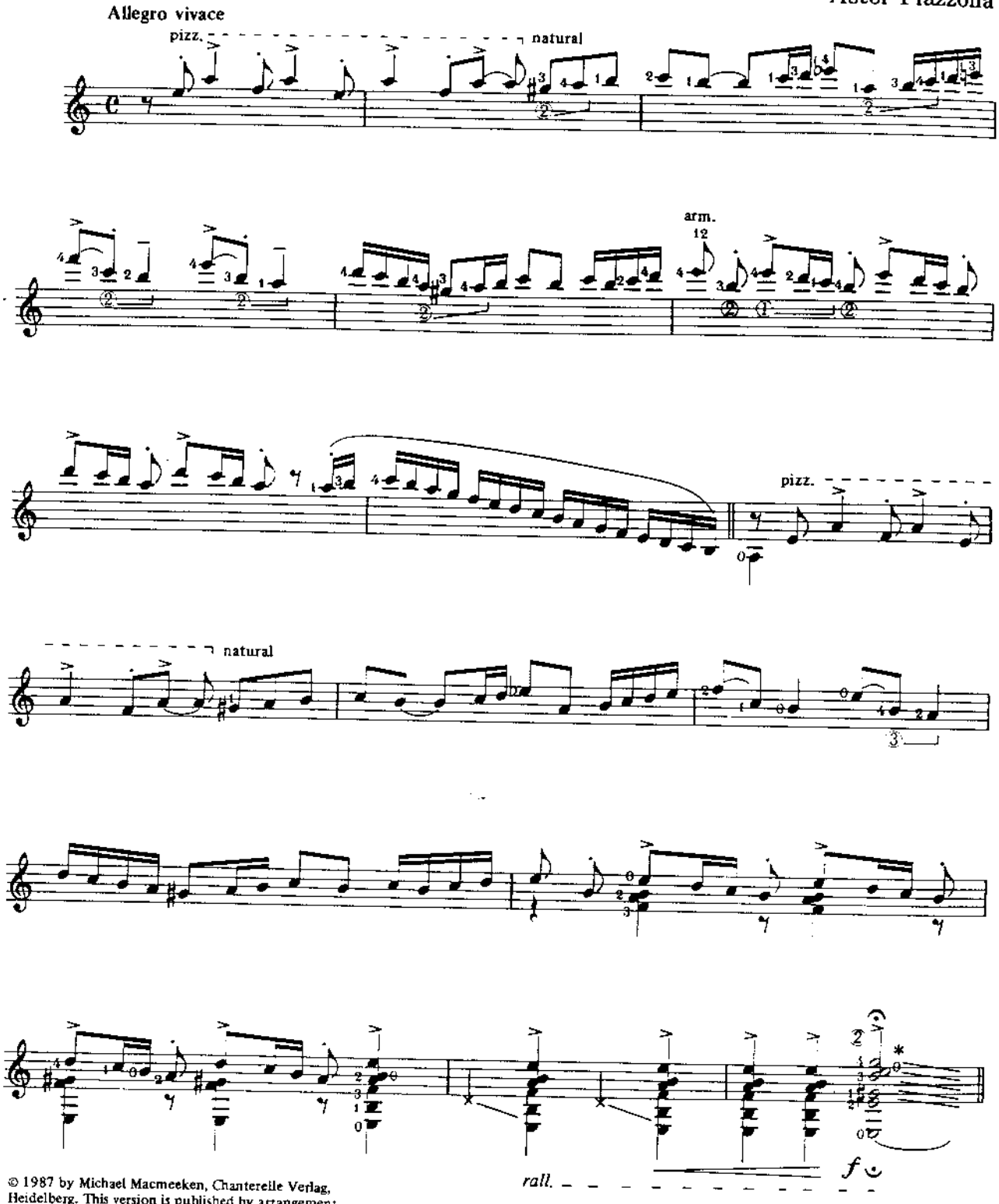

expr.
a tempo
expr.
arm. 8
arm. 8
D.C. al Segno e Fine
Fine
arm. 8
pp
rall.

LA MUERTE DEL ANGEL
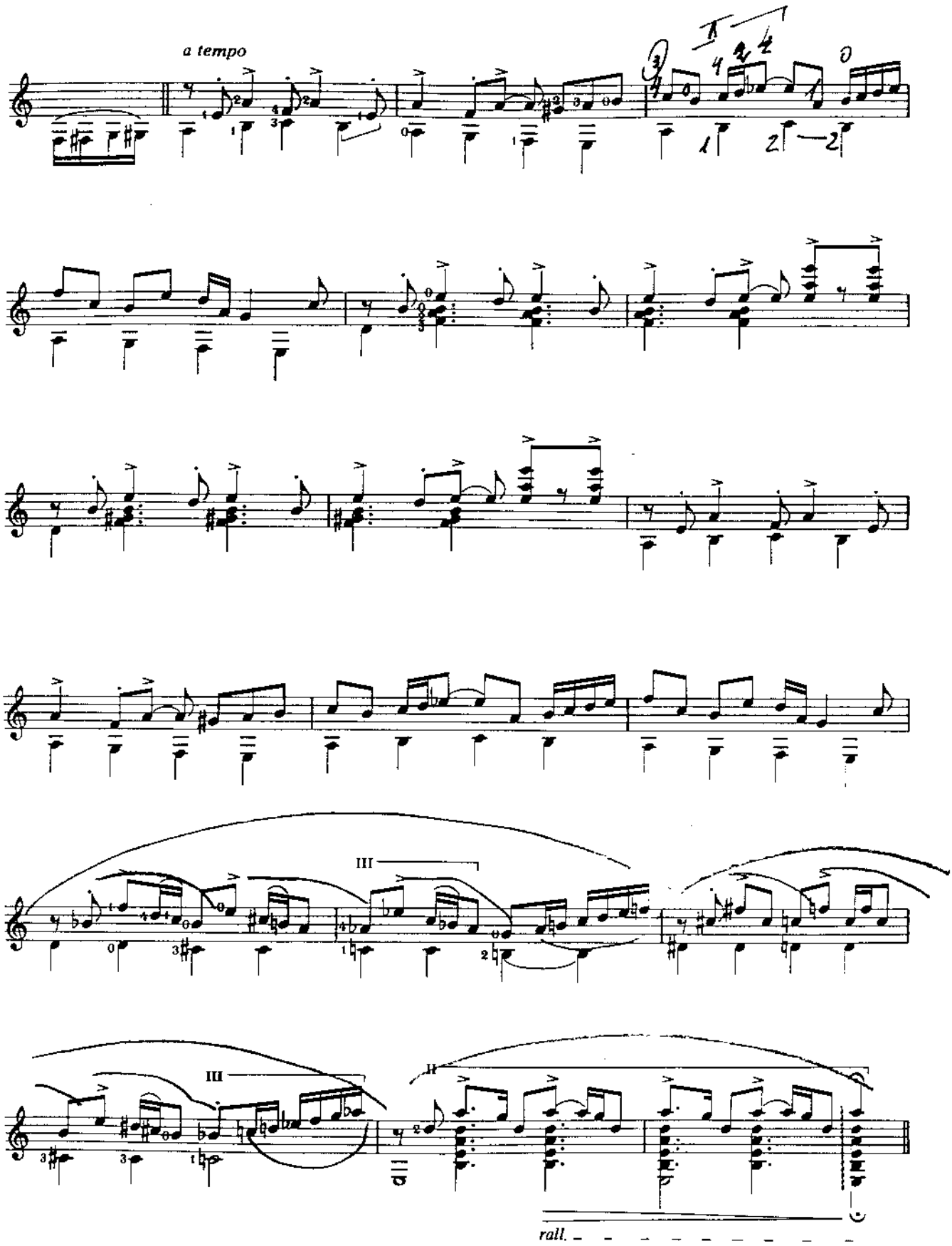
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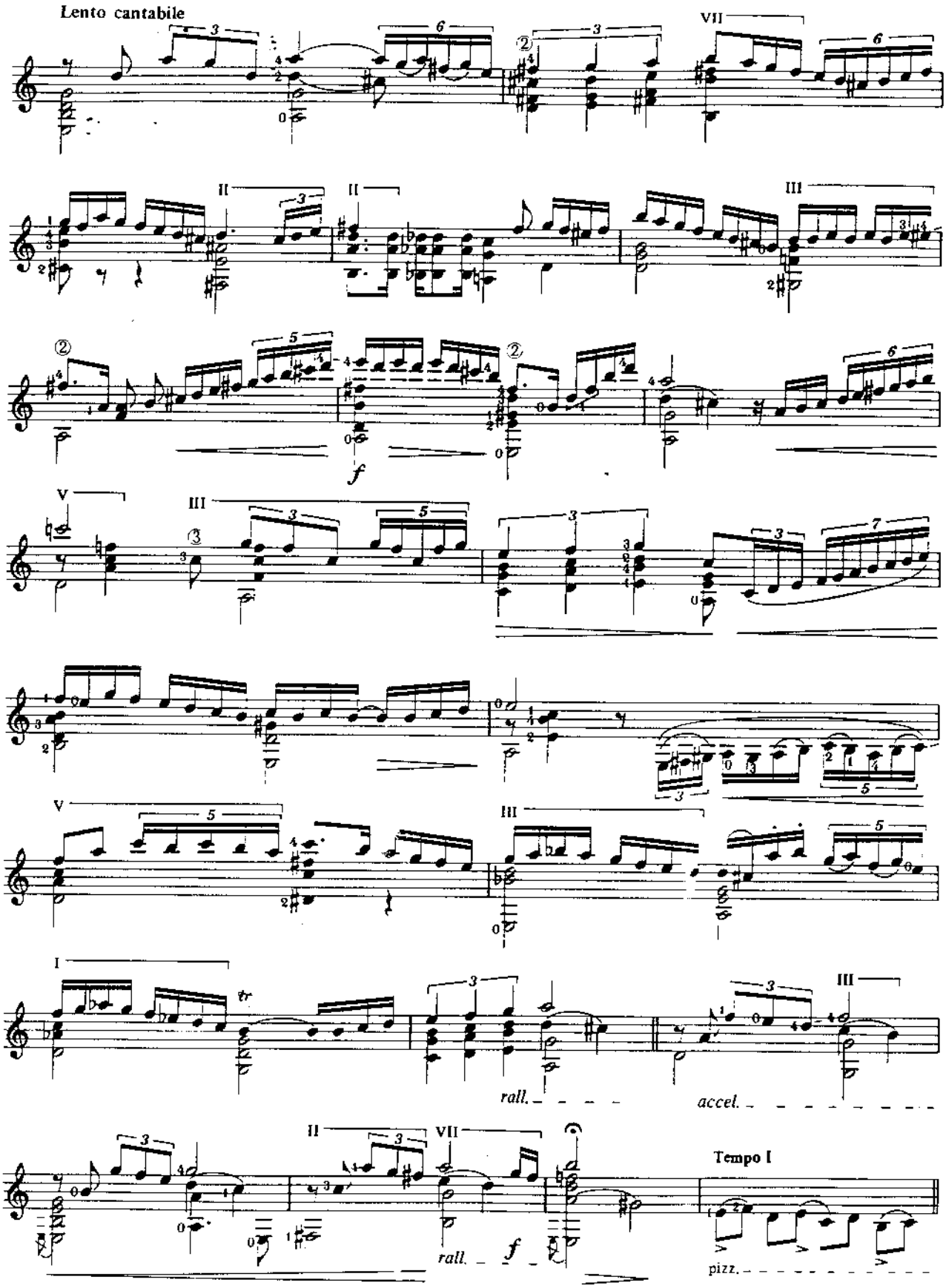
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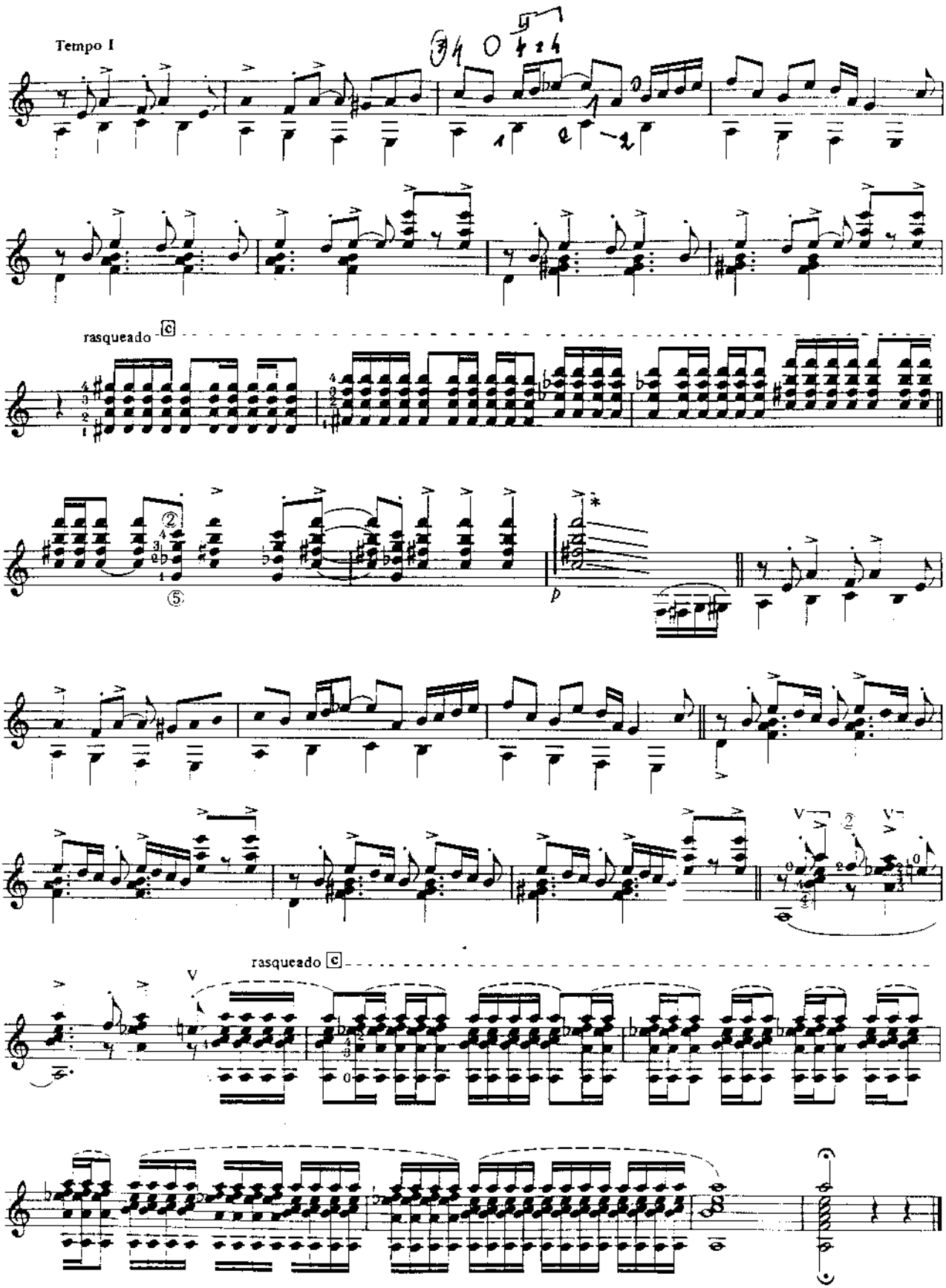
Astor Piazzolla



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a tempo
III
III
rall.


Lento cantabile
f
rall.
accel.
rall.
f
Tempo I
pizz.
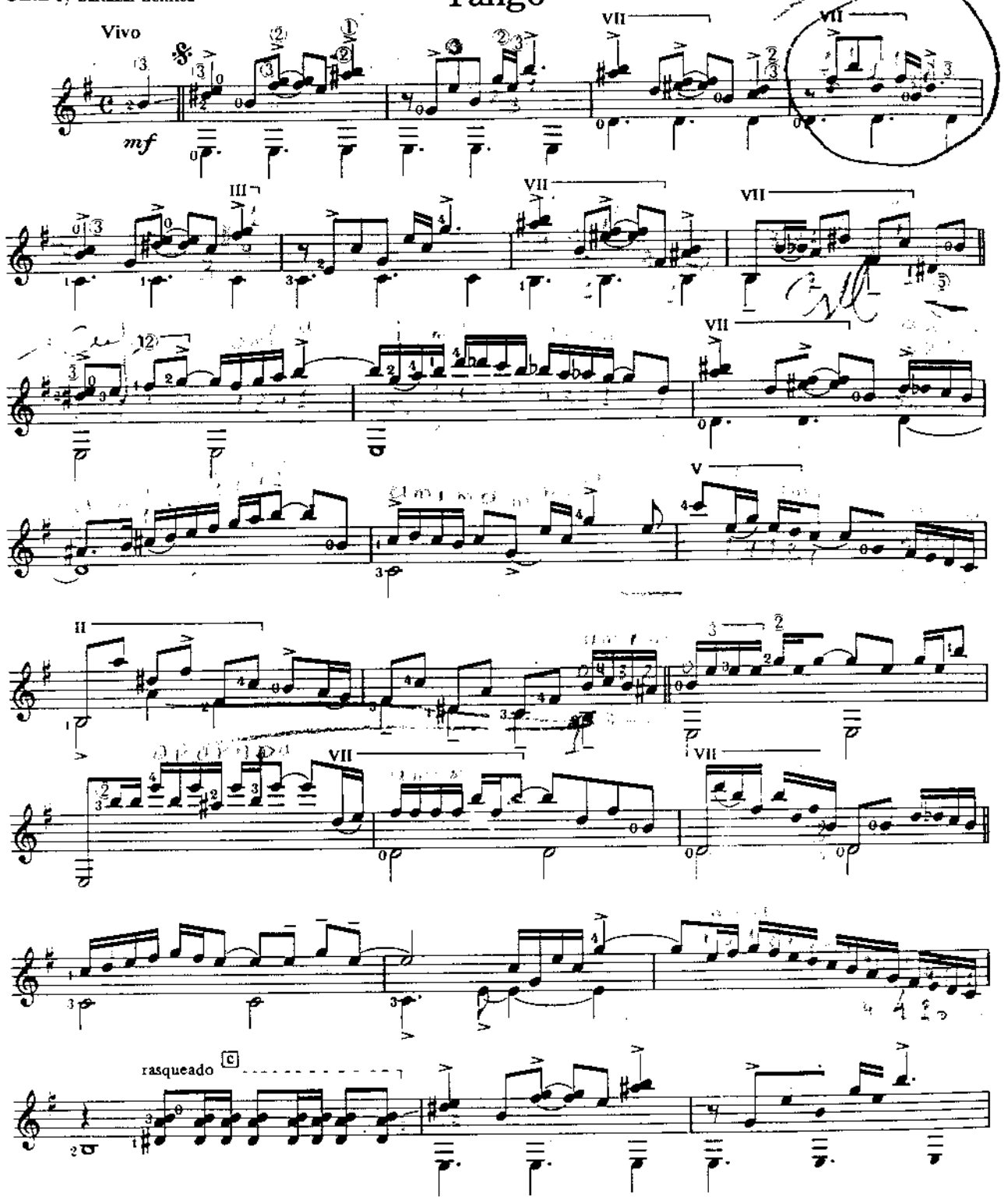

Tempo I
rasqueado c
p
rasqueado c

PRIMAVERA PORTEÑA
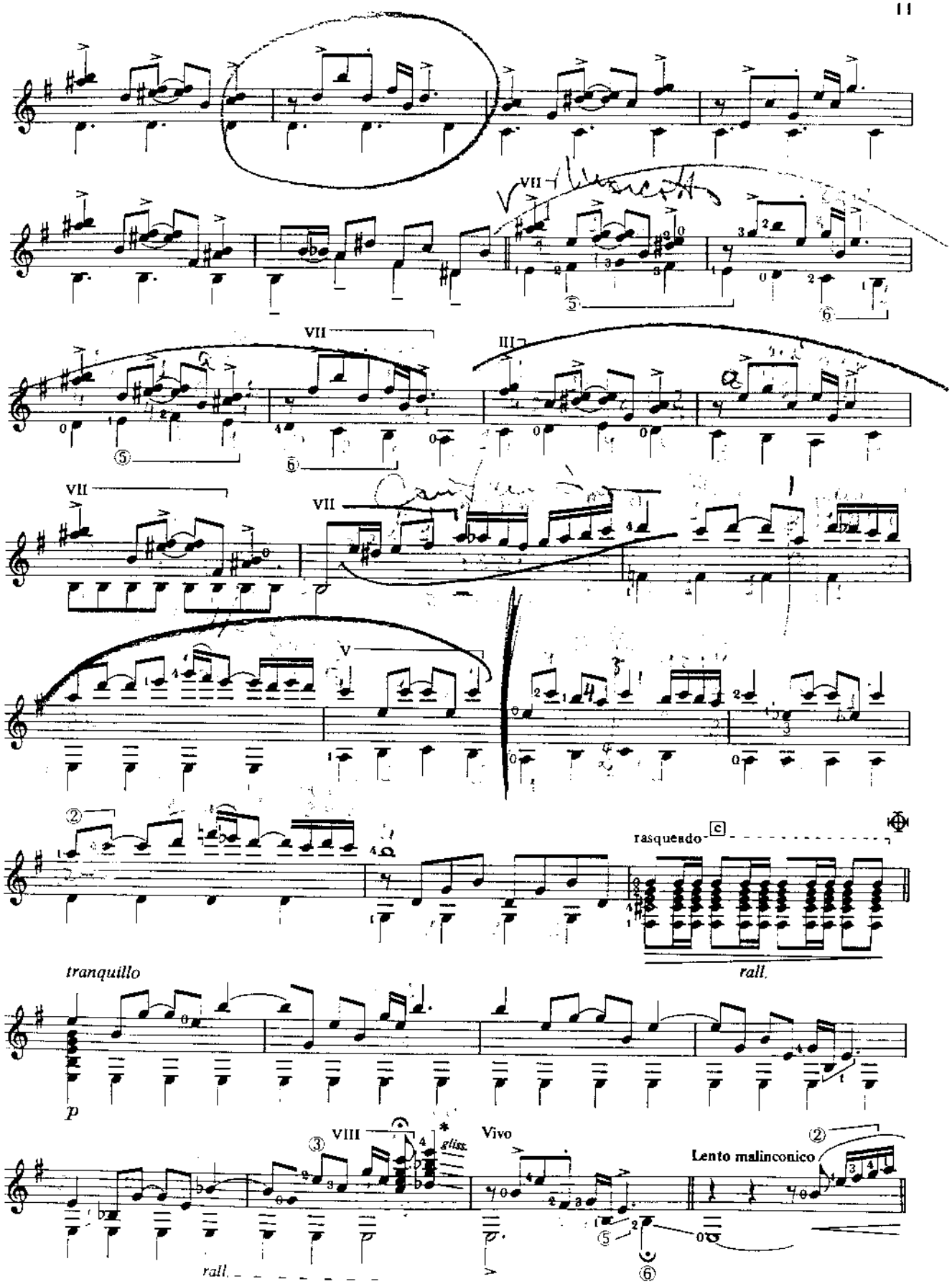
Tango
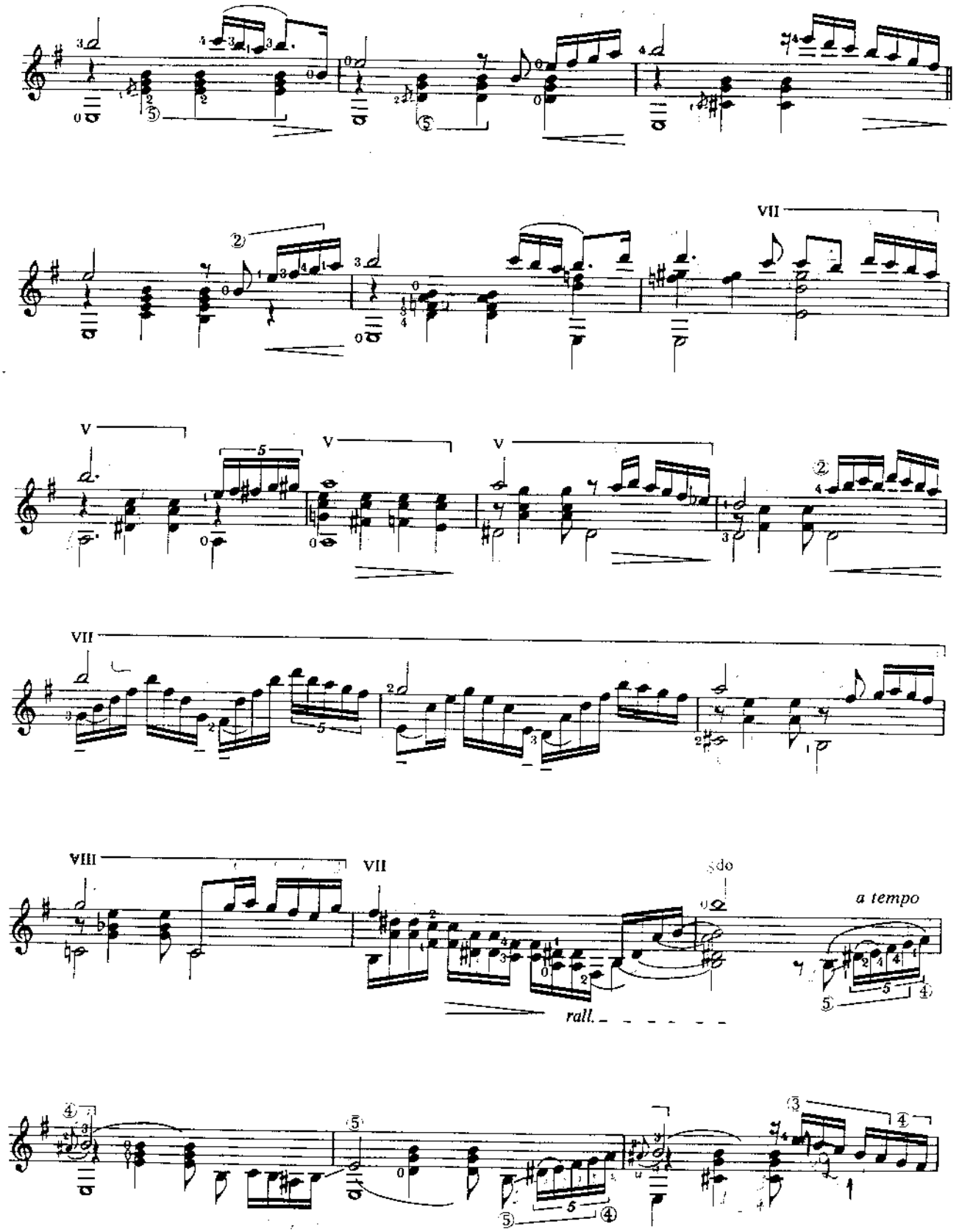
Edited and arranged for
Guitar by Baltazar Benítez
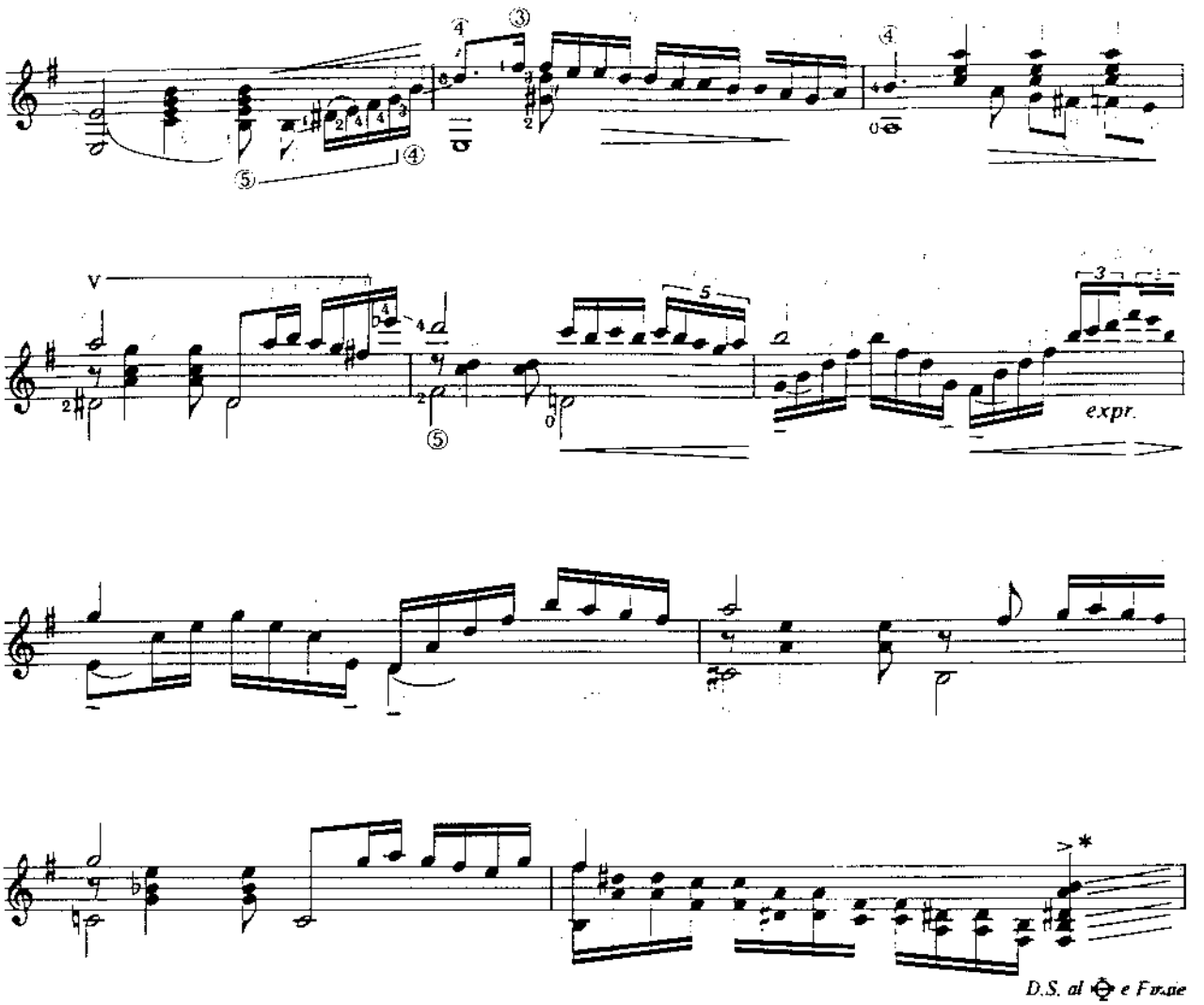
Astor Piazzolla



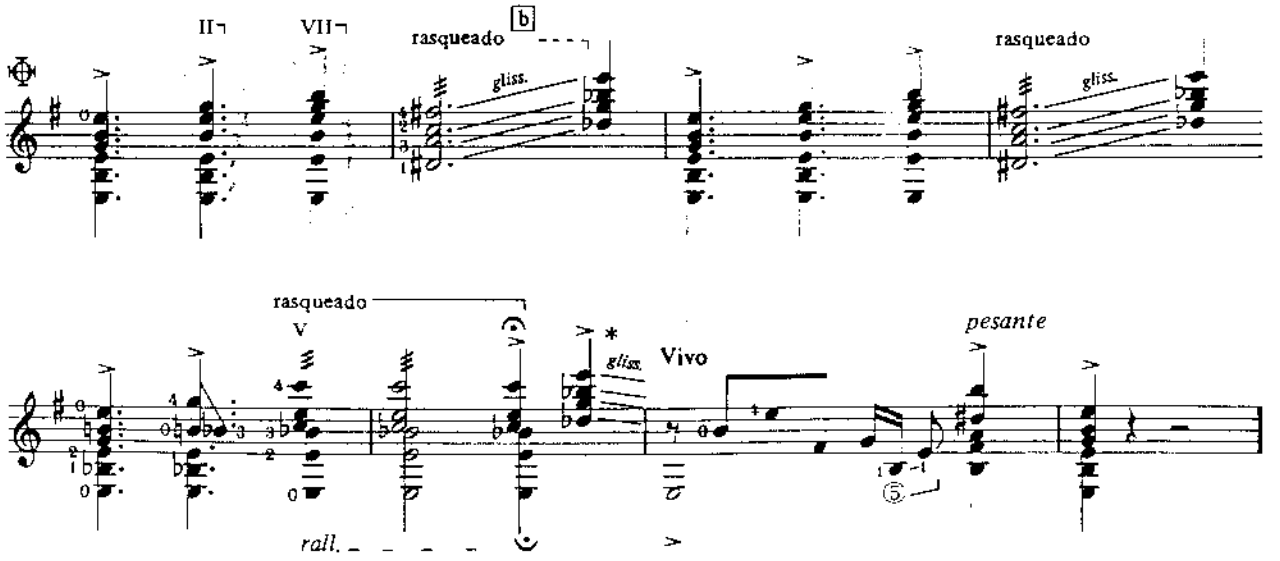
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VII
VII
III
VII
VII
V
rasqueado
c
rall.
tranquillo
p
VIII
gliss.
rall.
Vivo
Lento malinconico


VII
V
V
V
VII
VIII
VII
do
a tempo
rall.
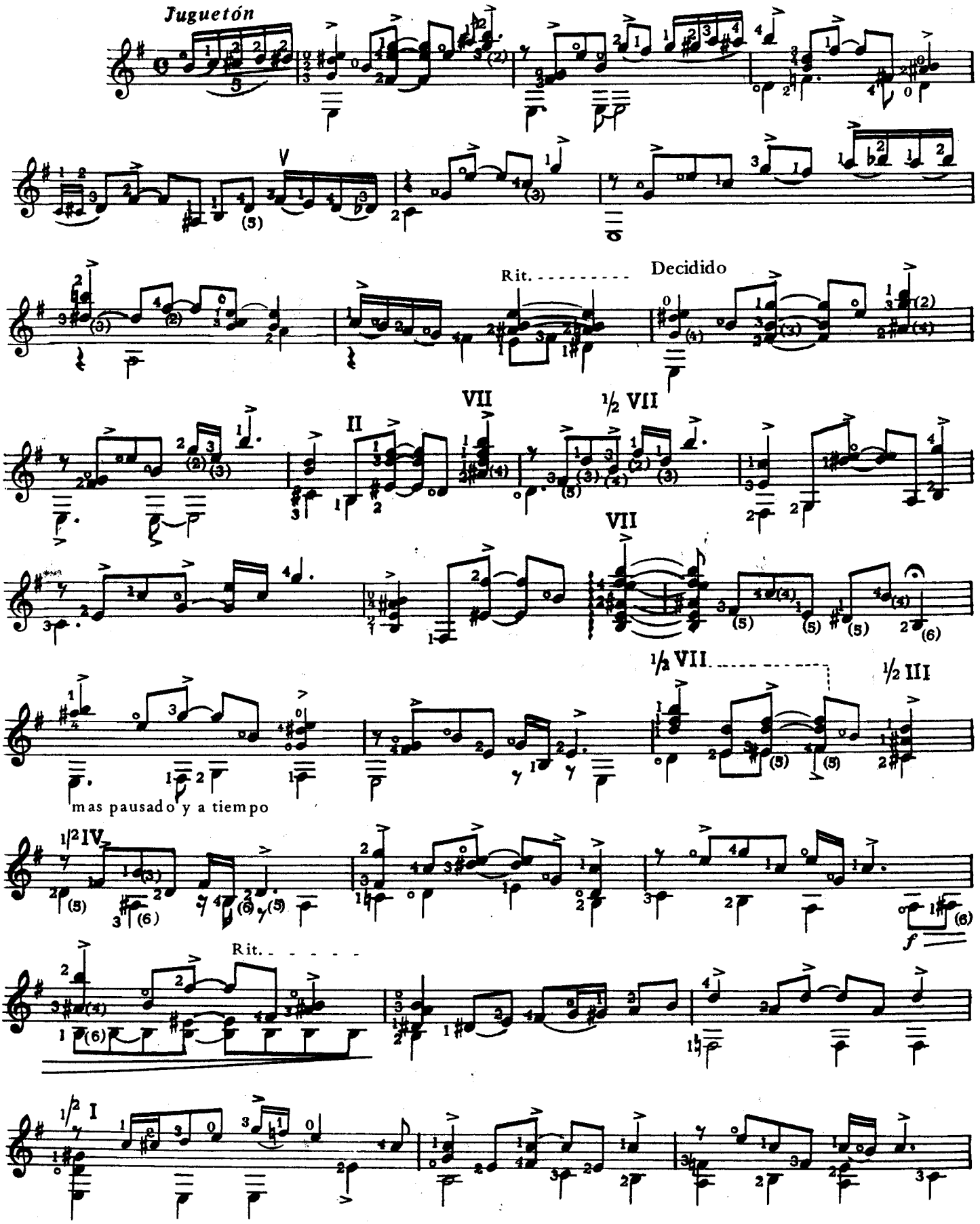


Finale - a Tempo (Feroce)
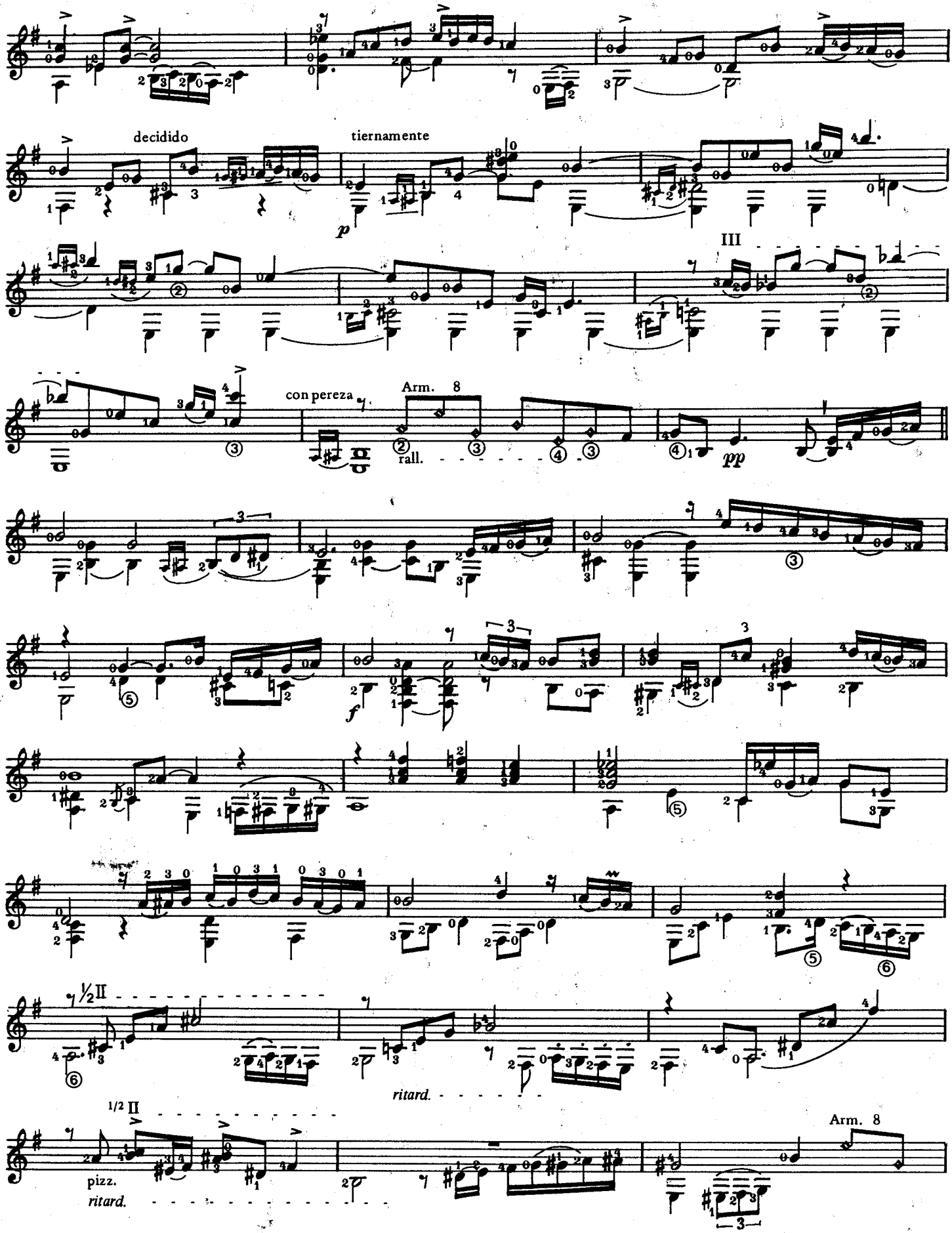


Primavera Porteña
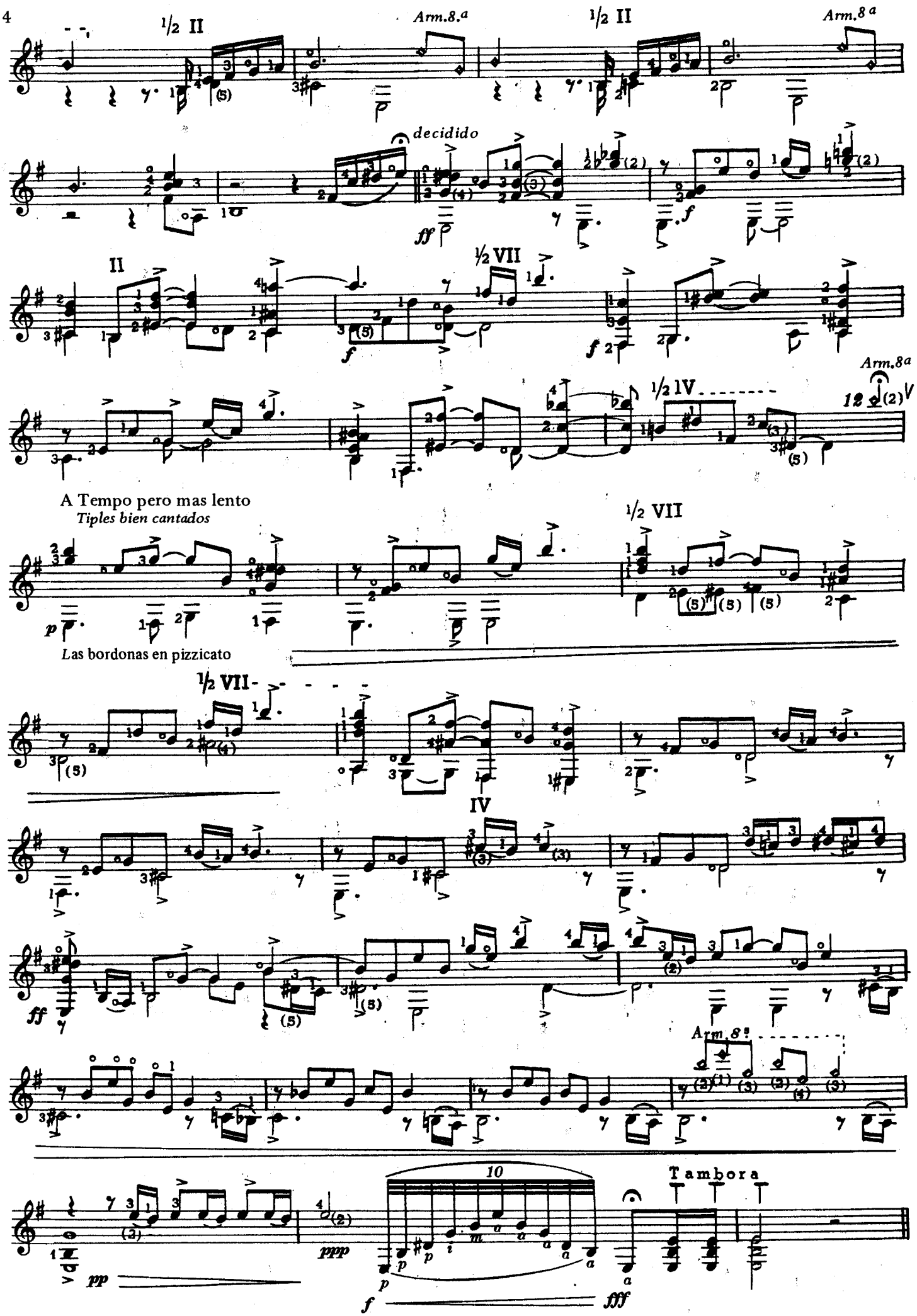
Musik: Astor Piazzolla
Bearbeitung für Gitarre: Agustin E. Carlevaro



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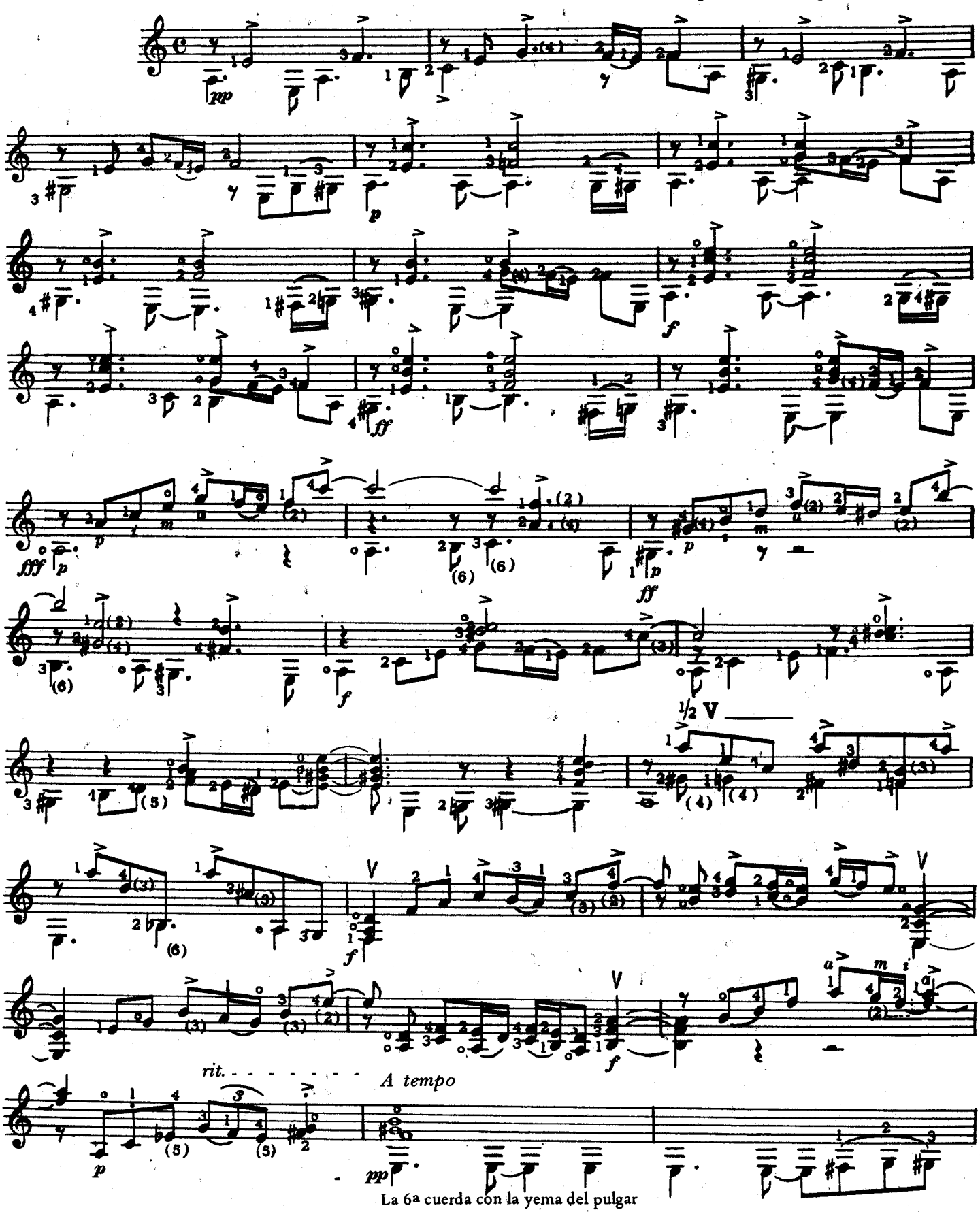
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decidido
tiernamente
p
III
con pereza
Arm. 8
rall.
pp
f
½II
ritard.
1/2 II
pizz.
ritard.
Arm. 8


½ II
Arm.8.ª
½ II
Arm.8ª
decidido
ff
f
II
½ VII
f
Arm.8ª
½ IV
A Tempo pero mas lento
Tiples bien cantados
½ VII
p
Las bordonas en pizzicato
½ VII
IV
ff
Arm.8ª
pp
ppp
10
Tambora
f
fff

Verano Porteño
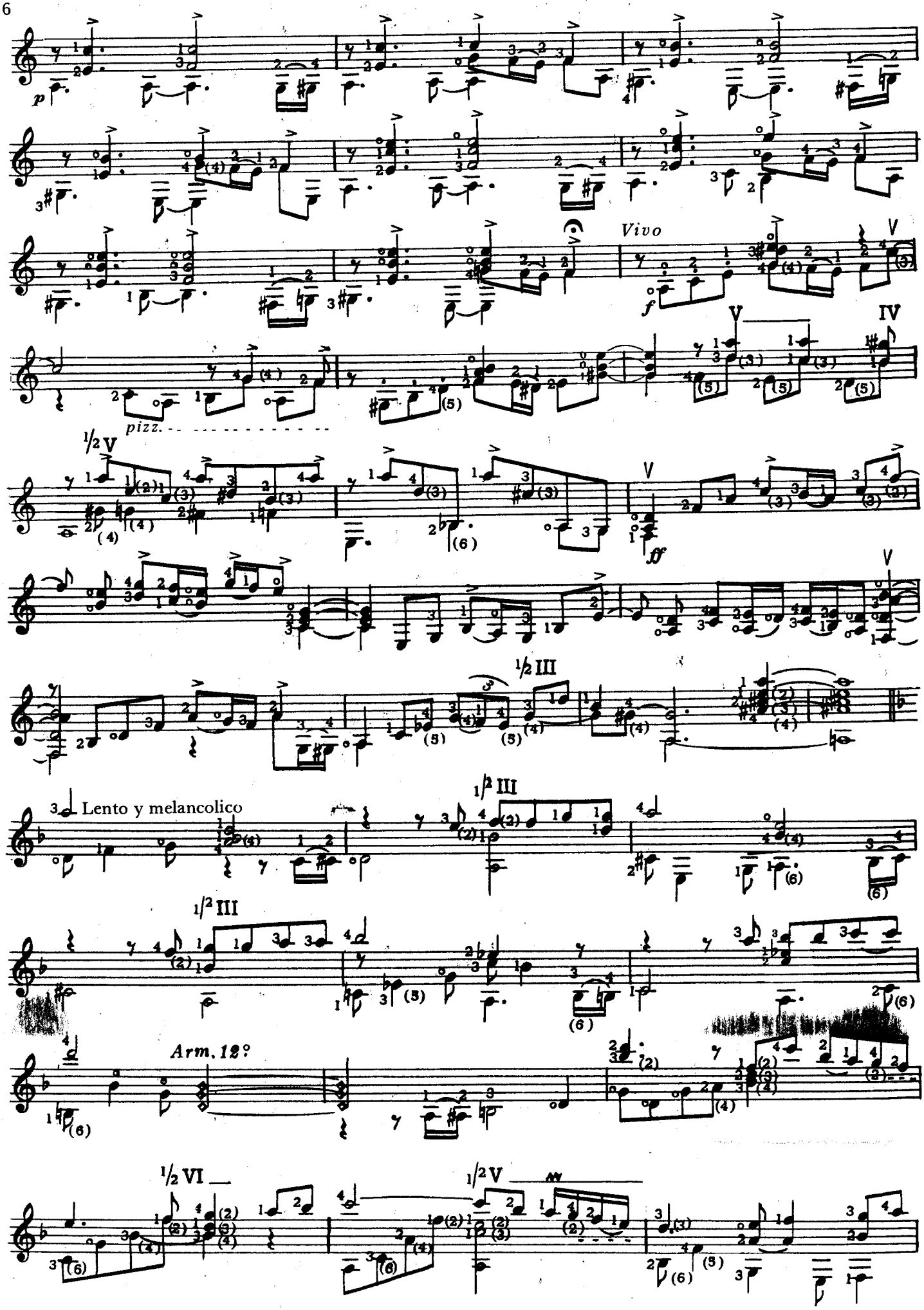
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Bearbeitung für Gitarre: Agustin E. Carlevaro
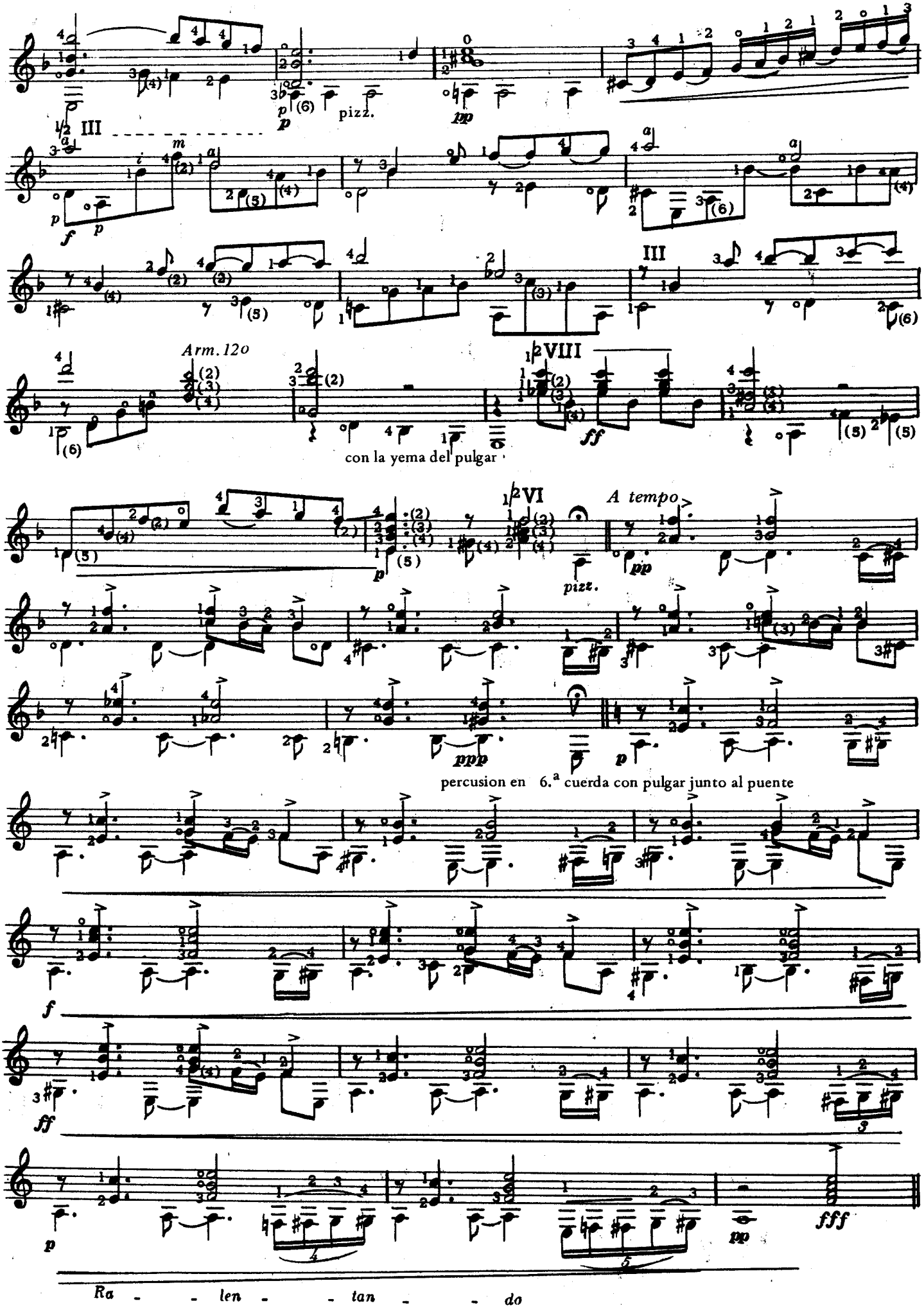


La 6ª cuerda con la yema del pulgar

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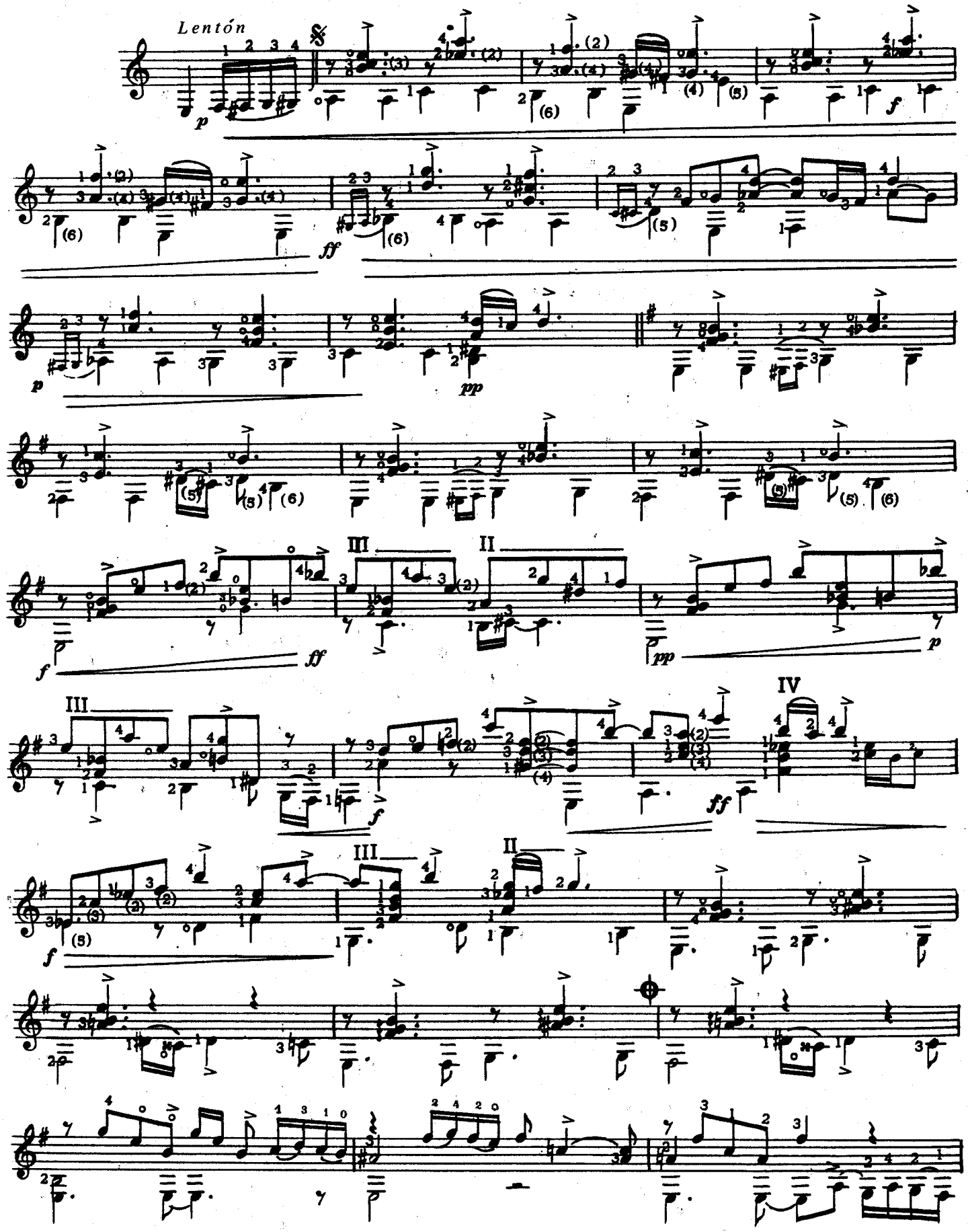
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p
Vivo
f
V
IV
pizz.
½ V
ff
½ III
Lento y melancolico
Arm. 12º
½ VI


pizz.
III
Arm. 12o
con la yema del pulgar
VIII
VI
A tempo
pizz.
percusion en 6.ª cuerda con pulgar junto al puente
Ra - - len - - tan - - do
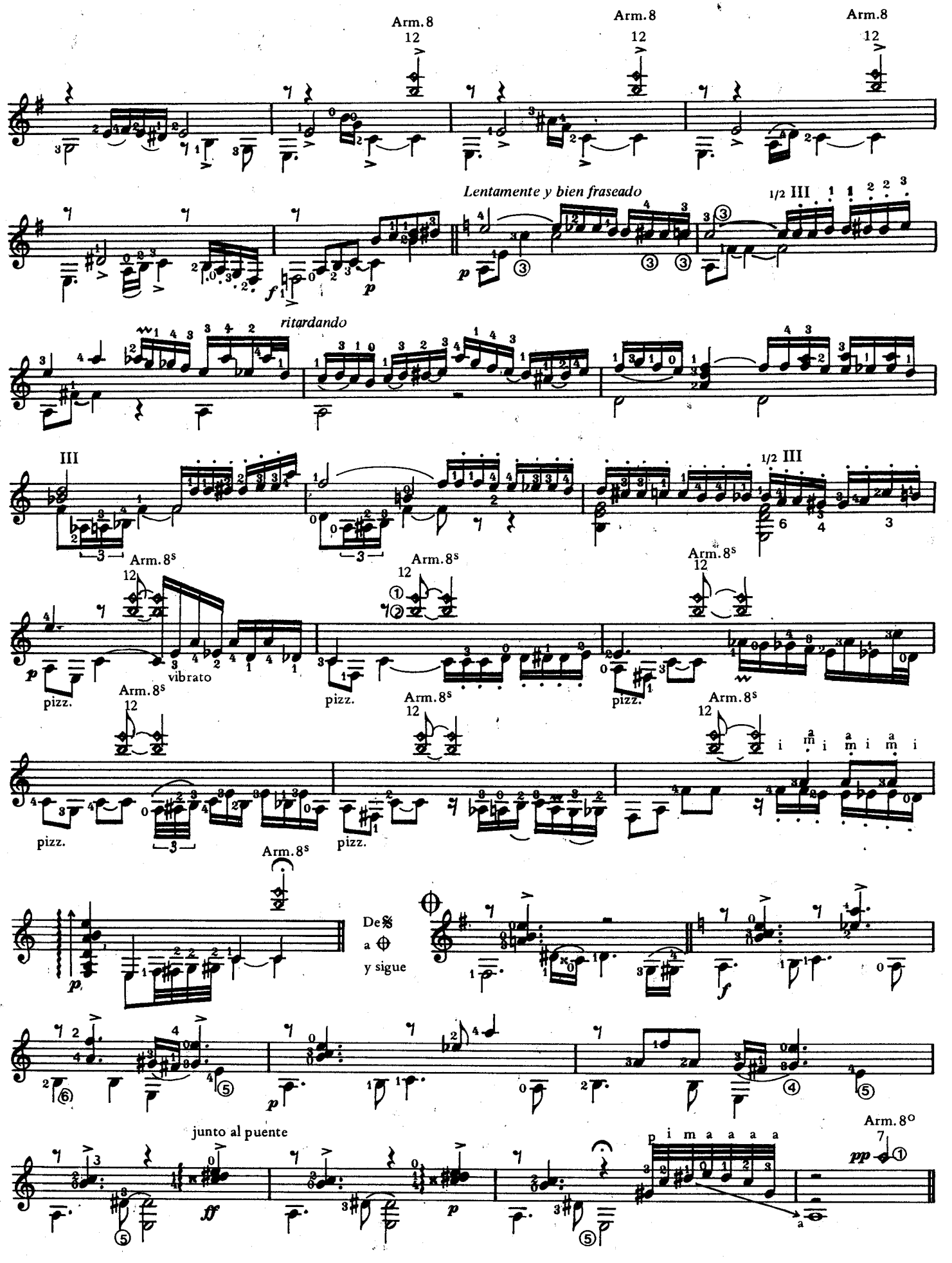
Otoño Porteño

Musik: Astor Piazzolla
Bearbeitung für Gitarre: Agustin E. Carlevaro
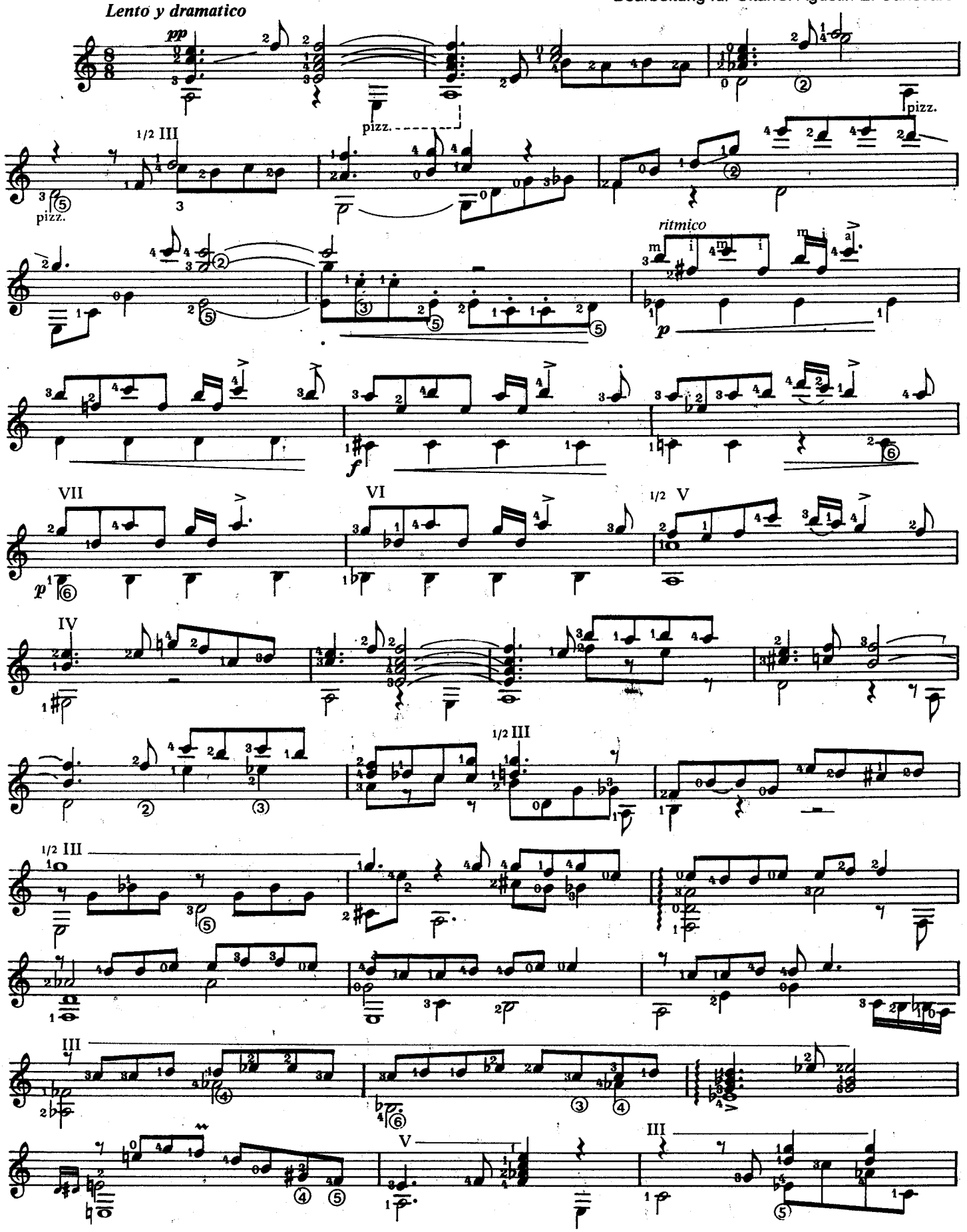


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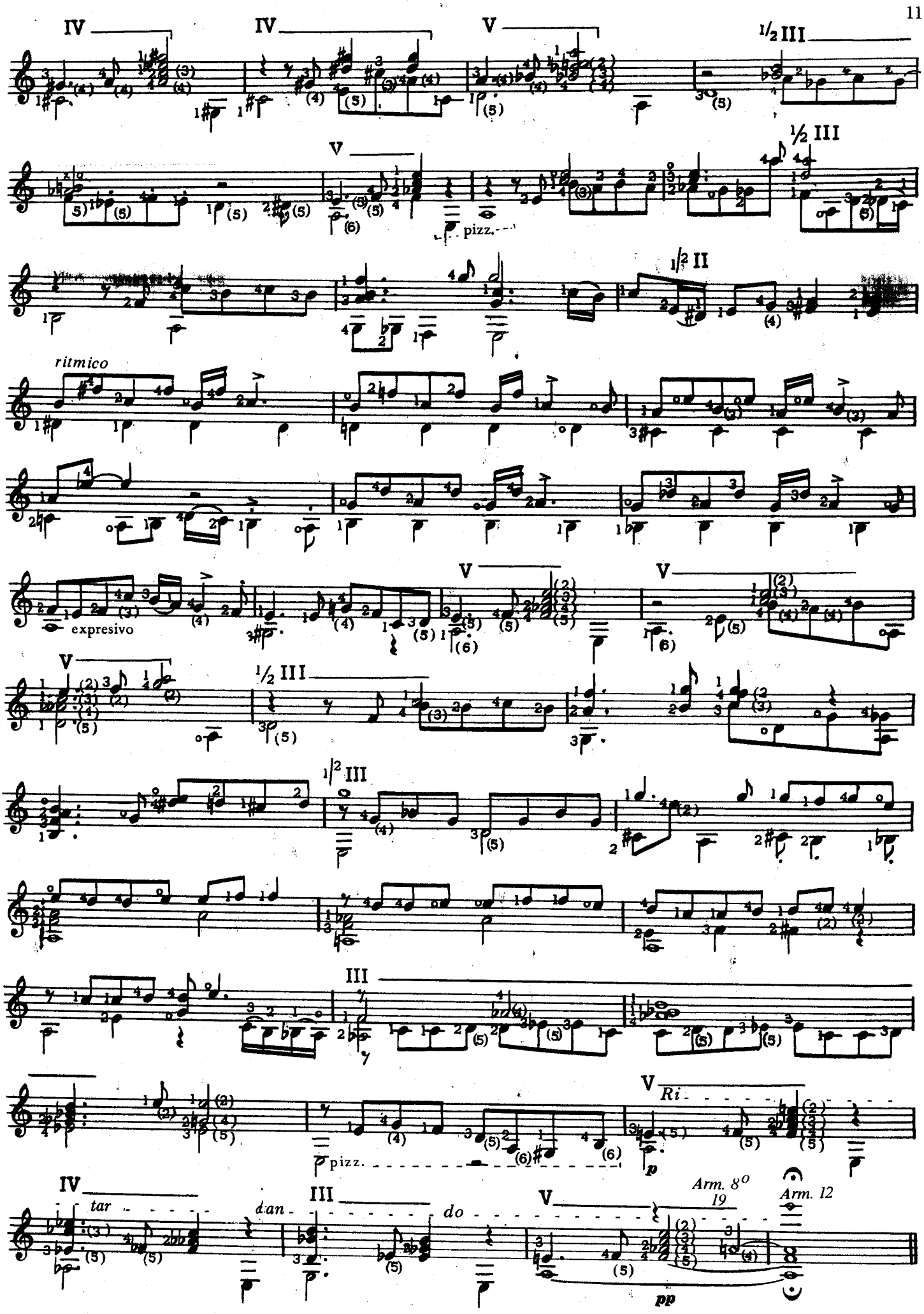

Arm. 8
12
Arm. 8
12
Arm. 8
12
Lentamente y bien fraseado
1/2 III
ritardando
III
1/2 III
Arm. 8s
vibrato
pizz.
Arm. 8o
junto al puente
De 𝄋 a ⊕ y sigue

Invierno Porteño

Musik: Astor Piazzolla
Bearbeitung für Gitarre: Agustin E. Carlevaro
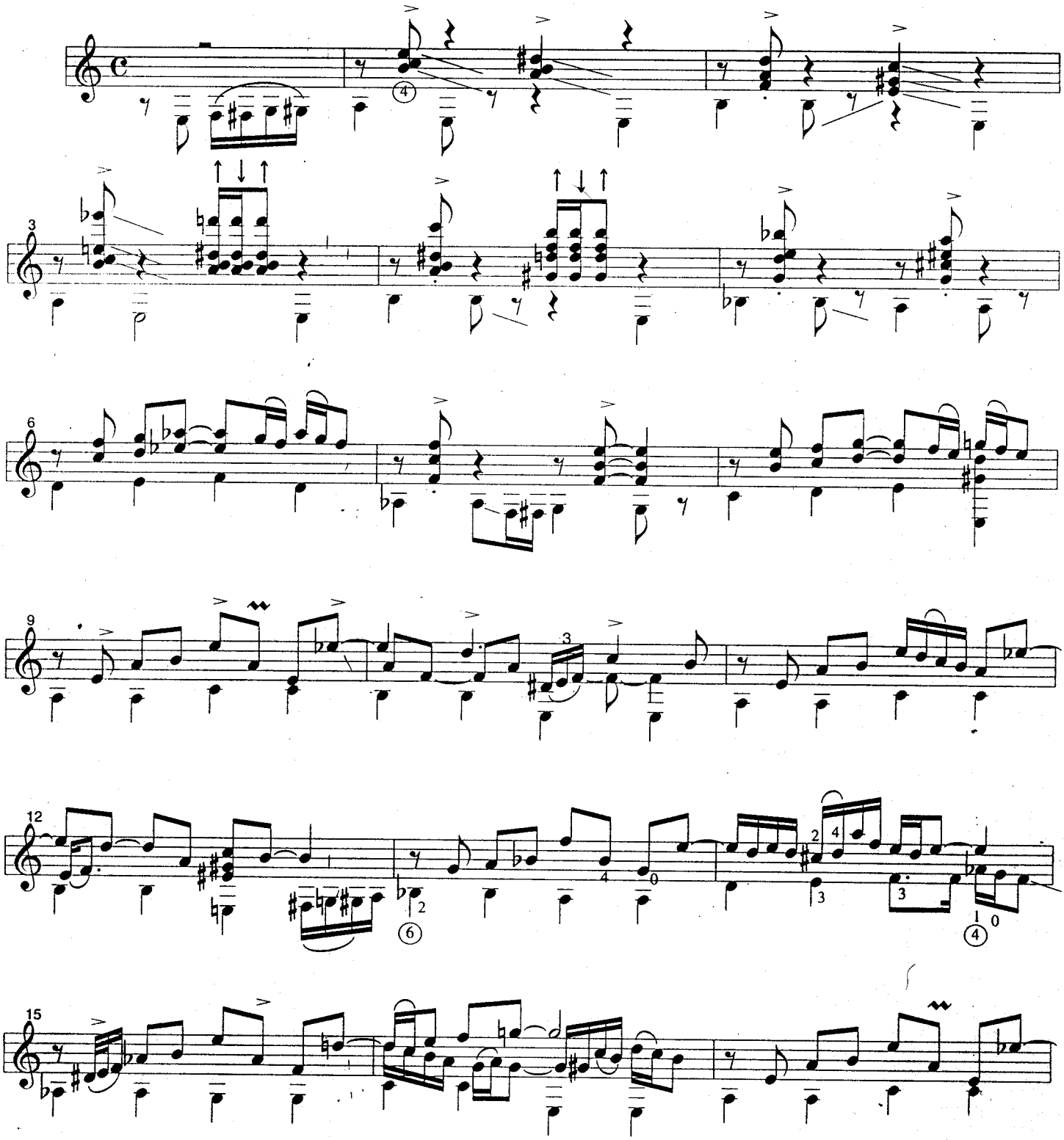


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IV
IV
V
½ III
V
½ III
pizz.
½ II
ritmico
expresivo
V
V
V
½ III
½ III
III
III
V
Ri
pizz.
IV
tar
dan
III
do
V
Arm. 8º
19
Arm. 12
pp
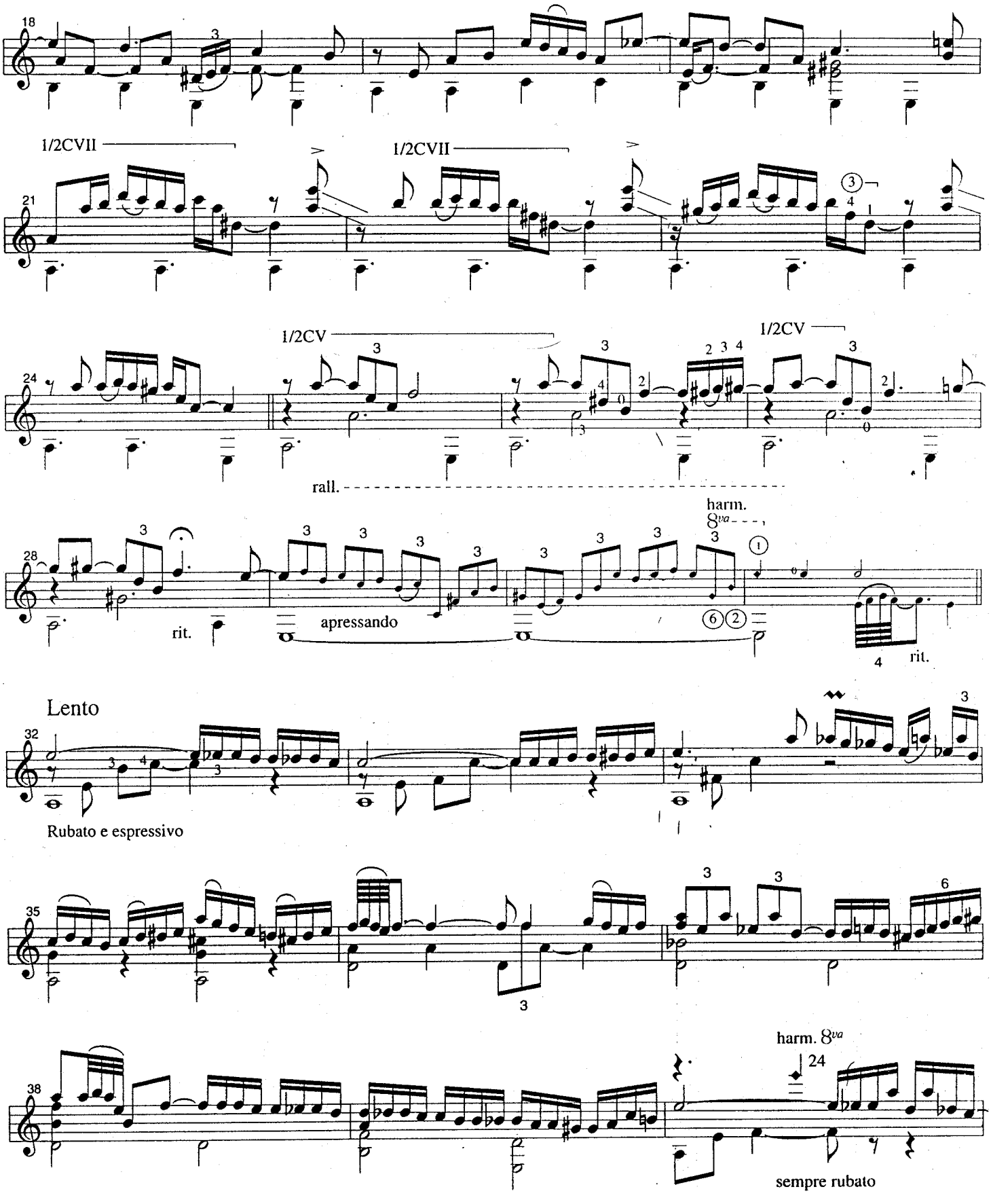
Otoño Porteño (Autumn)
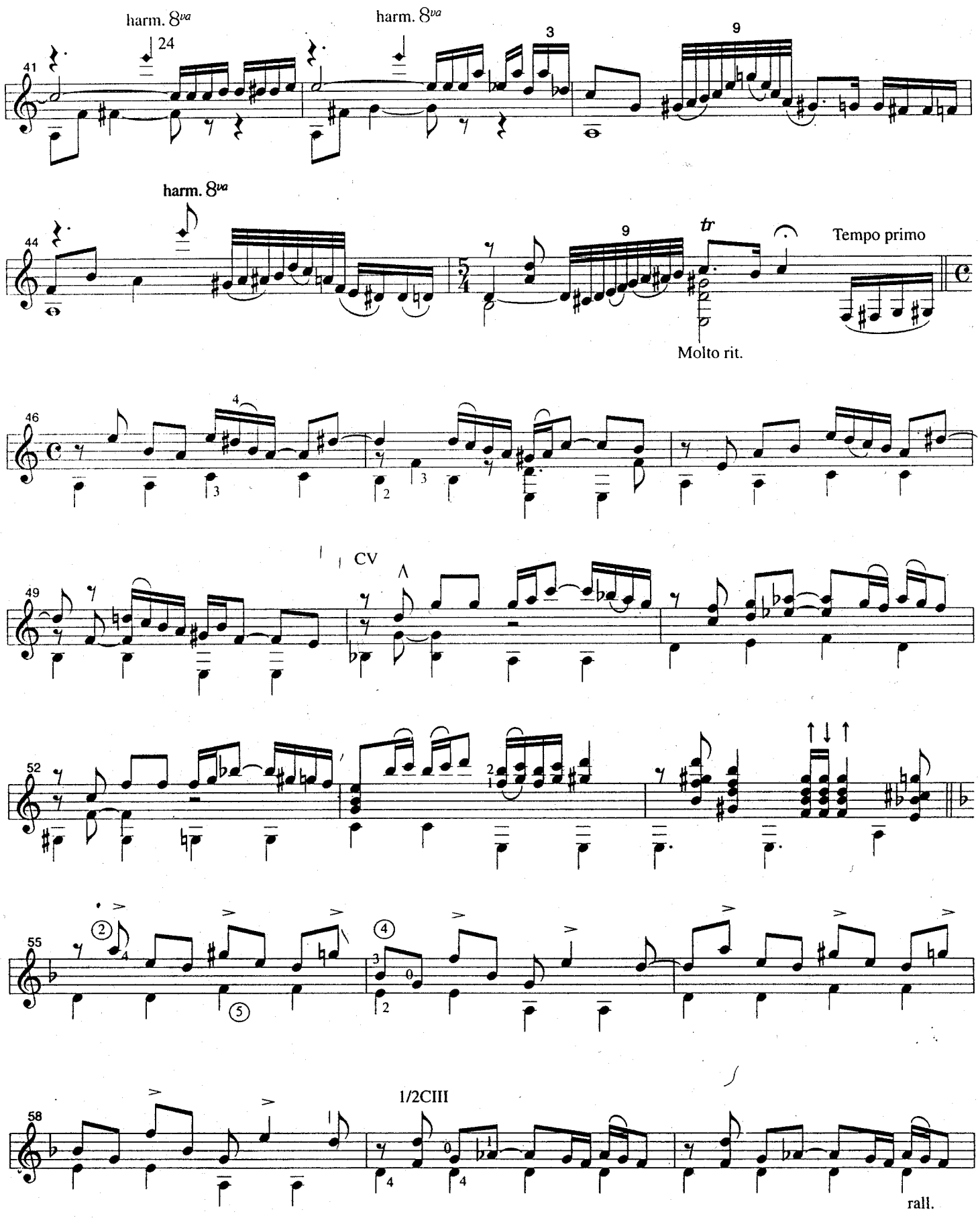
Astor Piazzolla (1921-1992)
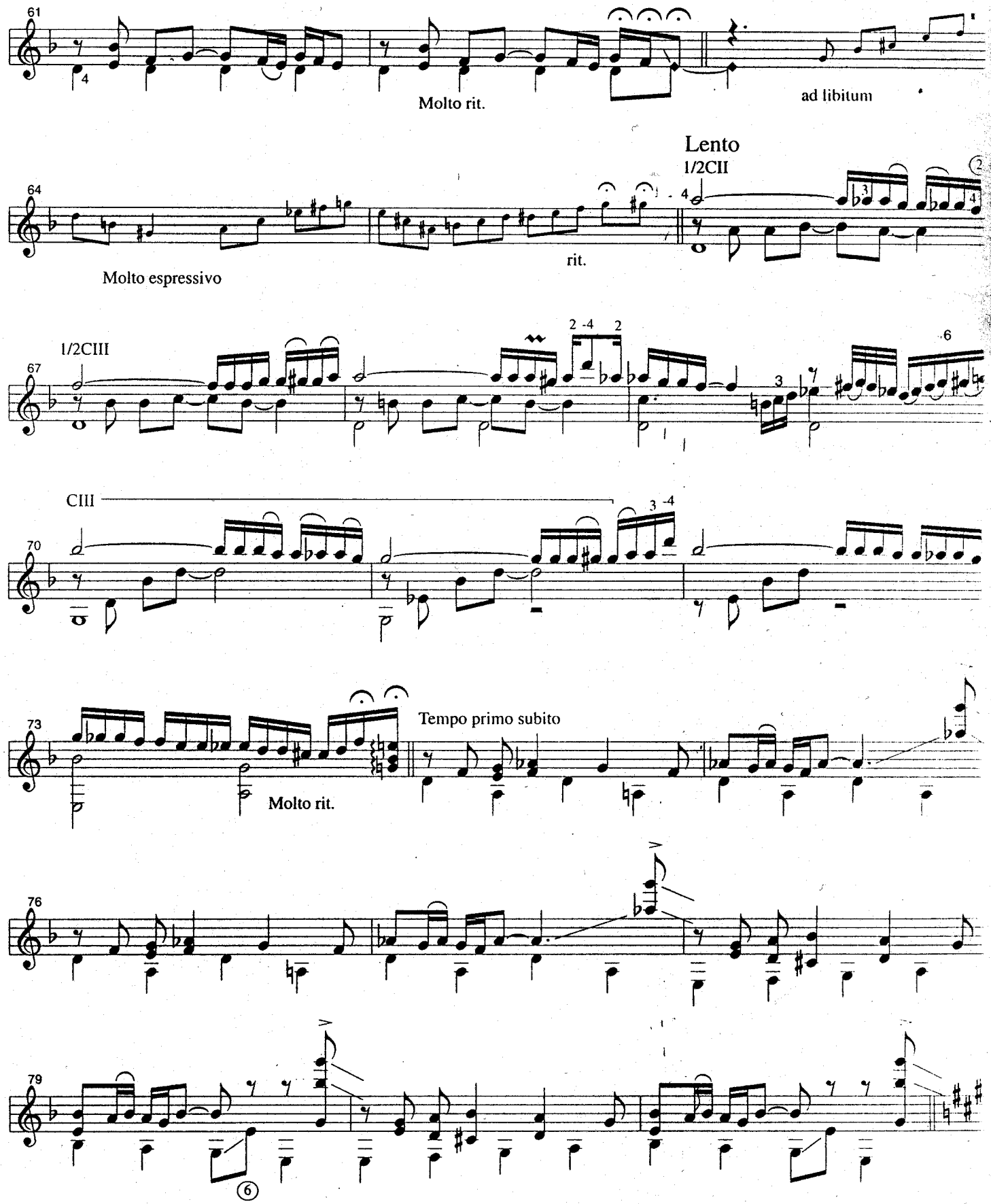
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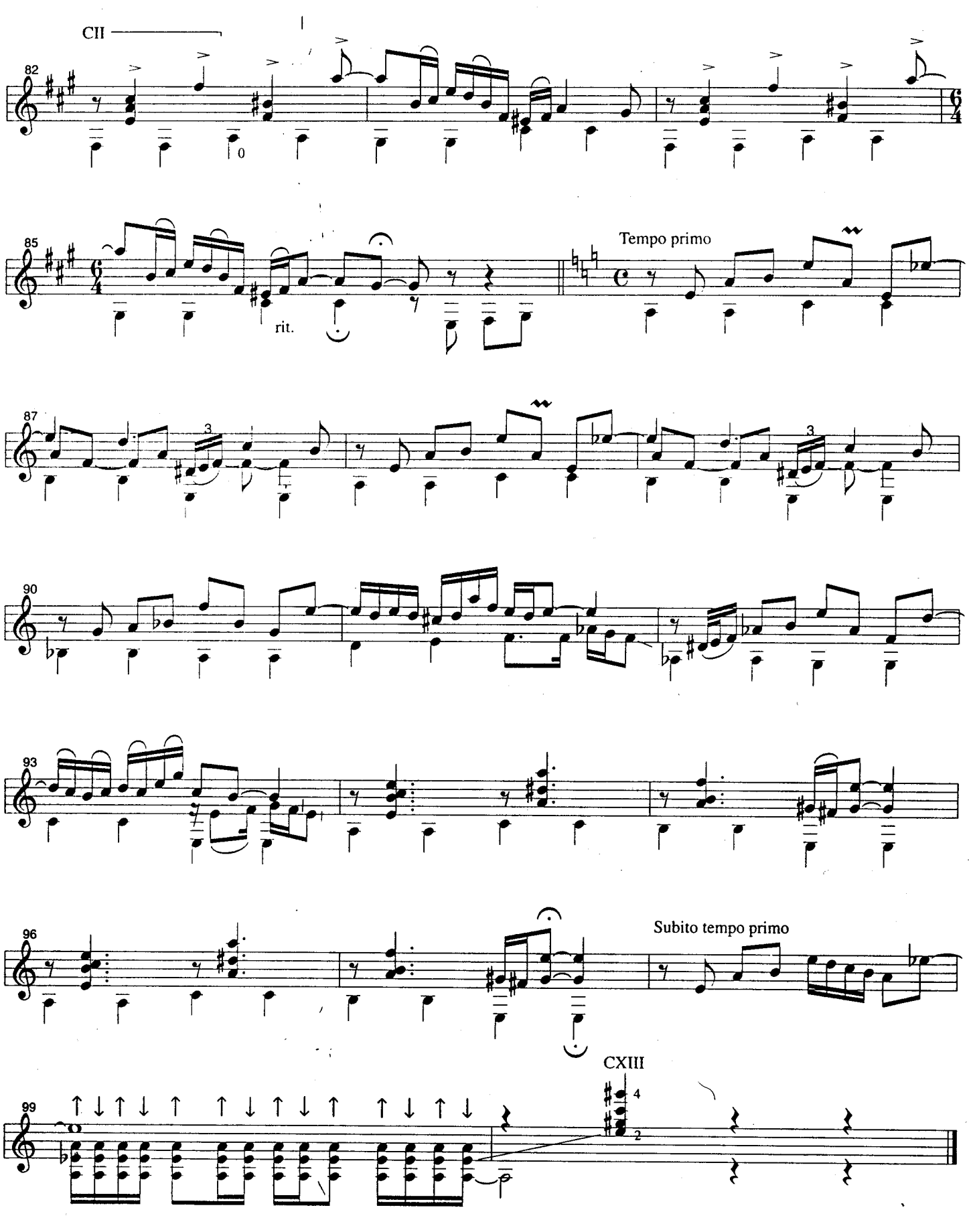


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18
1/2CVII
1/2CVII
21
1/2CV
1/2CV
24
rall.
harm.
8va
28
rit.
apressando
rit.
Lento
32
Rubato e espressivo
35
38
harm. 8va
24
sempre rubato


harm. 8va
24
41
harm. 8va
3
9
harm. 8va
44
9
tr
Tempo primo
Molto rit.
46
4
CV
49
52
55
58
1/2CIII
rall.


61
Molto rit.
ad libitum
Lento
1/2CII
64
Molto espressivo
rit.
1/2CIII
67
CIII
70
73
Molto rit.
Tempo primo subito
76
79


CII
82
85
rit.
Tempo primo
87
90
93
96
Subito tempo primo
CXIII
99

ADIOS NONINO

Tango

Astor Piazzolla

Ad libitum

(MM ♩=108)

(energico)

rall

(con honda tristeza)

C2

C2

C1

accelerando

(MM ♩ = 108)

C5

C5

rit. a Lar gan do

gliss.

C7

C7

rall

(simile)

C3 C7 C4

rall

C5 C7 C7

Arm. 12

rit. - - - a - - - lar - - - gan - - - - do

(MM ♩ = 60) Arm. C5

C7 C6

Arm.

C5

ADIOS NONINO

Tango

arranged by Agustin Carlevaro

Astor Piazzolla

p

f

½ VIII

½ VII

½ V

½ III

rit.

p

a tempo

½ VIII

pp

Tambora

p

Tambora

II

mf

p

½ XII

½ XI

II

mp

i m p m

½ X

½ IX

i m p m p m i

f

Tema con handa tristeza

Lento

p

Dimin

II

IX

expressifo

mf

VII

p

½ III

½ II

expressivo y cantado

rit.

a tempo

II

½ II

½ VII

bien marcado

mf

arm. 12

III

armonicos

rall.

p

Pizz. Pizz. Pizz. Pizz. Pizz. Pizz. Pizz. Pizz. Pizz. Pizz.

I

mf mp

f mf

½III

expressifo VII

Pizzicato en los bajos

p mf

Lento y pesado

p arm 12 arm 12

III

mf

½ IV ½ V ½ V IV VI

Golpe mp

f *mp*

Tempo primo

II

Pizz.

Pizz.

Pizz.

p

mf

p *p*

f

½ II ½ III

mf

p

Pizz.

mf

Pizz.

f

VII

m

p

subito

p

Tambora Tambora

p

arm 12

pp

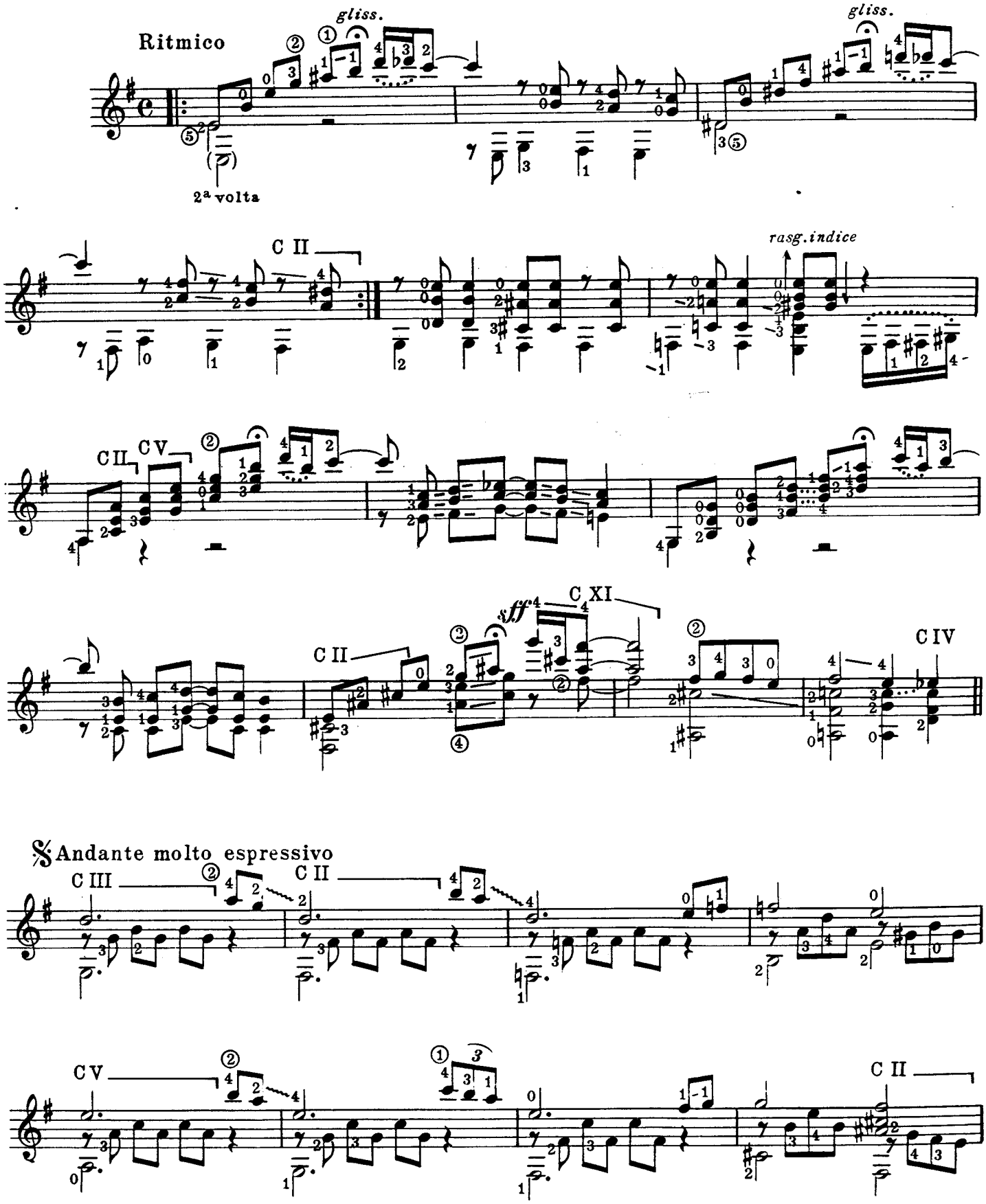
Fine

ff
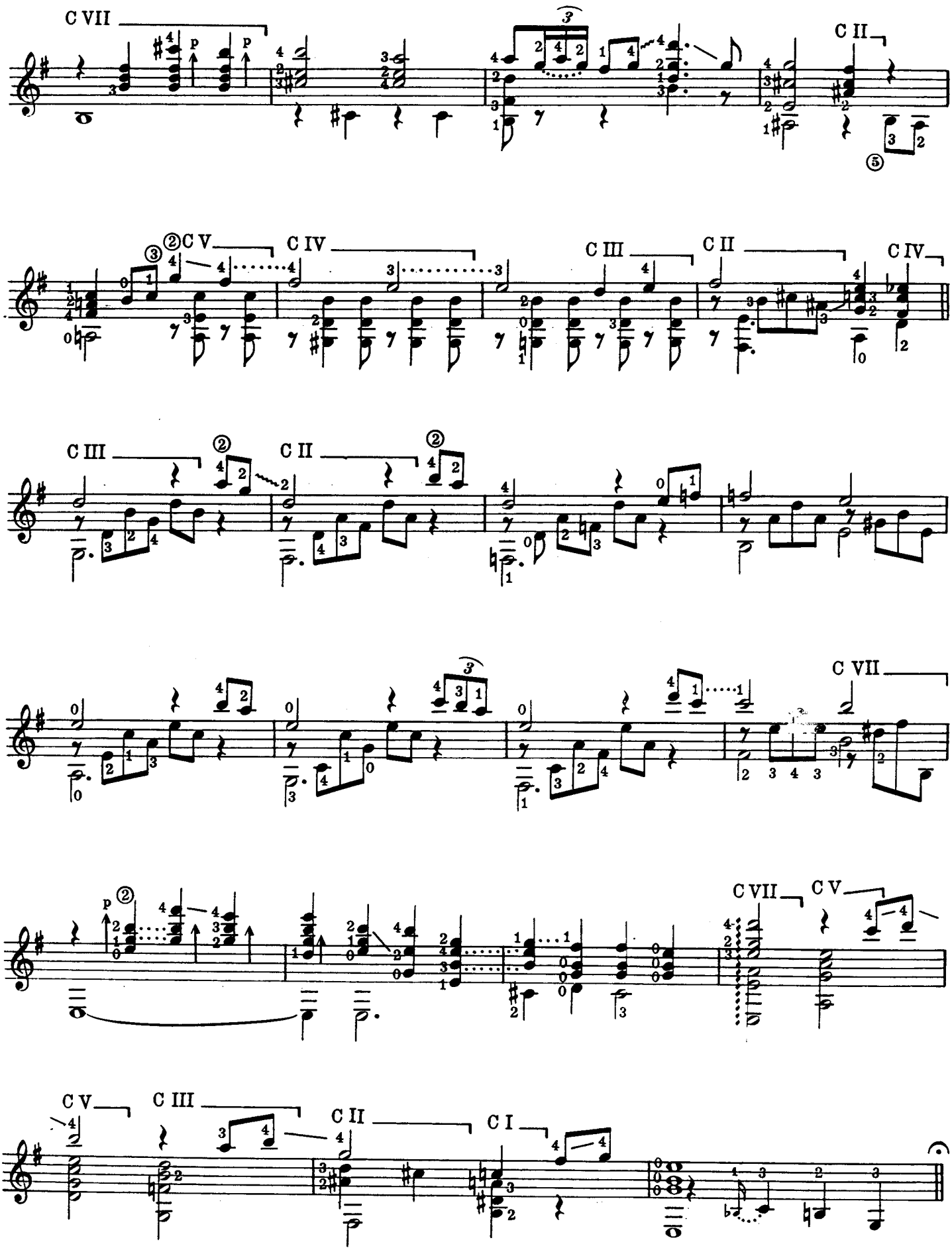
Astor Piazzolla

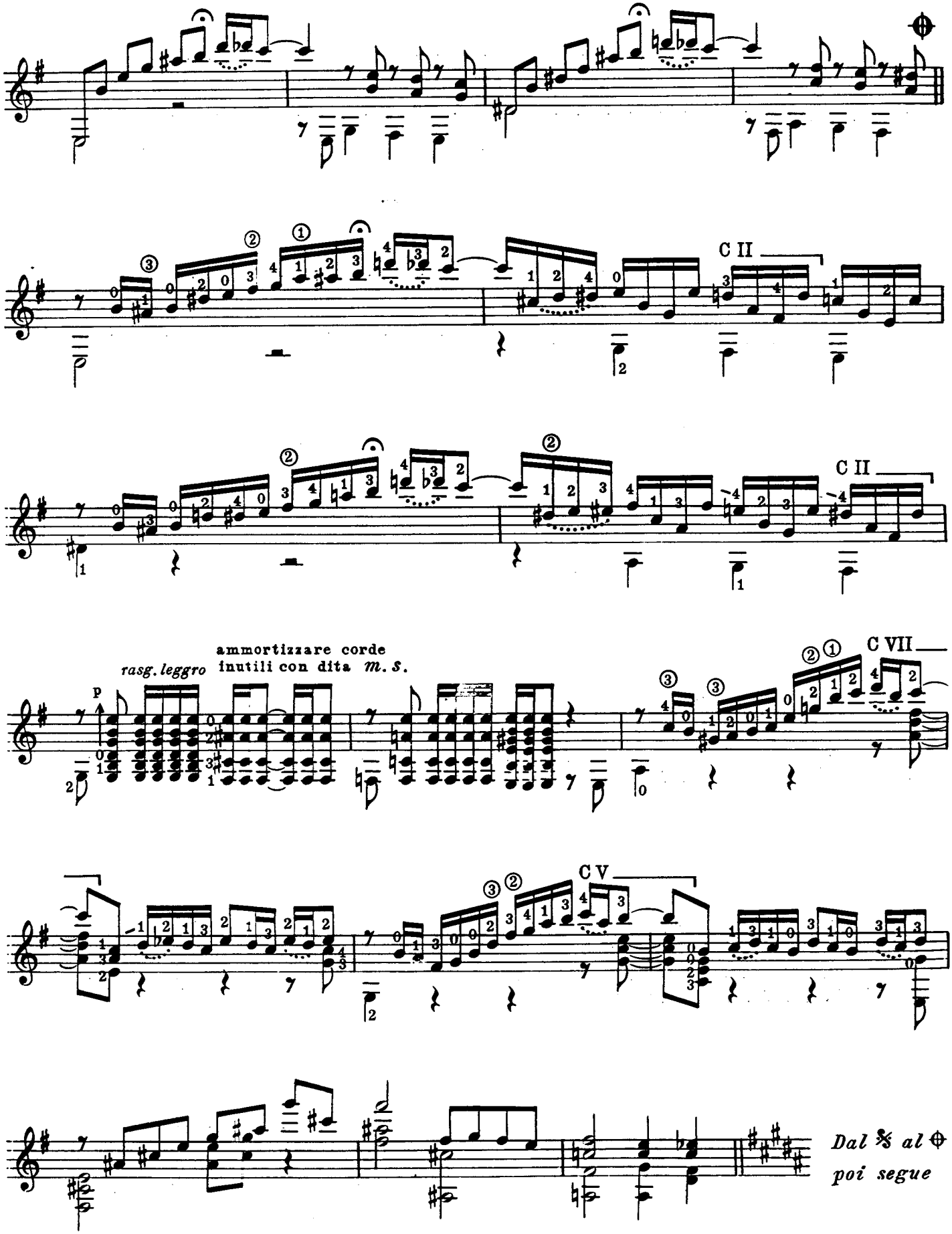
ADIOS NONINO

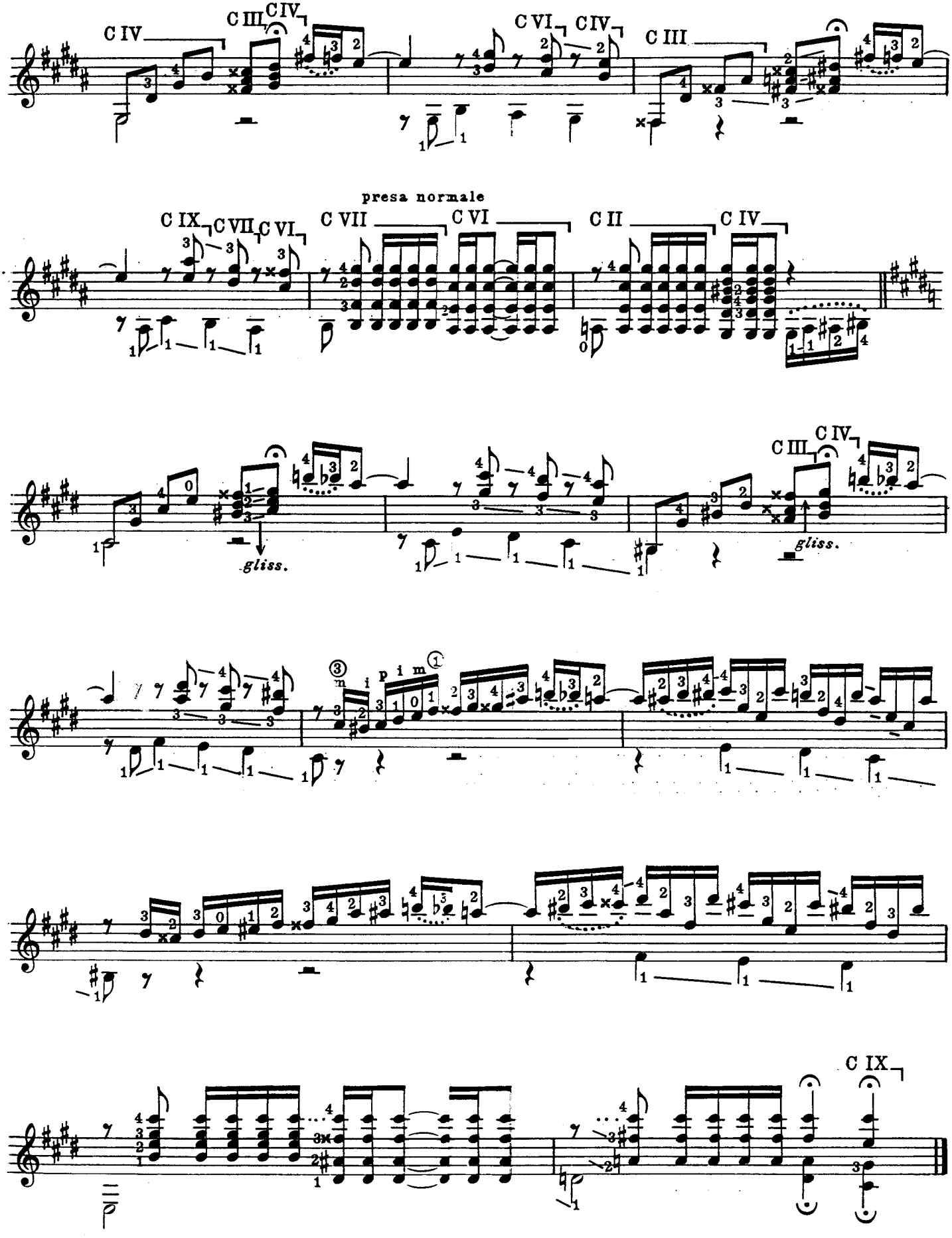
(versione per chitarra sola)



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C VII
C II
C V
C IV
C III
C II
C IV
C III
C II
C VII
C VII
C V
C V
C III
C II
C I
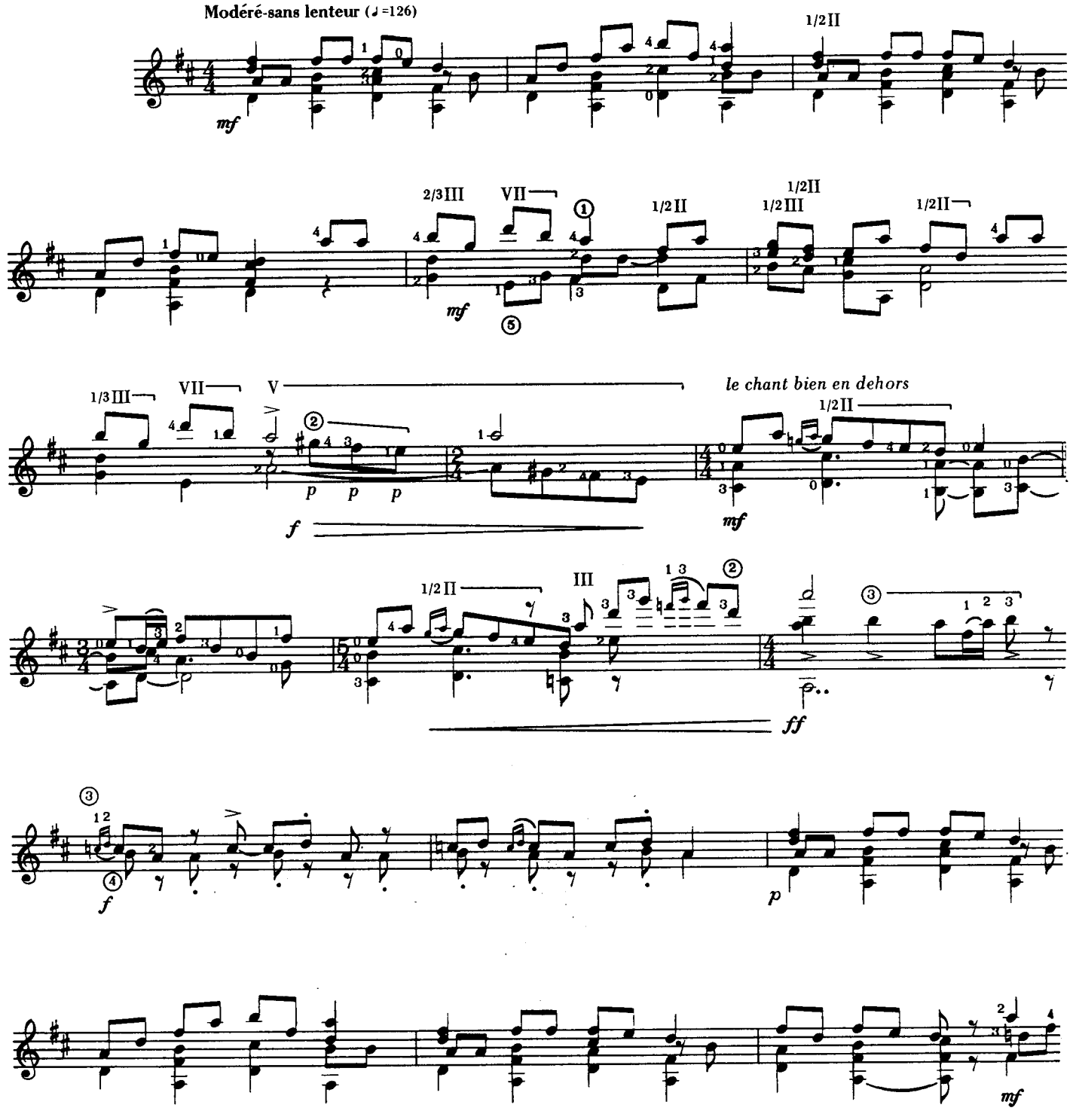

C II
C II
ammortizzare corde
rasg. leggro inutili con dita m. s.
p
C VII
C V
Dal 𝄋 al ⊕
poi segue
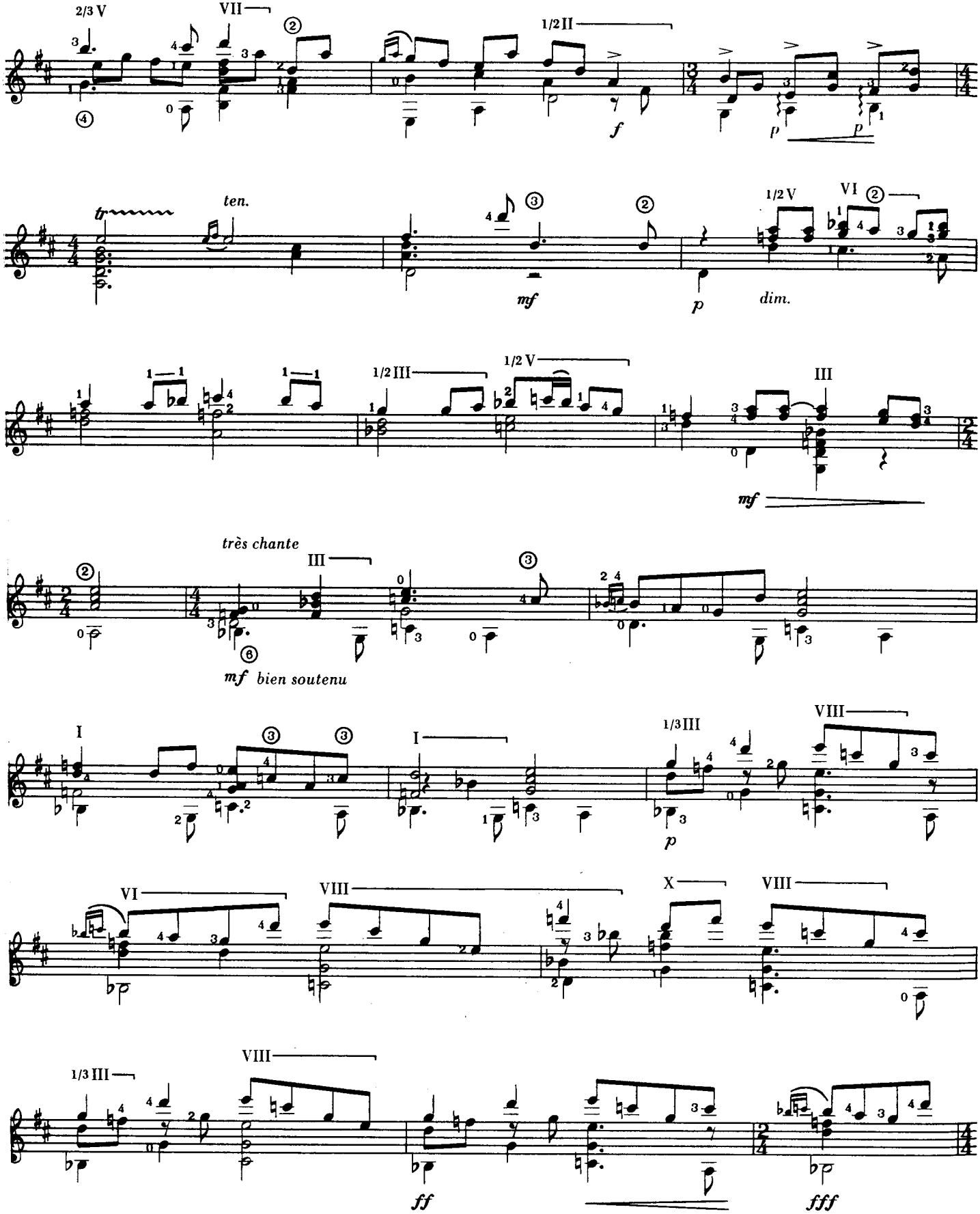

C IV
C III
C IV
C VI
C IV
C III
presa normale
C IX
C VII
C VI
C VII
C VI
C II
C IV
gliss.
C III
C IV
gliss.
C IX
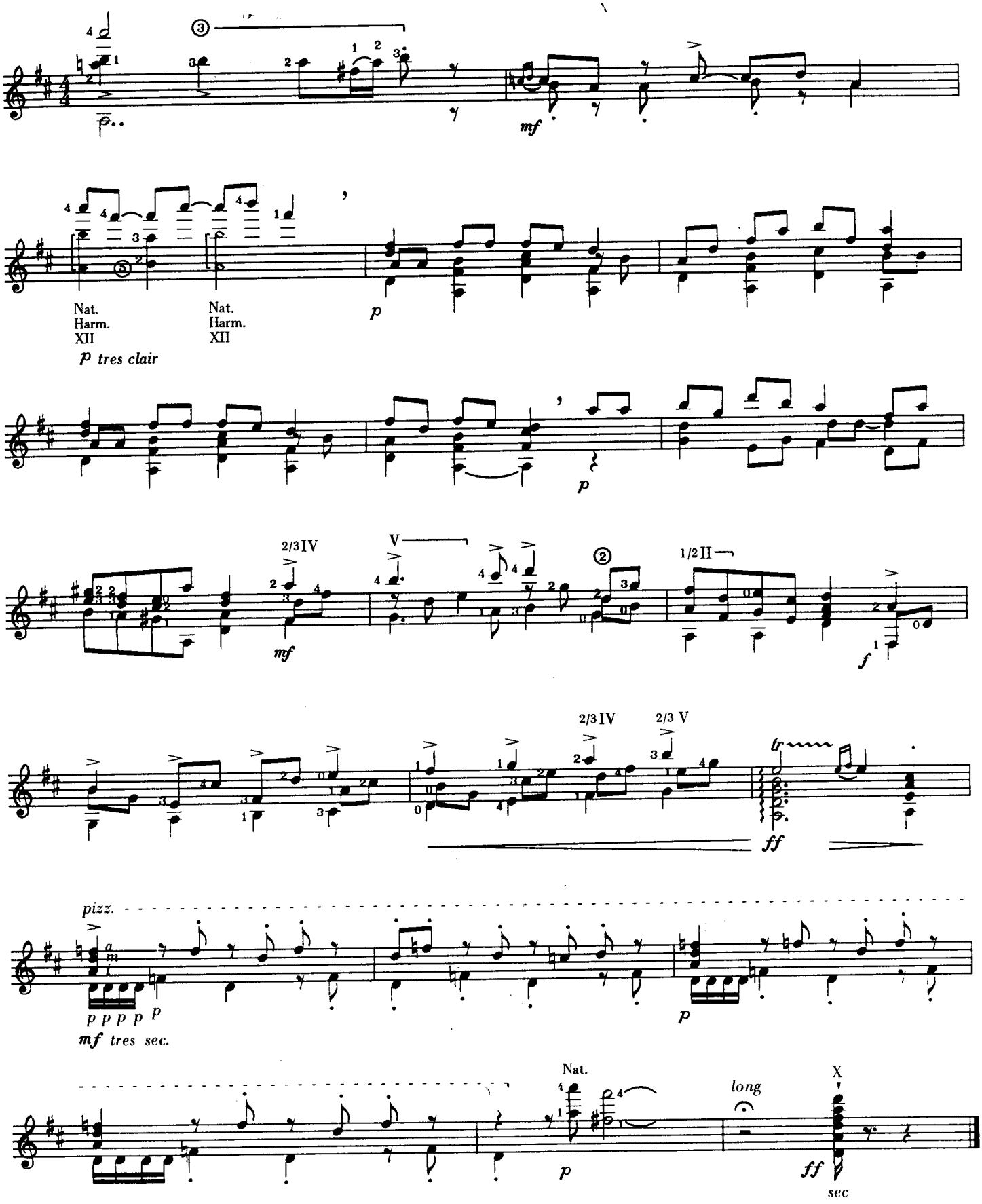
PASTOURELLE

Arranged by
JACK MARSHALL

FRANCIS POULENC




2/3 V
VII
1/2 II
f
p
p
ten.
mf
p
dim.
1/2 V
VI
1/2 III
1/2 V
III
mf
très chante
III
mf bien soutenu
I
I
1/3 III
VIII
p
VI
VIII
X
VIII
1/3 III
VIII
ff
fff


mf
Nat. Harm. XII
Nat. Harm. XII
p tres clair
p
p
2/3 IV
V
1/2 II
mf
f
2/3 IV
2/3 V
tr
ff
pizz.
p p p p p
mf tres sec.
p
Nat.
long
X
p
ff
sec

ЧЕТЫРЕ ПЬЕСЫ

Г. ПЕРСЕЛЛ

Переложение Д. Брима

Ария

Рондо

II

II

II

IV

II

II

II

II

II

VII

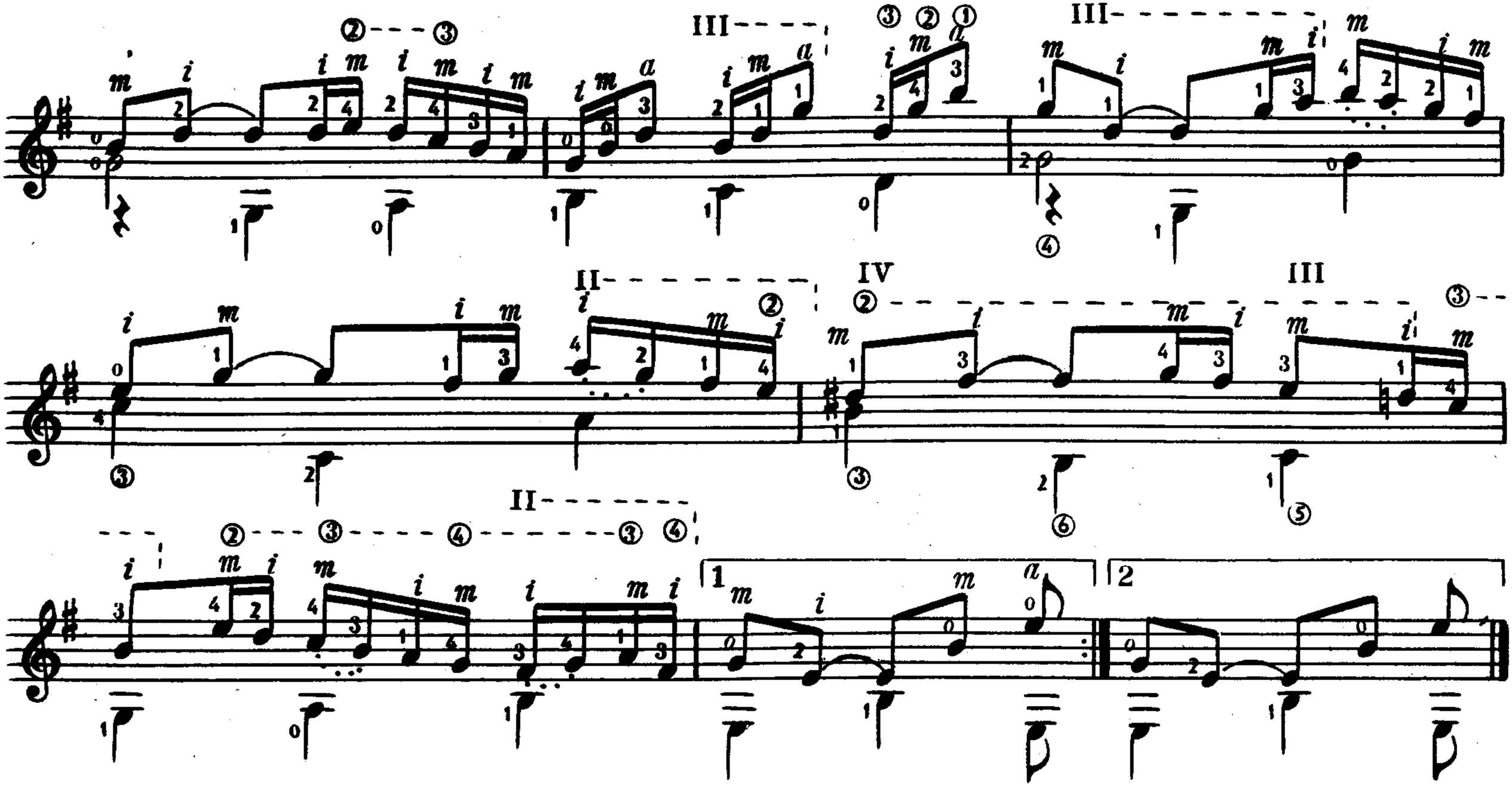
III

II

Менуэт

фл. XII

Звуки горна


III
III
II
IV
III
II
1
2

HENRY PURCELL

DARABOK GITÁRRA

PIECES FOR GUITAR

STÜCKE FÜR GITARRE

Közreadja és gitárra alkalmazta
Edited and for guitar arranged by
Herausgegeben und für Gitarre übertragen von

SÁRKÖZY Gergely



EDITIO MUSICA BUDAPEST

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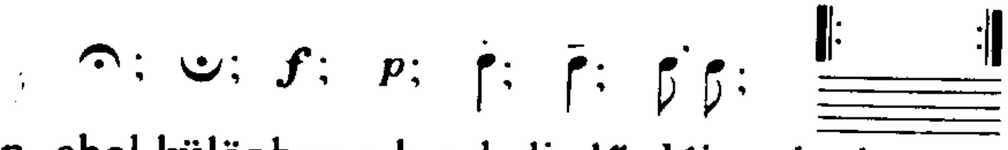
ELŐSZÓ

Kiadványunk összeállításakor Purcell teljes billentyűs hagyatékát áttekintettük, amely igen kicsinek tűnik a kortársak termékenységének ismeretében. E billentyűs művek egy része, korának egyedülálló ritkaságaként, nem más, mint Purcell saját zenekari, kamarazenei és énekes műveinek ,,csembalókivonata,'' esetleg vázlata (!). A művek másik része kifejezetten billentyűs szvitmuzsika, melyből hangszerszerű faktúrája miatt, csak igen kevés tételt lehet gitáron is megszólaltatni. Ez eleve nagyon leszűkítette az ebből a csoportból a kötetbe felvehető darabok számát.

Ismerve a korabeli lant faktúráját s játékának fortélyait, az átírás során igyekeztünk elkerülni mindenfajta hamisítást. Módszerünk lényegéből következően csak abban az esetben jelezzük a Purcell eredeti szövegétől való eltérést, ha azt az anyag belső logikája megkívánja. Pl.:  stb. Azoknál az áriaszerű tételeknél, ahol a szólisztikus dallamrészek az eredetiben egy oktávval magasabb regiszterben szólalnak meg az (accomp.) és (solo) jelöléseket alkalmaztuk. (Ezeket a részeket kívánatos csembalószerű hangszínnel kiemelni a gitáron.) Néhol előfordul olyan megoldás is, amelyben az eredetitől való eltérésre csak az ujjazat utal — így kívántuk áttekinthetőbbé tenni a kottaképet. Hasonló okból a közreadói hozzátételeket sem jelöltük (pl. az ornamentáció változtatásait, vagy harmóniai kiegészítéseket).

Az ornamentáció szabadságának érzékeltetésére egy kidolgozott példával is (17b Minuet) szeretnénk a játékosokat hasonló megoldásokra bíztatni. Az ornamens átalakítható, hozzáadható, elhagyható; mindebben a gitár lehetőségei, valamint a játékos stílusismerete a mérvadóak.

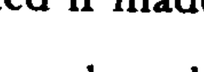
Az előadói szabadság kiterjedhet egész tételsorok megalkotására is. Sőt, többször is eljátszhatunk egy-egy (inkább rövidebb) tételt és — valamivel óvatosabban — triós formákat is létrehozhatunk. Ennek megkönnyítésére adtunk — az arra alkalmas daraboknál — transzponálási lehetőségeket.

A  jelek közreadói javaslatok. A kotta fölött, vagy alatt (azon a helyen, ahol különben a korabeli előadói gyakorlatra utaló, kisebb fokozattal feltűntetett ritmusértékek találhatók) a zárójelbe tett kiskottás utalások a közreadó szándékát jelzik. Közreadói javaslatok továbbá az ujjazatok, melyekben kísérletet tettünk gondolatébresztő módon eltérni a hagyományostól.

Sárközy Gergely

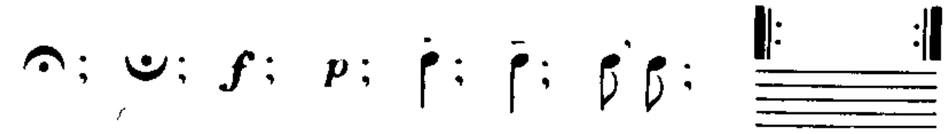
PREFACE

When compiling the present edition the remains of Purcell's whole work for keyboard instruments have been surveyed which, in the knowledge of how prolific his contemporaries were, seem to be insignificant, indeed. Part of these works for keyboard instruments is, as a unique rarity of his time, no more than the "harpsichord reduction", incidentally sketch (!) of Purcell's own works written for orchestra, chamber orchestra or voice. Another part is made up of suites composed explicitly for keyboard instruments out of which only very few movements can be performed on the guitar due to their specific instrumental build-up. This circumstance has greatly reduced the number of pieces which could be taken over from this group into the present volume.

Knowing the build-up of the contemporary lute and the way it was played on it has been attempted to avoid every kind of falsification during arrangement. It results from the nature of the applied method that deviations from Purcell's original music text have only been indicated if made necessary by the intrinsic logic of the material, such as  , etc. In air-like movements where the soloistic melody passages sound one octave higher in the original, the indications (accomp.) and (solo) have been used. (It is advisable to stress these passages on the guitar by producing a tone colour much similar to that of the harpsichord.) Sometimes even solutions will be found where deviations from the original are only reflected in the fingering, an attempt to keep the layout of music as clear as possible. It is for the same reason that editorial additions (such as harmony or the changes of ornament) have not been separately marked.

For demonstrating how freely ornamentation may be treated a fully worked out example has been included (Minuet 17b) to encourage performers to create similar solutions. Ornaments may be changed, added or omitted; what counts is the player's knowledge of style and the capabilities of the given instrument.

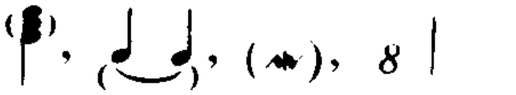
It is open to the performer to bring about whole series of movements. Moreover, certain (mostly shorter) items may be played several times successively and even trios may be formed with a somewhat greater degree of cautiousness. To facilitate this transposition possibilities have been included at the pieces which lend themselves for this purpose.

The signs  indicate editorial suggestions. References in smaller type put in brackets above or under the music (at places where rhytm values in smaller print denote the performing practice of the time) reflect the editor's intentions. The fingering in which an attempt has been made to depart from the traditional one in a thought-provoking manner is also an editorial addition.

Gergely Sárközy

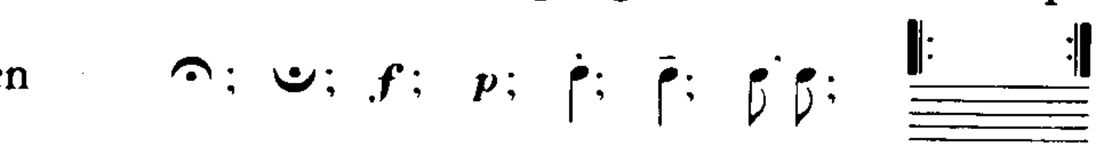
VORWORT

Bei der Zusammenstellung der vorliegenden Ausgabe wurde der ganze Bestand Purcells nachgelassener Werke für Tasteninstrumente durchgesehen, der sich in Kenntnis der Ergiebigkeit seiner Zeitgenossen als sehr geringfügig erweist. Ein Teil dieser Werke für Tasteninstrumente ist, als einmalige Seltenheit jener Zeit, der ,,Cembaloauszug'', eventuell der Entwurf (!) Purcells eigener Werke für Orchester, Kammerorchester und Gesang. Den zweiten Teil machen die ausgesprochen für Tasteninstrumente komponierten Suiten aus, von denen aber wegen ihrer instrumentgerechten Faktur nur wenige auf der Gitarre vorgetragen werden können. Dieser Umstand hat die Zahl der Stücke wesentlich herabgesetzt, die aus dieser Gruppe in diesen Band aufgenommen werden konnten.

In Kenntnis der Lautenfaktur jener Zeit sowie der Kunstgriffe, die zu ihrem Ertönen verwendet wurden, ist im Laufe der Übertragung versucht worden, allerlei Fälschungen zu vermeiden. Es folgt aus dem Wesen der angewandten Methode, daß Abweichungen von dem Musiktext Purcells nur dann kenntlich gemacht wurden, wenn es die innere Logik des Materials notwendig machte, wie z.B.  usw. Bei den arienartigen Sätzen, wo die solistischen Melodieteile im Original in einem um eine Oktave höher liegenden Register erklingen, wurden die Bezeichnungen (accomp.) und (solo) angebracht. (Es ist erwünscht, diese Teile auf der Gitarre durch eine cembaloartige Klangfarbe hervorzuheben.) Manchmal kommt auch die Lösung vor, daß die Abweichung vom Original nur durch den Fingersatz gekennzeichnet wird; sie war im Interesse der besseren Übersichtlichkeit des Notenbildes gewählt. Aus ähnlichen Gründen wurde es unterlassen, die Zutaten der Herausgebers (so z.B. Veränderungen der Verzierung oder die harmonischen Ergänzungen) besonders zu kennzeichnen.

Um die Freiheit der Ornamentierung zu verdeutlichen, wurde auch ein ausgearbeitetes Beispiel (Menuet 17b) angefügt, das bezweckt, die Spieler zu ähnlichen Lösungen anzuregen. Verzierungen können verändert, zugefügt, oder weggelassen werden; in all dem sollten die Gegebenheiten der Gitarre sowie die Stilkenntnisse des Spielers als maßgebend gelten.

Die Freiheit des Vortragenden kann sich sogar auf die Erschaffung ganzer Satzreihen erstrecken. Gewisse (eher kürzere) Sätze können mehrmals nacheinander gespielt und mit etwas größerer Vorsicht zu Trioformen zusammengefasst werden. Zur Erleichterung dessen sind bei den dazu geeigneten Stücken Transpositionsmöglichkeiten angegeben.

Die Zeichen  sind die Vorschläge des Herausgebers. Die Hinweise in Klammern mit kleinem Stich oberhalb oder unterhalb der Noten (jeweils an der Stelle, wo sonst die Rhythmuswerte mit kleinem Stich zu finden sind, die die Vortragspraxis jener Zeit zu vergegenwärtigen berufen sind) deuten die Absicht des Herausgebers an. Die Fingersätze, mit denen es versucht wurde, vom Traditionellen auf eine gedankenerregende Art abzuweichen, stammen ebenfalls vom Herausgeber.

Gergely Sárközy

1 ROUND O

Henry Purcell
(1659—1695)

⑥=D

*) Az 1. ujj barréban
The 1st finger in barré
Der 1. Finger in Barré

2 CHACONE

p

f

f

*) Játszható még: stb.
To be played yet: a/ a/ d/ d/; b/ b/ c/ c/; b/ b/ c/ d/- etc.
Zu spielen noch: usw.

A különböző sorrendek a csembalóregiszterek váltogatásának felelhetnek meg.
The various sequences correspond to the alternation of the harpsichord registers.
Die verschiedenen Reihenfolgen entsprechen dem Wechsel der Cembaloregister.

3 A NEW GROUND

(accomp.) (Solo)

p

210

1. (accomp.)

2.

(accomp.) (Solo)

p

1. (accomp.) (Solo) 2.

p

4 GROUND IN GAMUT

⑥=D

etc.

(2)

p

③

p

f

Ossia:

5 GROUND

*) Az első ujjat ajánlatos barréba fektetni
The 1st finger in barré
Der 1. Finger womöglich in Barré

p

6 GROUND

Ossia:

(accomp.)

p

(solo)

(accomp.)

p

(solo)

p

(accomp.)

p

(solo)

(accomp.)

024

p

(solo)

(accomp.)

(solo)

p

A szerző variánsa:
The variant of the composer:
Die Variante des Komponisten:

(accomp.)

p

(8)

7 GROUND

Ossia: ⑥ = D

(accomp.)

p

(solo)

(accomp.)

p

(solo)

(accomp.) (Solo)

p

(accomp.)

p

8 AIRE*)

⑥ = D

p f p f

*) e-mollban és a-mollban is eljátszható.
To be played in E minor and A minor as well.
Kann auch in e-Moll und a-Moll gespielt werden.

9 AIR

⑥=D

Ossia:

10 AIR

Ossia:⑥=D

11 AIR

Ossia:⑥=D

12 AIR*)

*) a-mollban, g-mollban és ⑥ = D d-mollban is eljátszható.
To be played in A minor, G minor and ⑥ = D D minor as well.
Kann auch in a-Moll, g-Moll und ⑥ = D d-Moll gespielt werden.

13 AIR (MINUET)

14 MINUET

Ossia: ⑥ = D

Fine

D.C. al Fine

15 NEW MINUET

Fine

D.C. al Fine

16 MINUET*)

Ossia: ⑥=D

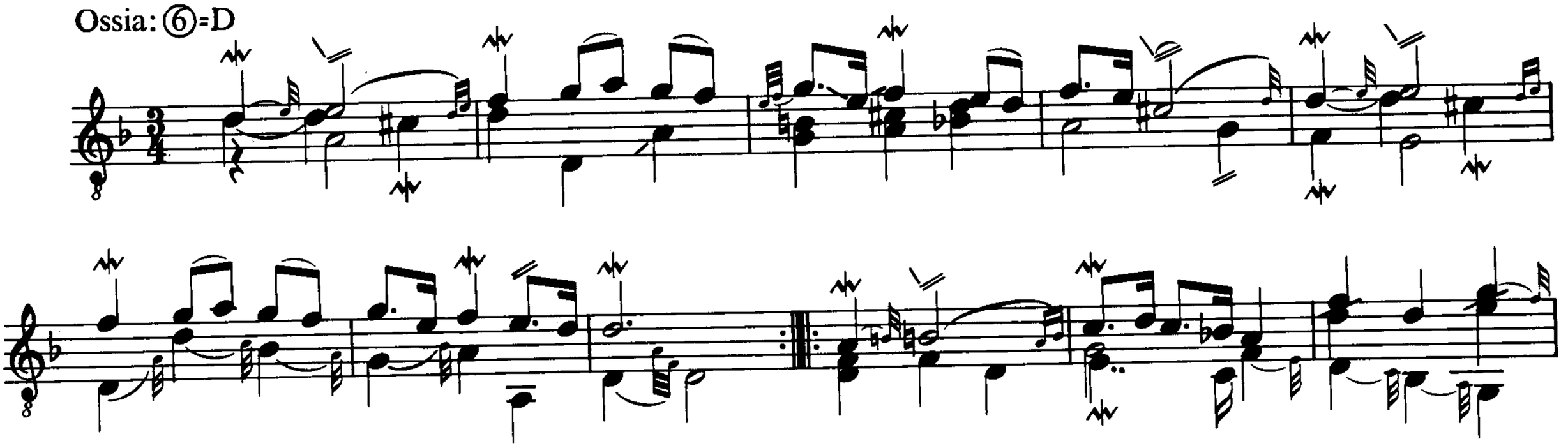
*) h-mollban és d-mollban is eljátszható.
To be played in B minor and D minor as well.
Kann auch in h-Moll und d-Moll gespielt werden.

17a MINUET

Ossia: ⑥=D
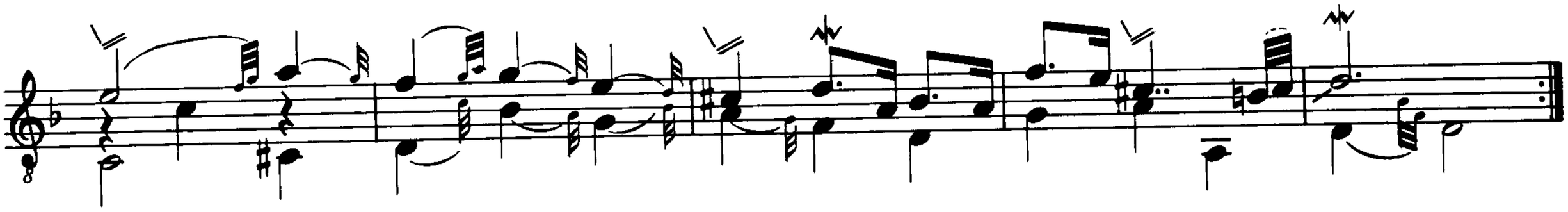
17b MINUET*)

Ossia: ⑥=D
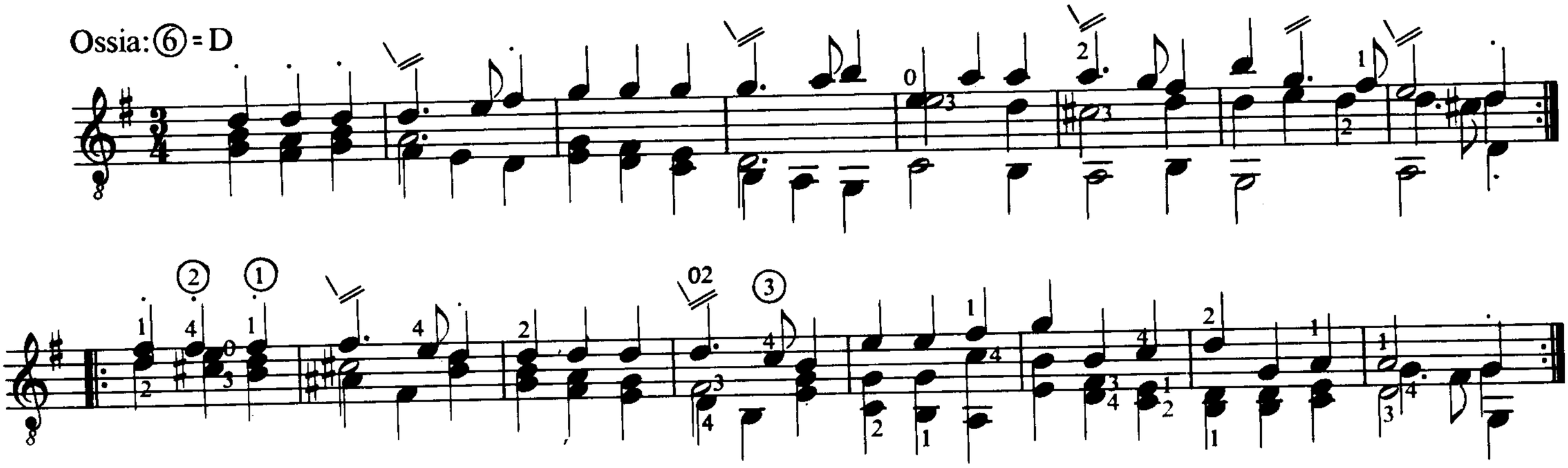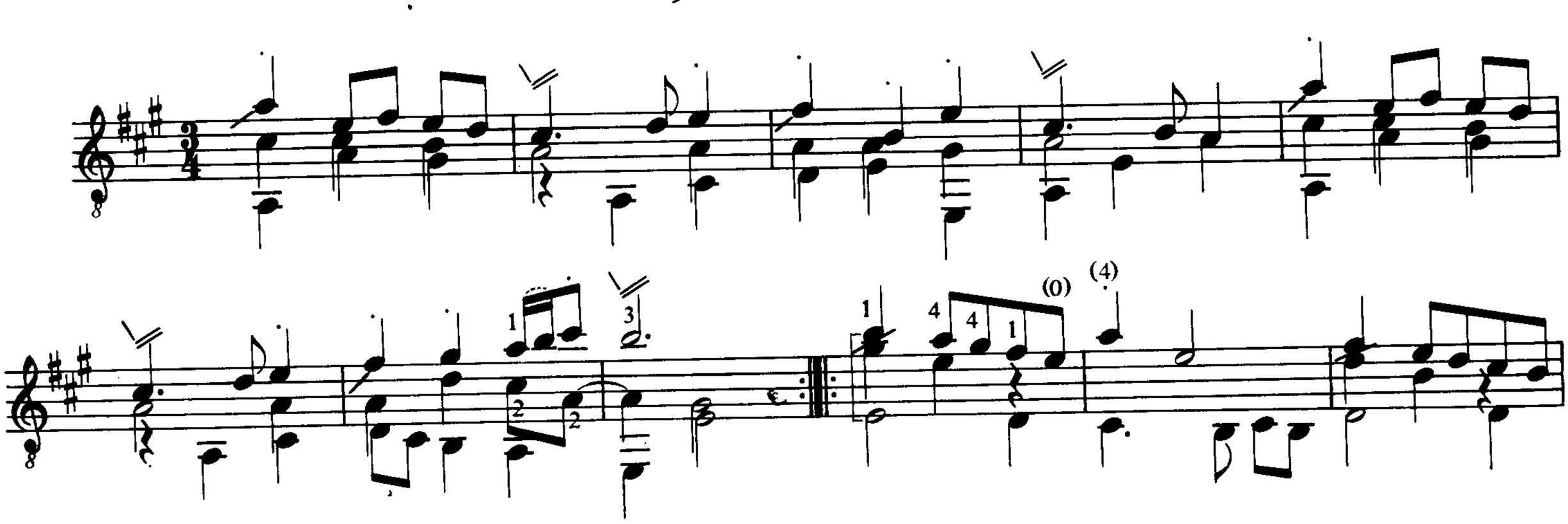


*) A Közreadó javaslata az ornamentációra
The Editor's suggestion for ornaments
Verzierungsvorschlag des Herausgebers
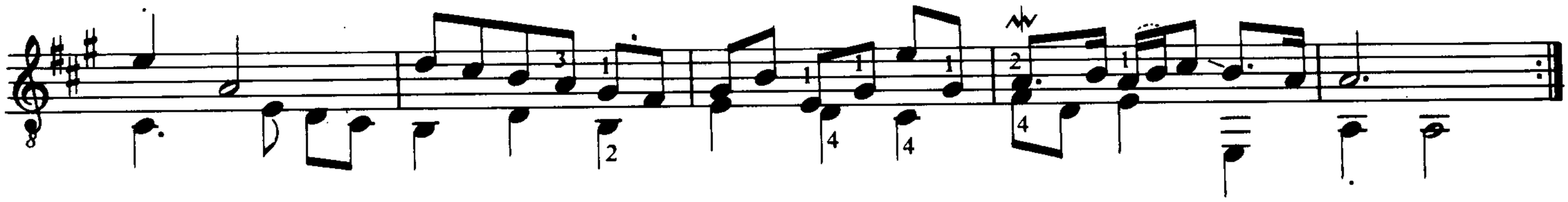
18 MINUET
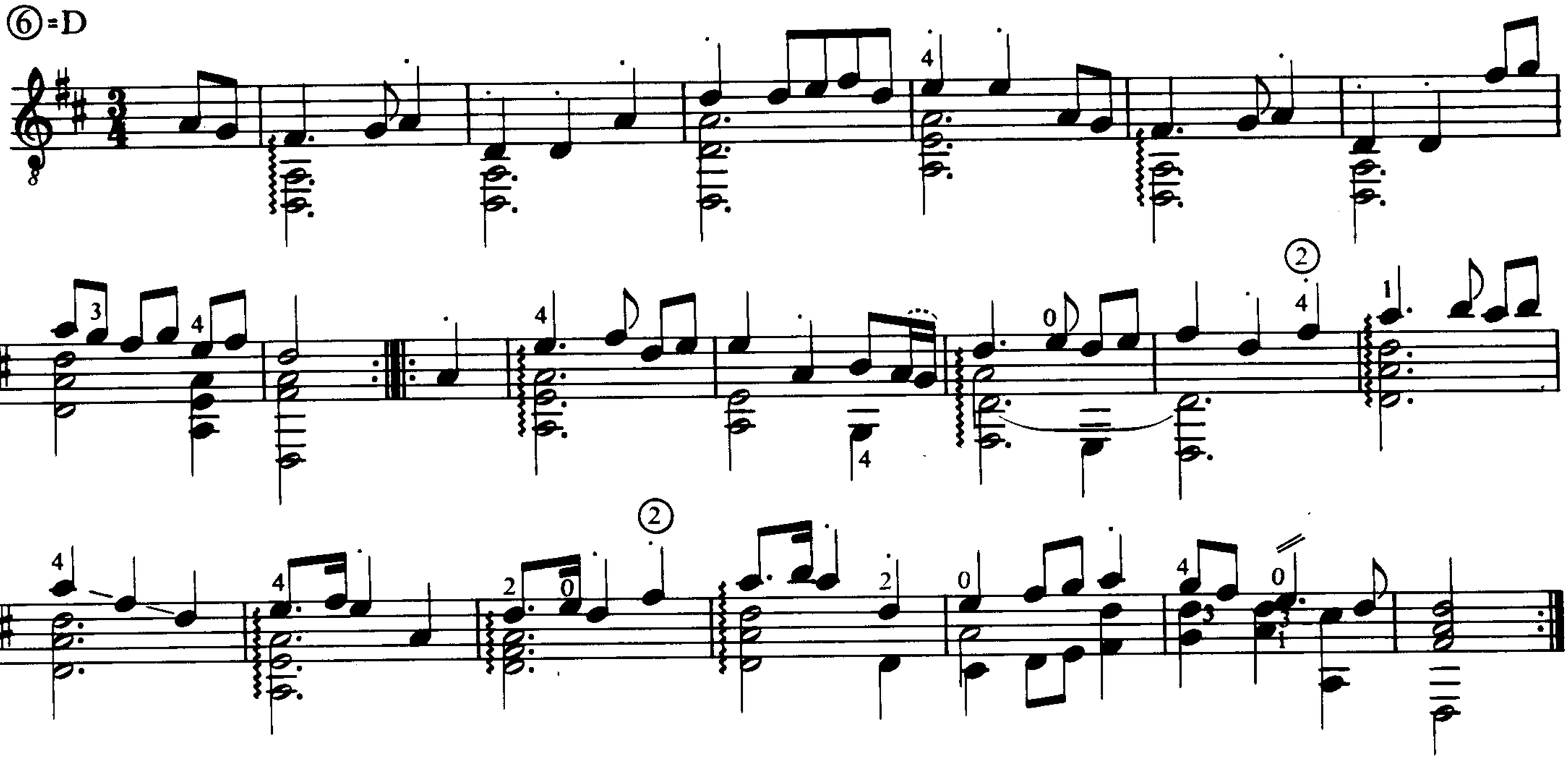


19 MINUET



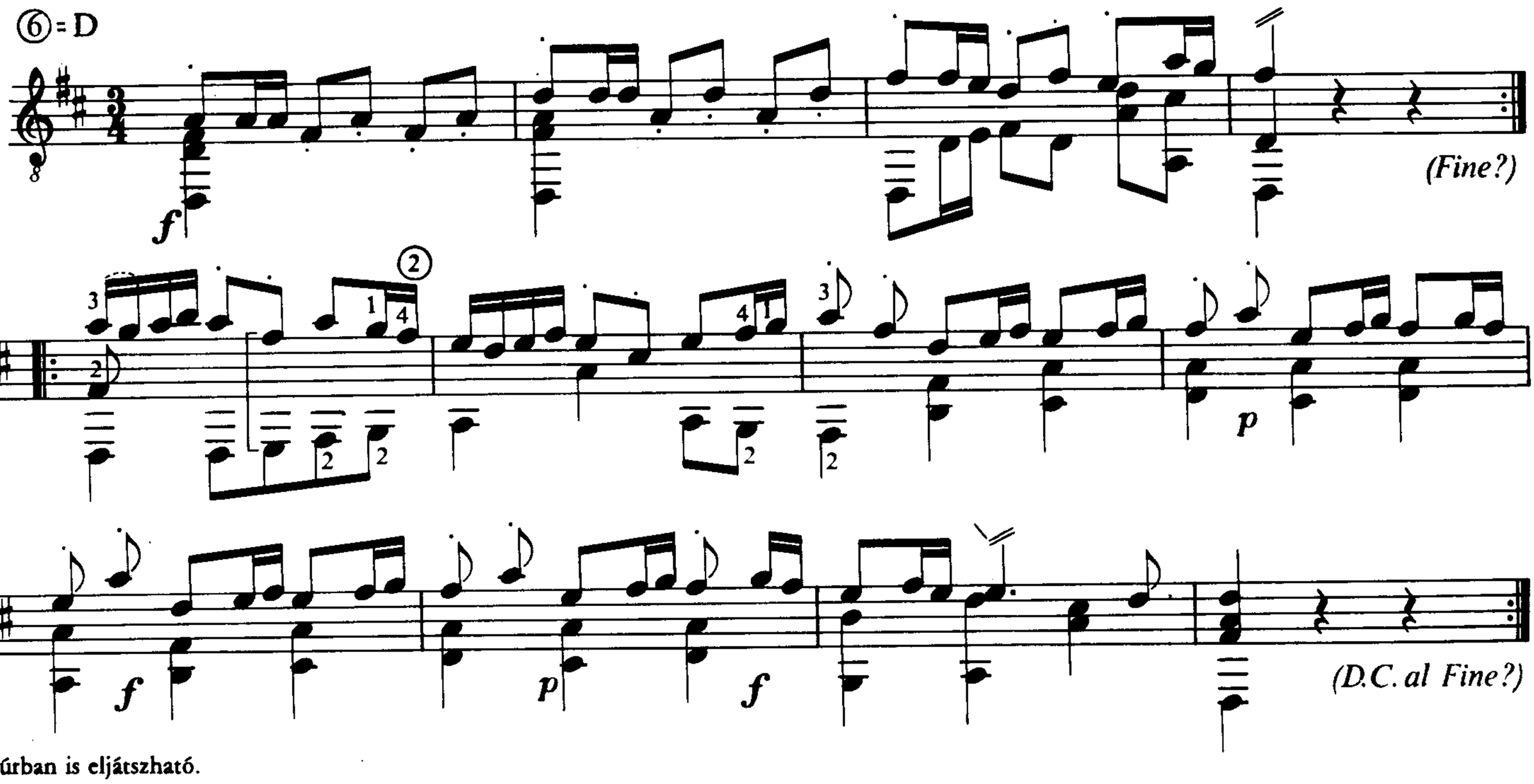




20 TRUMPET MINUET



21 TRUMPET TUNE*)



*) E-dúrban is eljátszható.
To be played in E major as well.
Kann auch in E-Dur gespielt werden.

22 TRUMPET TUNE, CALLED THE CIBELL

23 TRUMPET TUNE
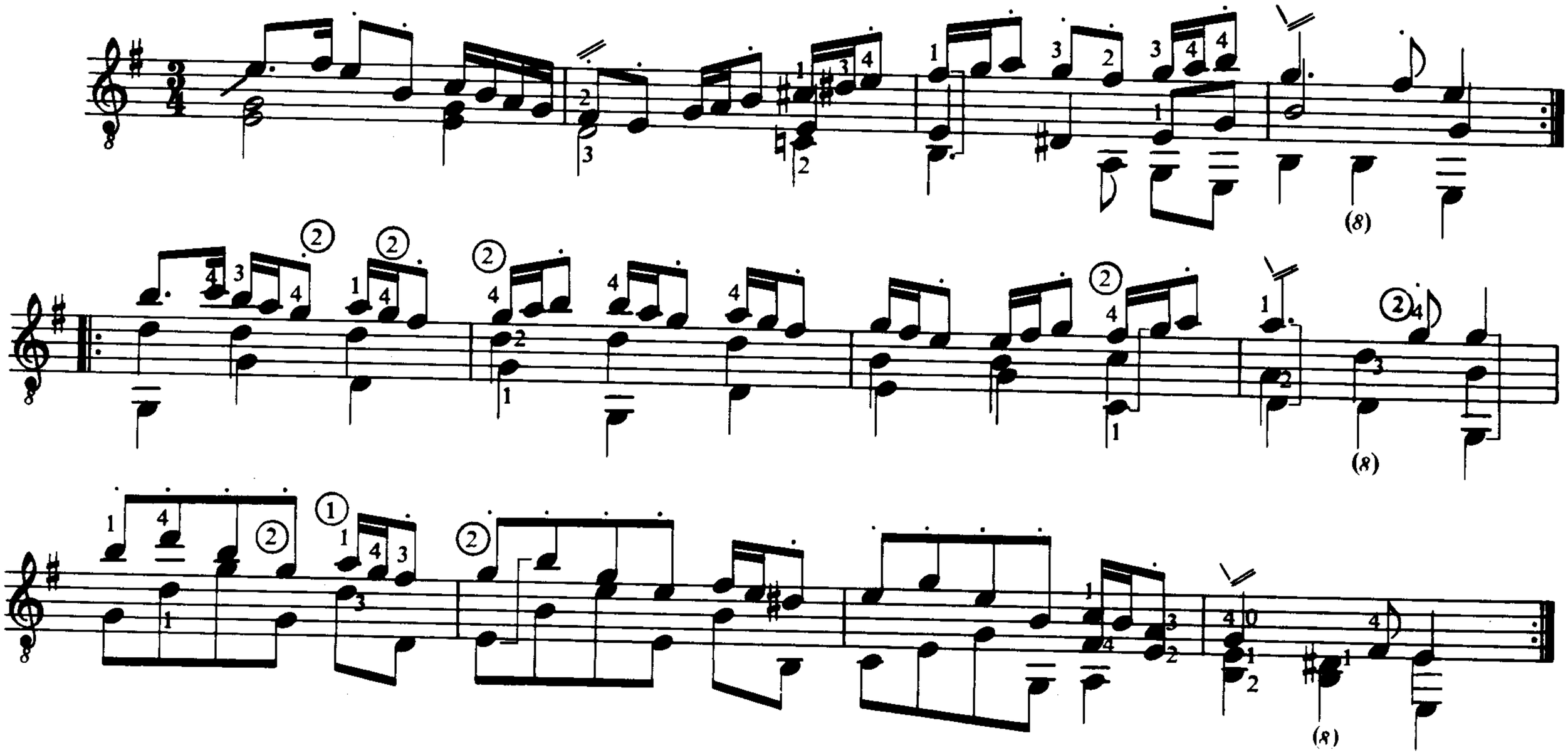
24 HORNPIPE

⑥ = D

25 HORNPIPE

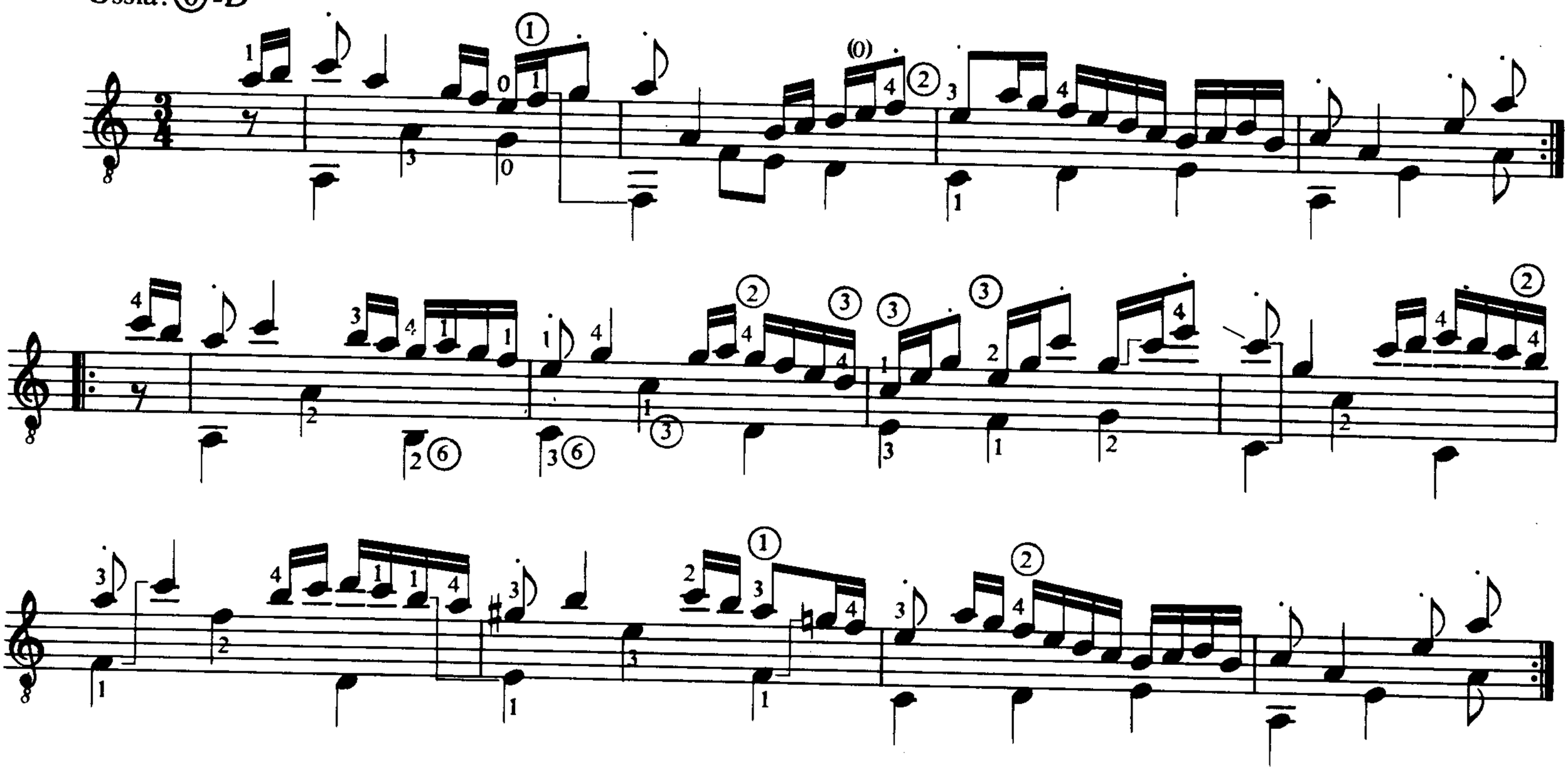
⑥ = D

26 HORNPIPE
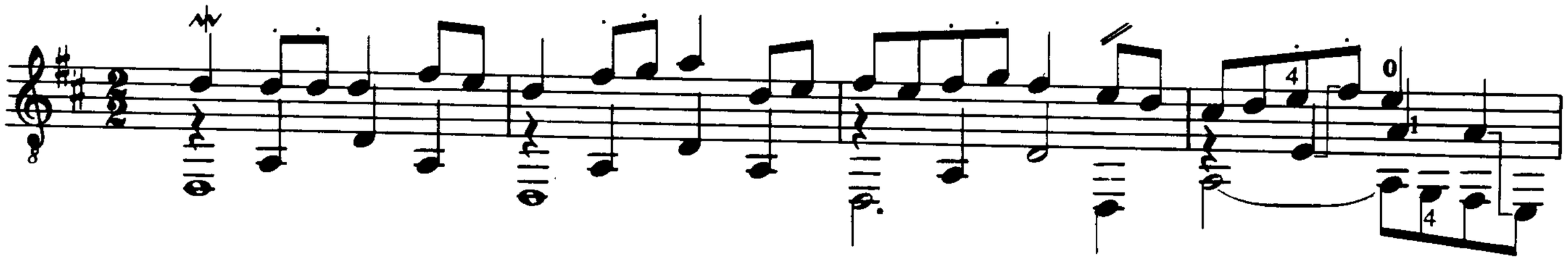


27 HORNPIPE

Ossia: ⑥=D
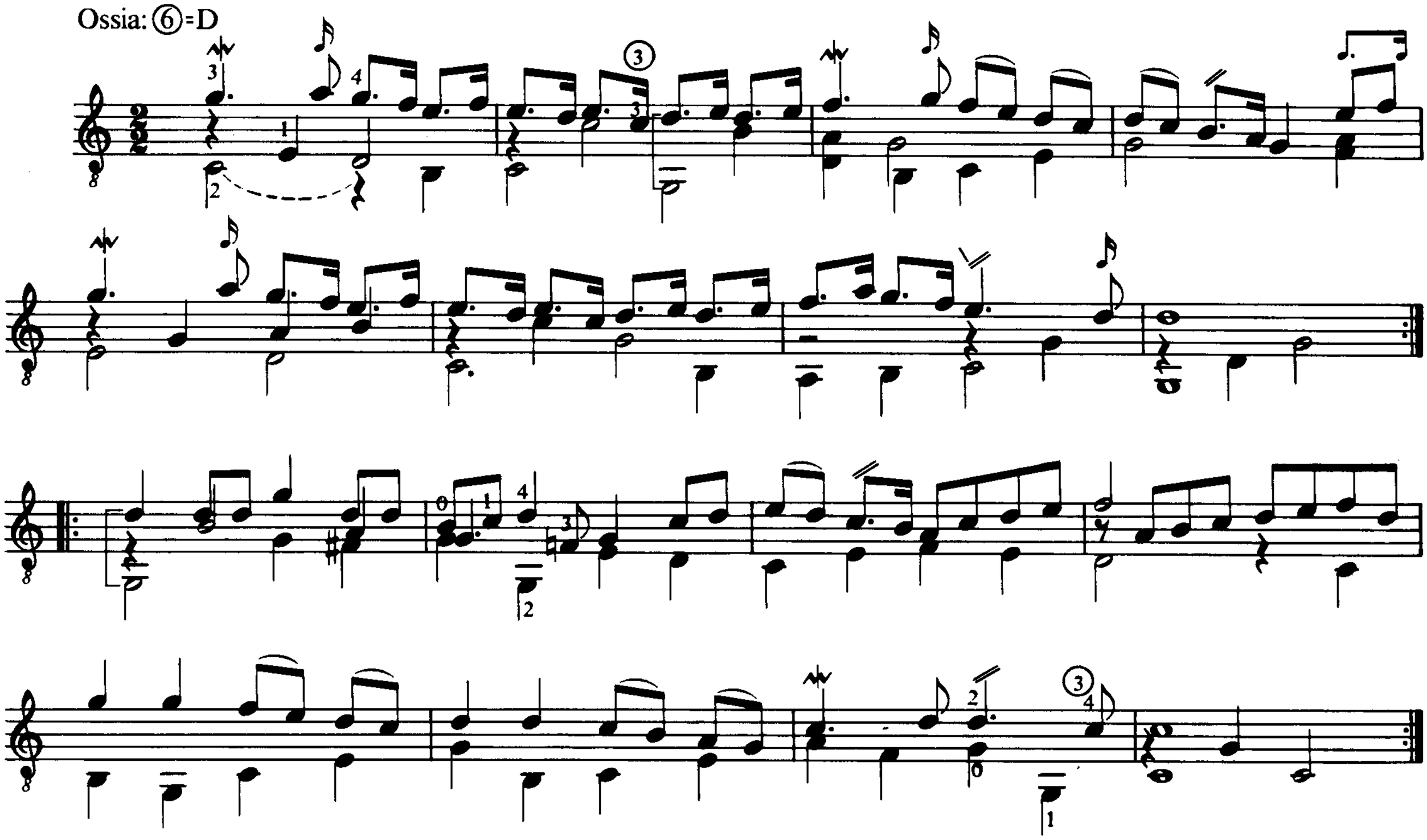


28 MARCH



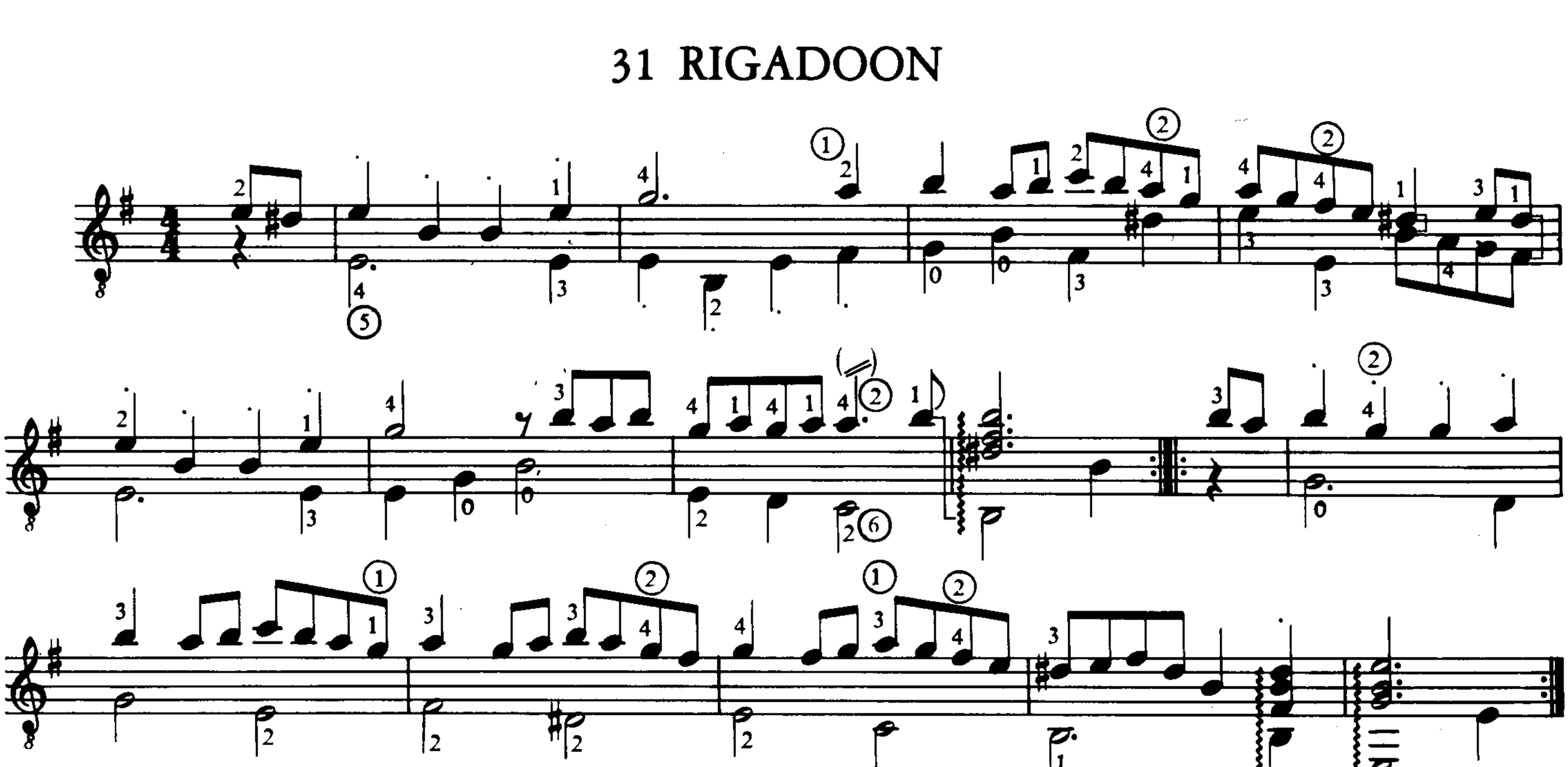
29 MARCH

30 MARCH

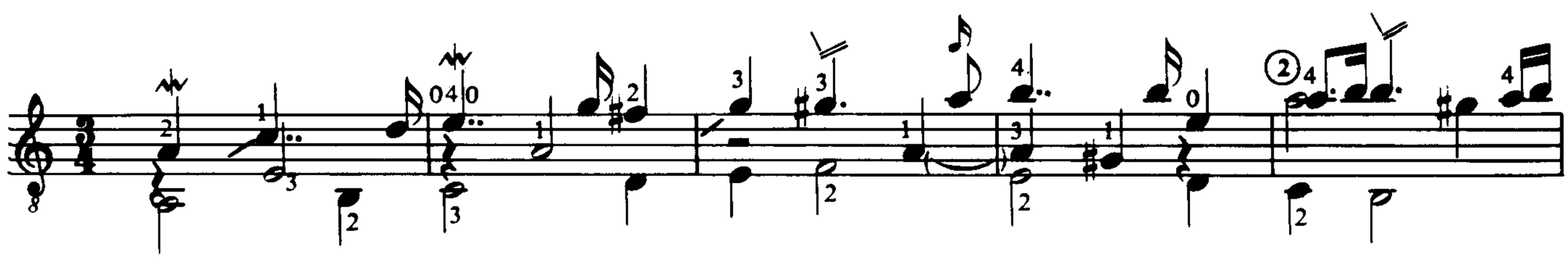
Ossia: ⑥=D



31 RIGADOON



32 SARABAND WITH DIVISION



etc.
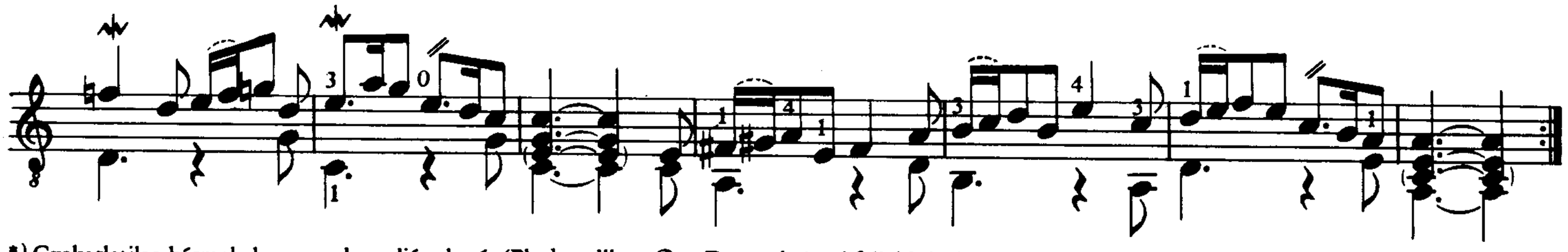
etc.

33 SARABAND*)

*) F-dúrban is eljátszható.
To be played in F major as well.
Kann auch in F-Dur gespielt werden.

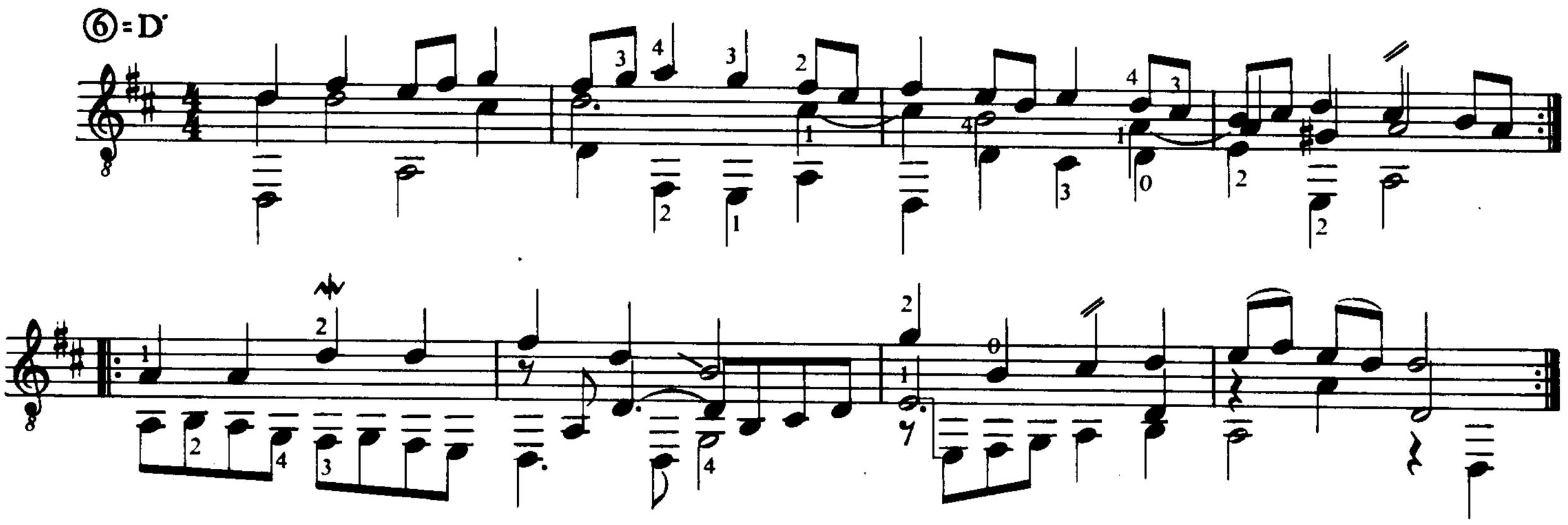
34 JIGG

35 JIGG*)
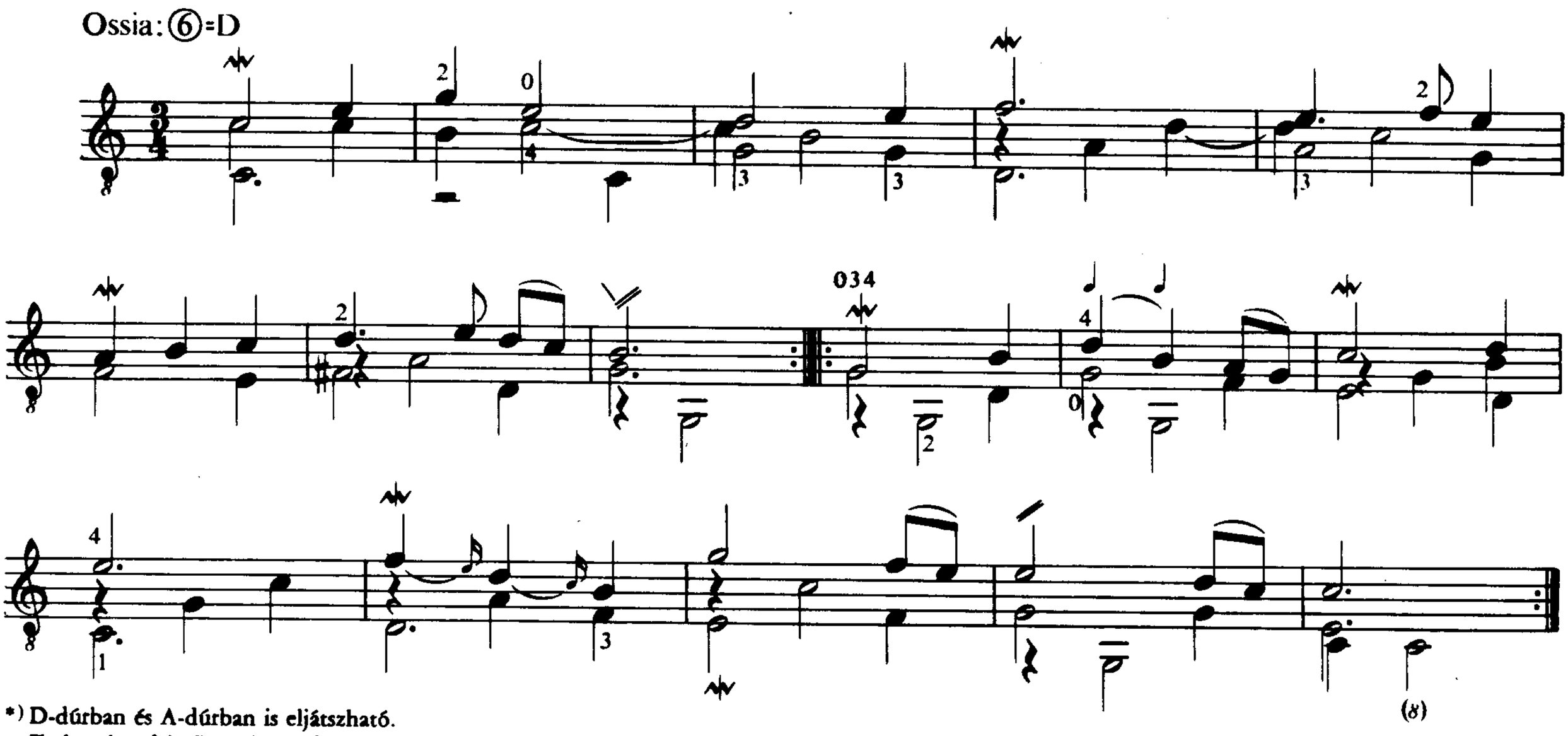


*) Gyakorlatilag bármely hangnemben eljátszható. (Pl. d-mollban ⑥ = D egy oktávval feljebb is, lejjebb is szépen szól; a darab esetleges kétszeri eljátszásánál érdemes ezzel a ,,regisztерváltással'' élni.
It can be played, in effect, in any key (e.g. in D minor ⑥ = D it sounds well one octave higher or lower as well; if the piece is performed twice it is worth using this ''registration''.)
Das Stück kann praktisch in allen beliebigen Tonarten vorgetragen verden (z.B. in d-Moll ⑥ = D klingt es auch um eine Oktave höher oder tiefer schön, sollte das Stück eventuell zweimal gespielt werden; es lohnt sich diese ,,Registrierung'' zu verwenden).

36 SONG TUNE



37 SONG TUNE*)



*) D-dúrban és A-dúrban is eljátszható.
To be played in D major and A major as well.
Kann auch in D-Dur und A-Dur gespielt werden.

38 CANARY

⑥=D

(14)

(2)

*) Ismétlés esetére javasoljuk az anyag kitöltését akkordhangokkal.
In case of repetition it is suggested to fill up the music with chords.
Im Fall von Wiederholung ist es empfohlen, den Musikstoff mit Akkordtönen auszufüllen.

39 THE QUEEN'S DOLOUR *)

Ossia:⑥=D

*) Gyakorlatilag bármely hangnemben eljátszható.
It can be played, in effect, in any key.
Das Stück kann praktisch in allen beliebigen Tonarten vorgetragen werden.
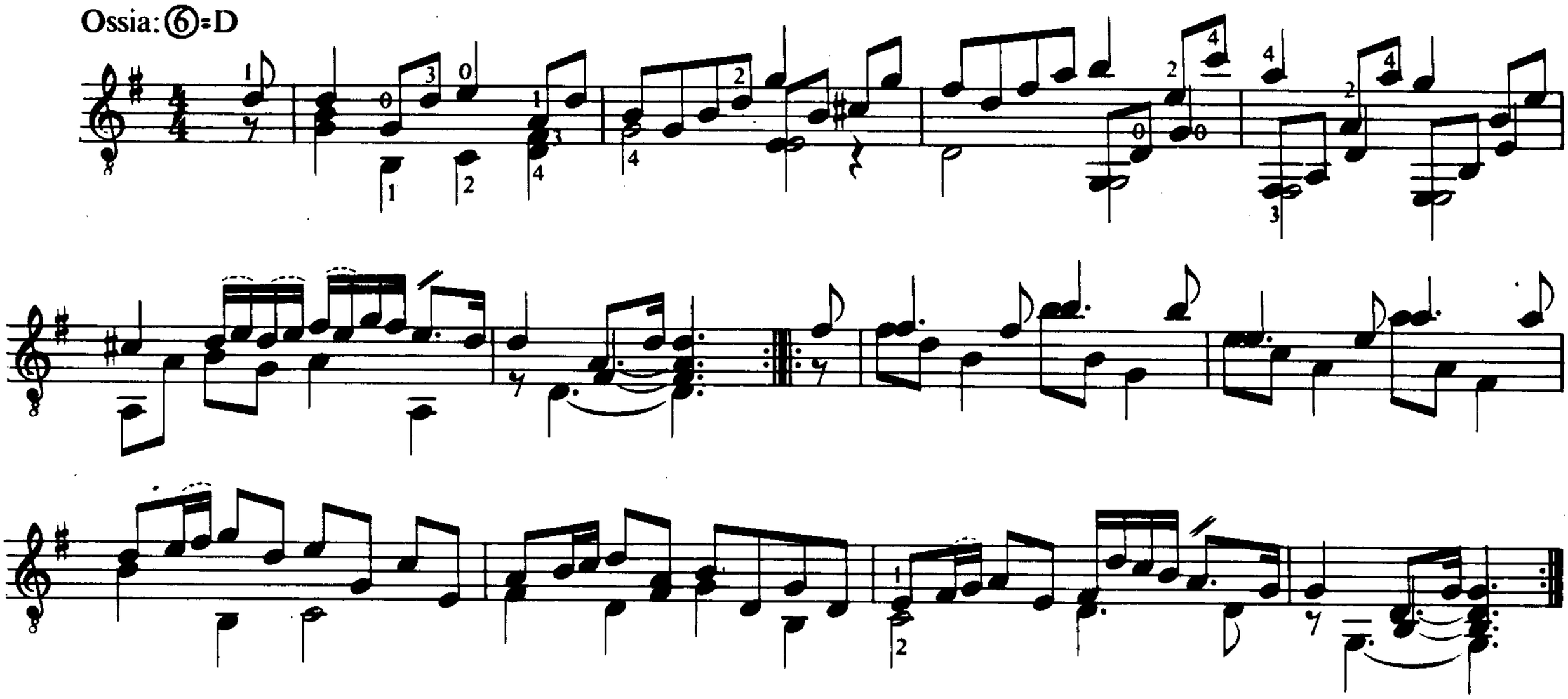
40 GAVOTTE

41 CORANT
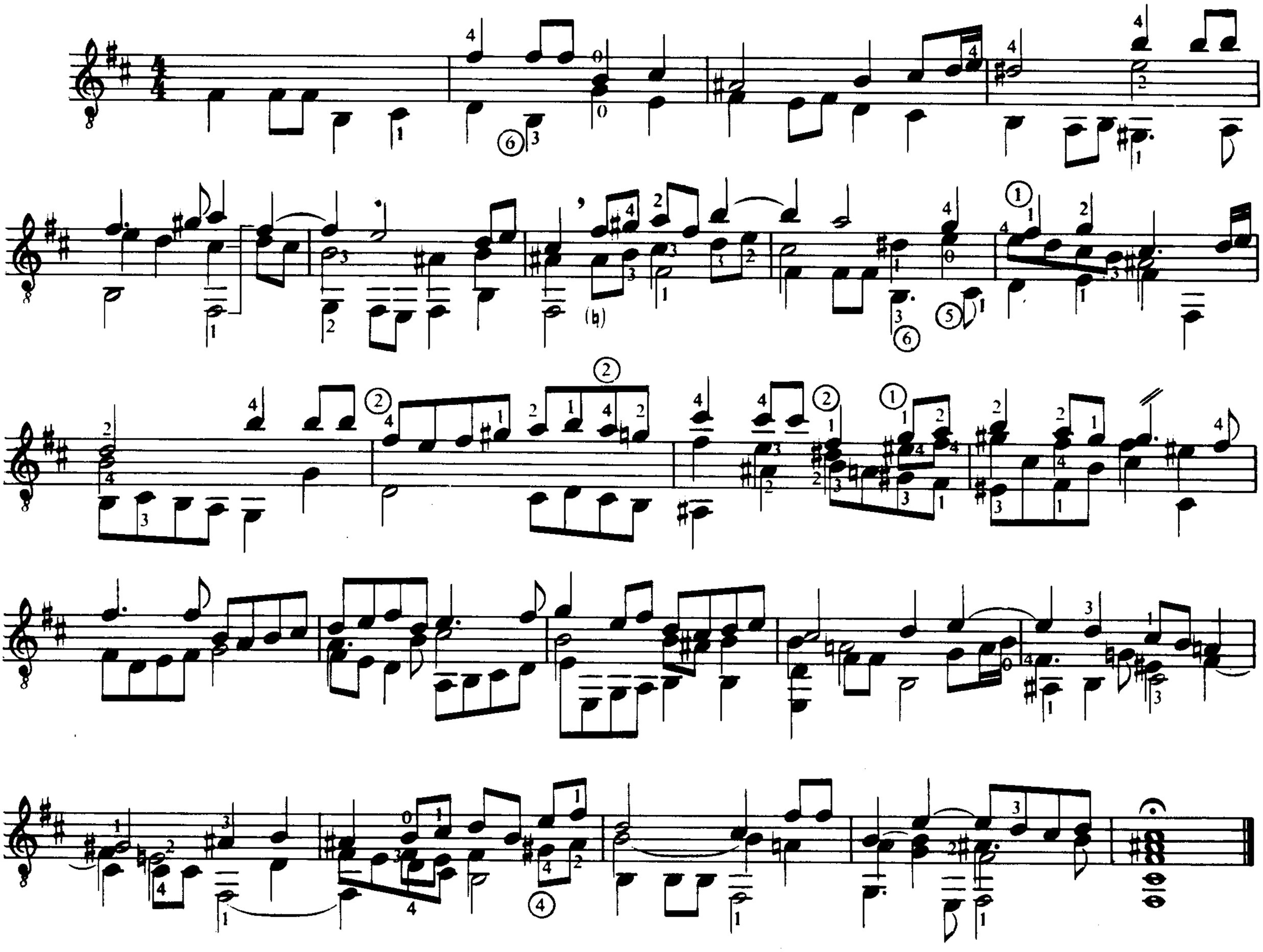
⑥=D

42 ALMAND

Ossia: ⑥=D



43 VERSE IN THE PHRYGIAN MODE



44 PRELUDE

⑥ = D

45 PRELUDE*)

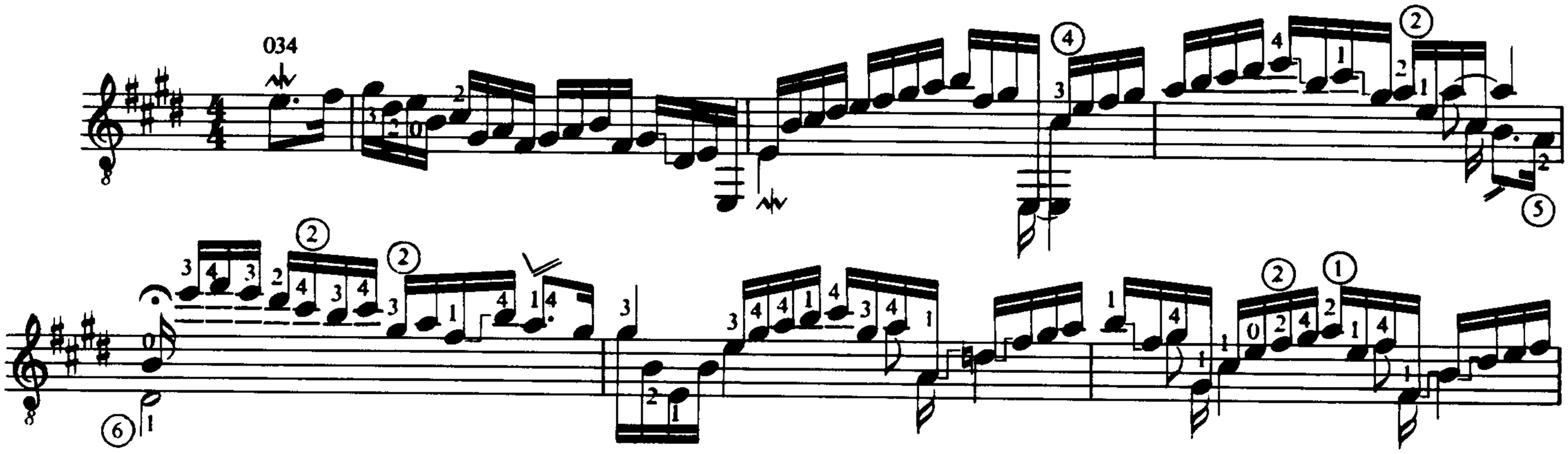
*) h-mollban és d-mollban is eljátszható.
To be played in B minor and D minor as well.
Kann auch in h-Moll und d-Moll gespielt werden.

46 PRELUDE

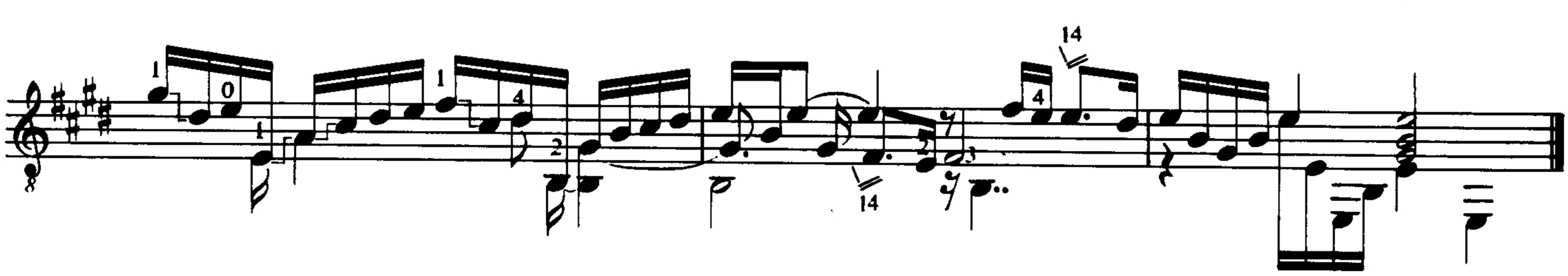
47 PRELUDE

Ossia :
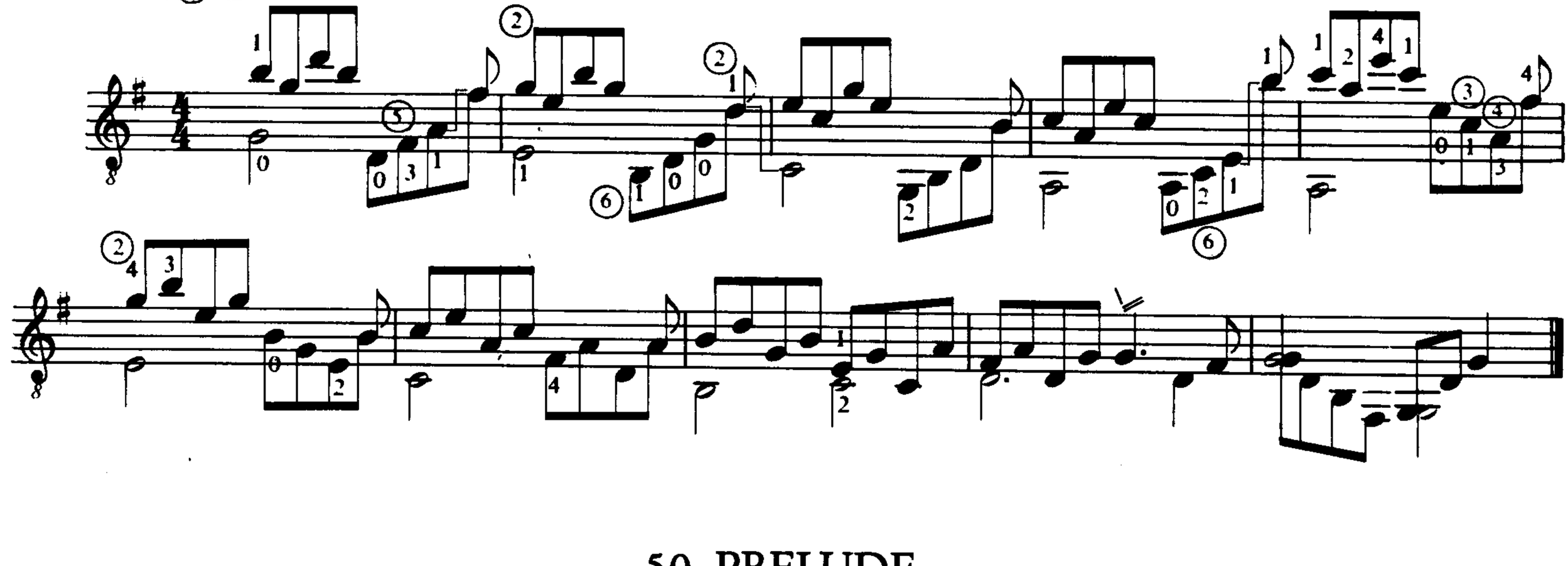
48 PRELUDE



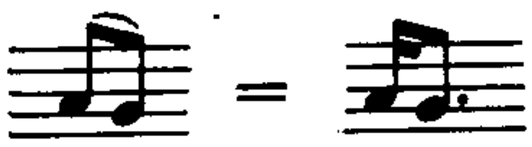
49 PRELUDE



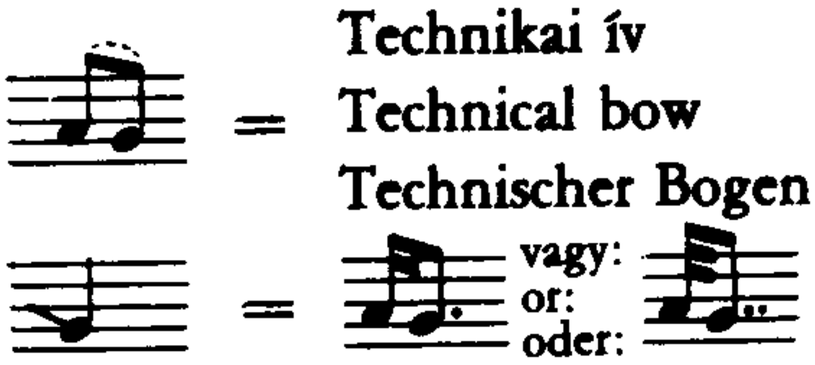
50 PRELUDE



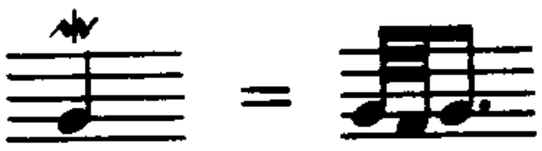
ORNAMENSEK / JELMAGYARÁZAT
ORNAMENTS / KEY TO THE SIGNS USED
VERZIERUNGEN / ZEICHENERKLÄRUNG

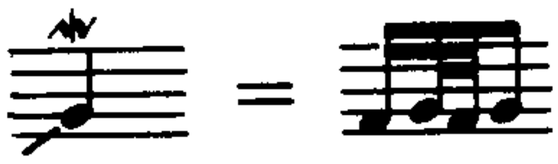


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Technical bow
Technischer Bogen



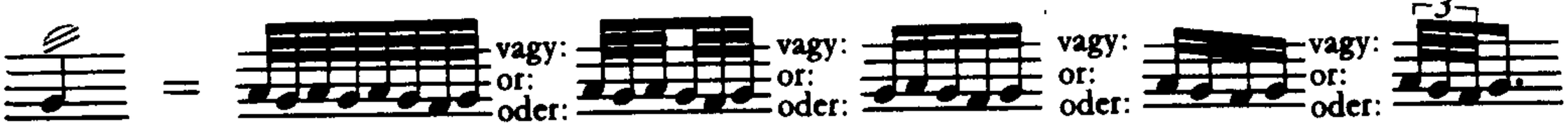




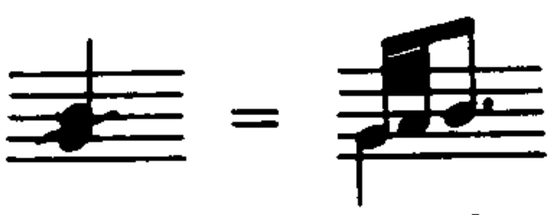


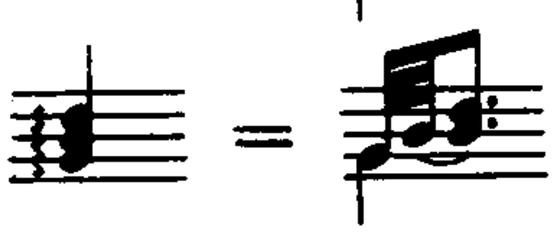


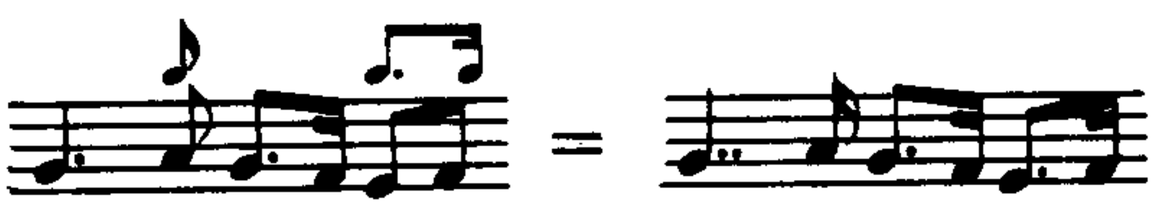




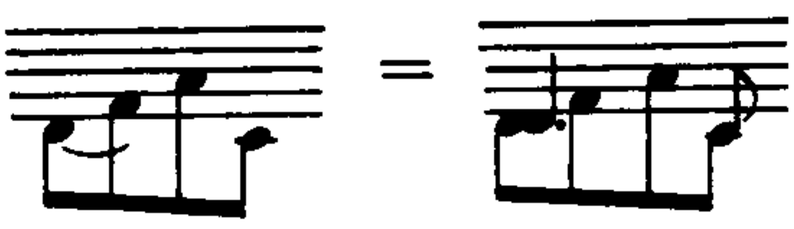


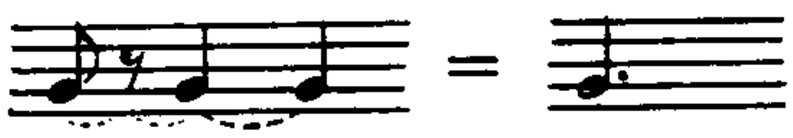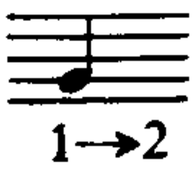






Utalás a korabeli elõadási gyakorlatra
Reference to the performing praxis of the time
Hinweis auf die zeitgenössische Vortragspraxis





Ujjcsere
Change of finger
Fingerwechsel



TARTALOM — CONTENTS — INHALT
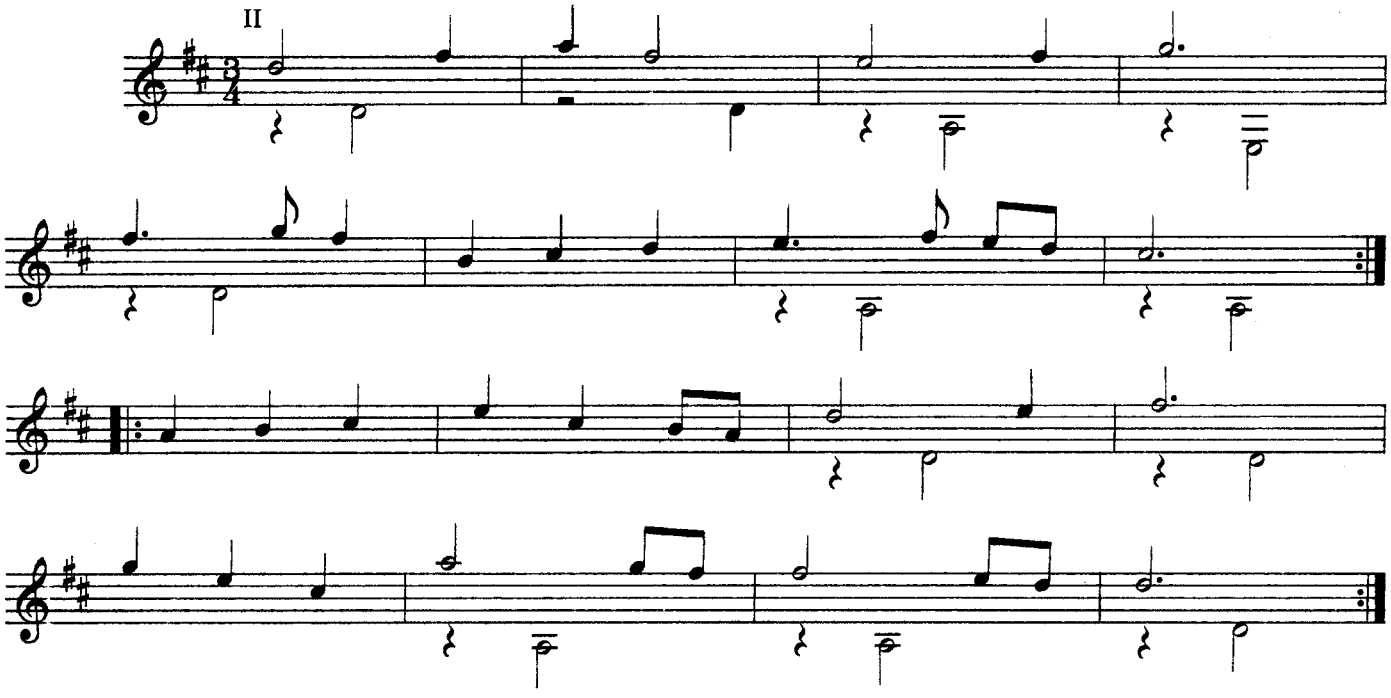
Előszó 2
Preface 3
Vorwort 4

1. Round O 5
2. Chacone 6
3. A new Ground 8
4. Ground in Gamut 8
5. Ground 10
6. Ground 12
7. Ground 14
8. Aire 15
9. Air 16
10. Air 17
11. Air 17
12. Air 18
13. Air (Minuet) 18
14. Minuet 18
15. New Minuet 19
16. Minuet 19
17a Minuet 19
17b Minuet 20
18. Minuet 20
19. Minuet 20
20. Trumpet Minuet 21
21. Trumpet Tune 21
22. Trumpet Tune, called the Cibell 22
23. Trumpet Tune 22
24. Hornpipe 23
25. Hornpipe 23
26. Hornpipe 24
27. Hornpipe 24
28. March 24
29. March 25
30. March 26
31. Rigadoon 26
32. Saraband with division 26
33. Saraband 27
34. Jigg 28
35. Jigg 28
36. Song Tune 29
37. Song Tune 29
38. Canary 30
39. The Queen's Dolour 30
40. Gavotte 31
41. Corant 32
42. Almand 33
43. Verse in the phrygian mode 33
44. Prelude 34
45. Prelude 34
46. Prelude 35
47. Prelude 35
48. Prelude 36
49. Prelude 36
50. Prelude 36
Ornamensek / Ornaments / Verzierungen 39

1. Song Tune

"Ah how pleasant'tis to love"
from MUSICK'S HAND-MAID Part 2. An anthology of 35 easy keyboard pieces mainly by HENRY PURCELL and JOHN BLOW, collected and revised by PURCELL and published in 1689.

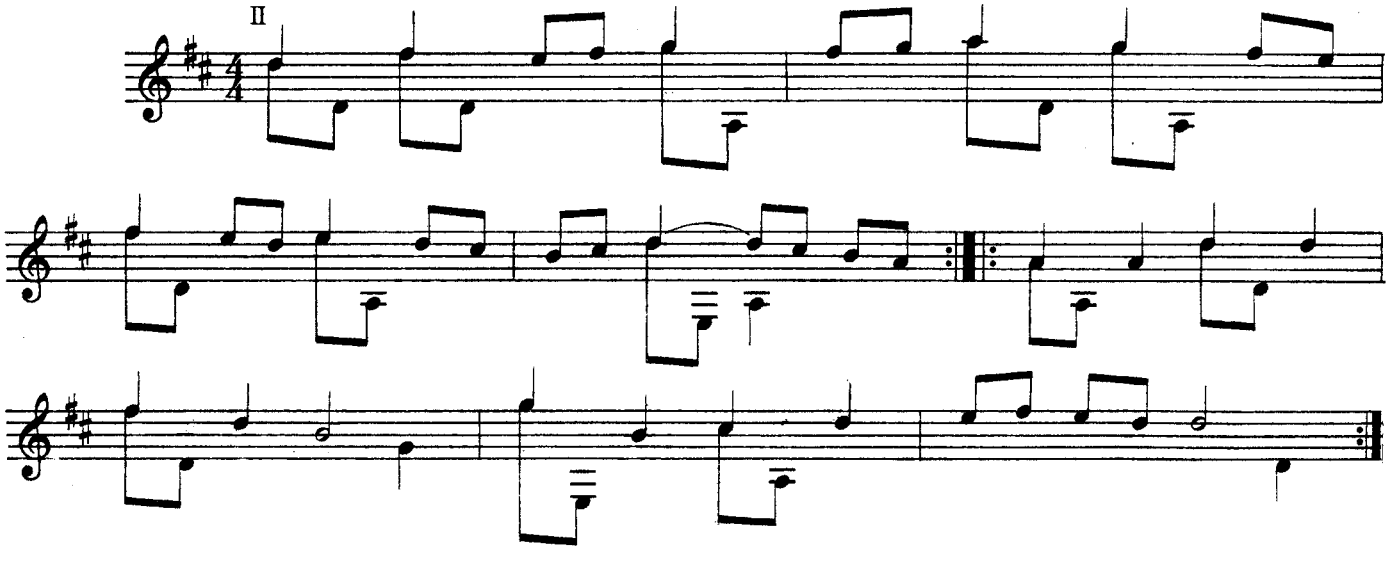
As the title suggests the melody of this piece should be played in a ***cantabile*** manner. The tempo should be relaxed and unhurried. Imagine having to breathe at the end of each phrase. Slow down gently at the end of the piece.



2. A Song Tune

"Sylvia now your scorn give over"
from MUSICK'S HAND-MAID Part 2 1689

This tune, I think, needs to go a little faster than the previous one, so try not to muddle up the melody and accompaniment. If you have trouble with it simply play the melody on its own a few times.



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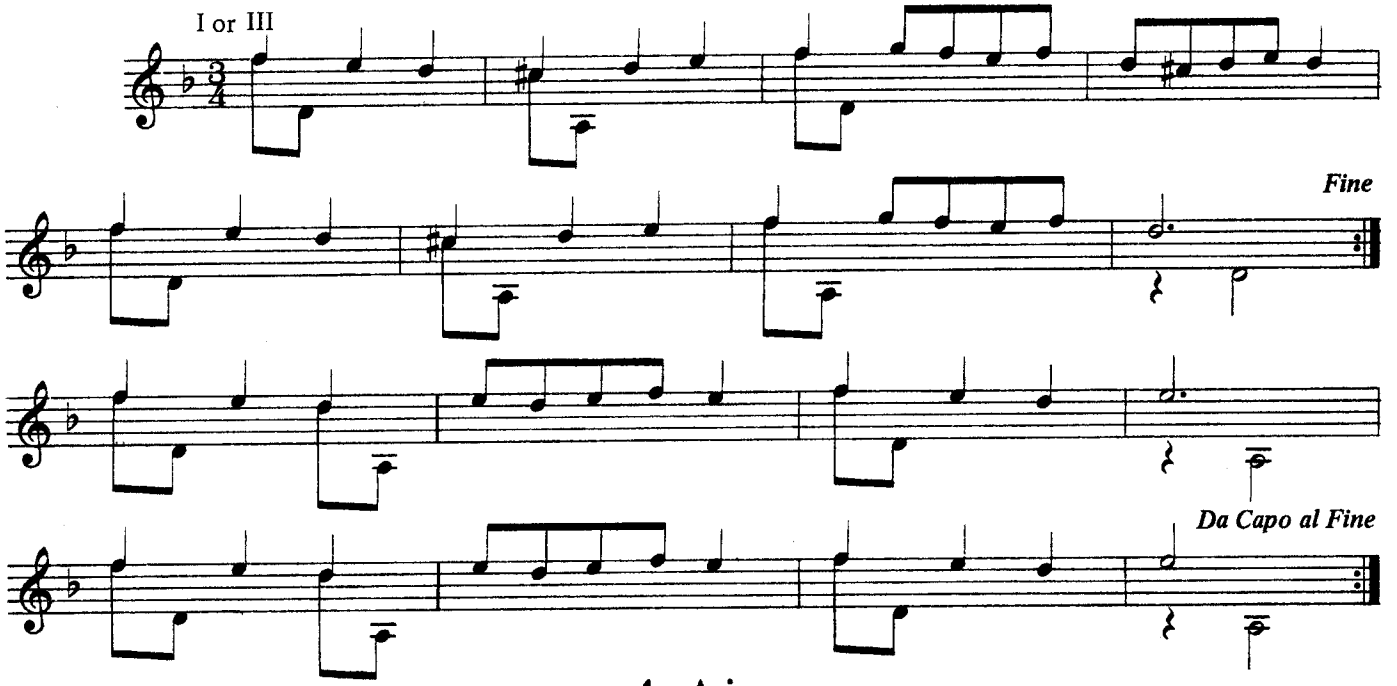
3. New Minuet

"Who can resist such mighty charms"

from TIMON OF ATHENS. A play by SHADWELL adapted from SHAKESPEARE 1694

A Minuet was a stately dance and would often form part of a "Suite" (a small group of dances).
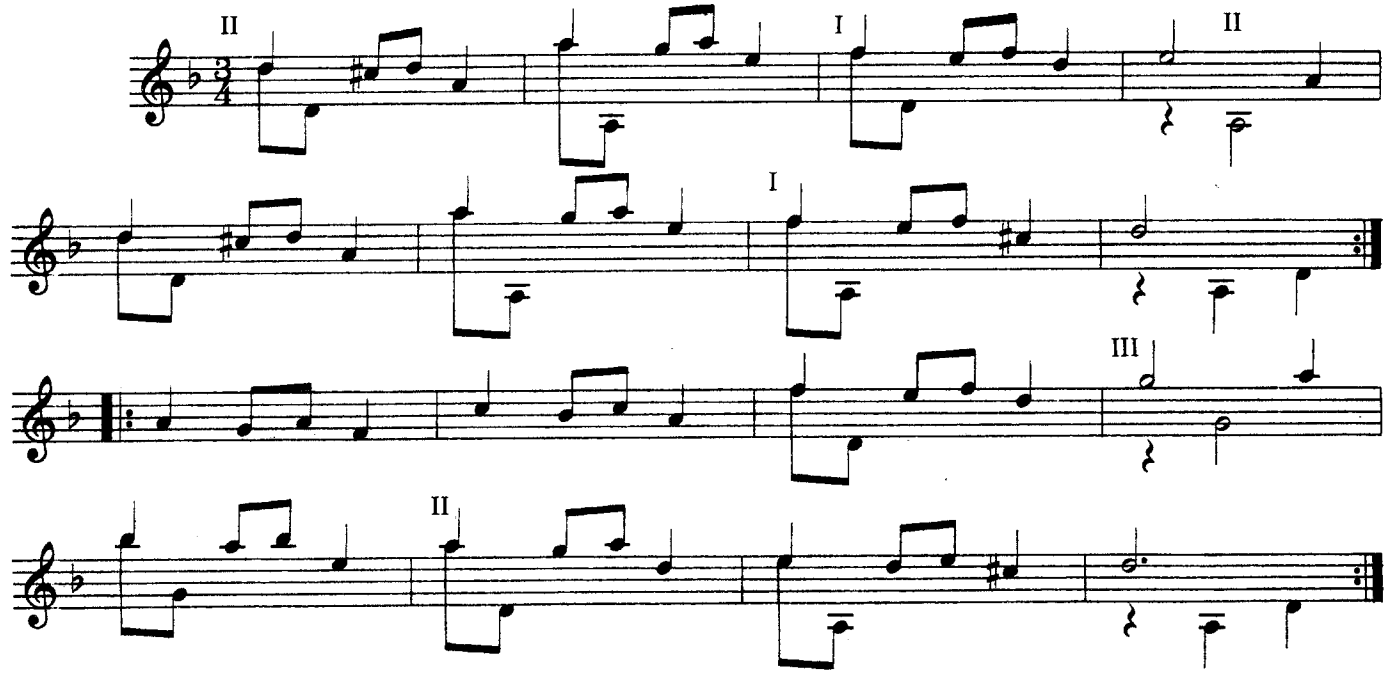
Imagine, if someone was dancing to the music, they wouldn't like the music to be uneven, would they? So really get to grips with the quaver passages and make sure they are played in time.



4. Air

from THE DOUBLE DEALER. A play by WILLIAM CONGREAVE 1693.

An Air is a lyrical, melodic piece, so the tempo here should be relaxed. Keep the accompaniment as unobtrusive as possible. With any piece requiring cantabile expression try and get a rich, warm sound from your instrument. Don't worry about the position-changes, they're quite straightforward but make sure you change your hand position at the places indicated by the Roman Numerals.
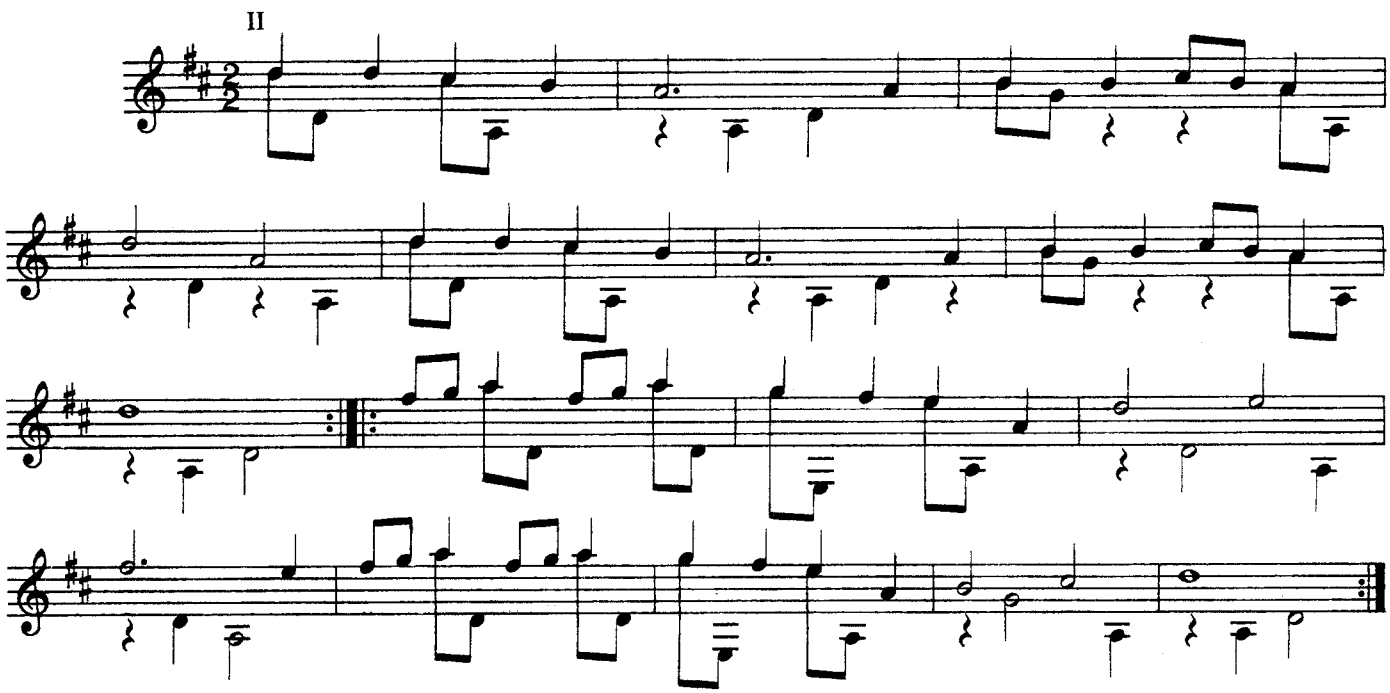


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5. Riggadoon

from MUSICK'S HAND-MAID Part 2 1689
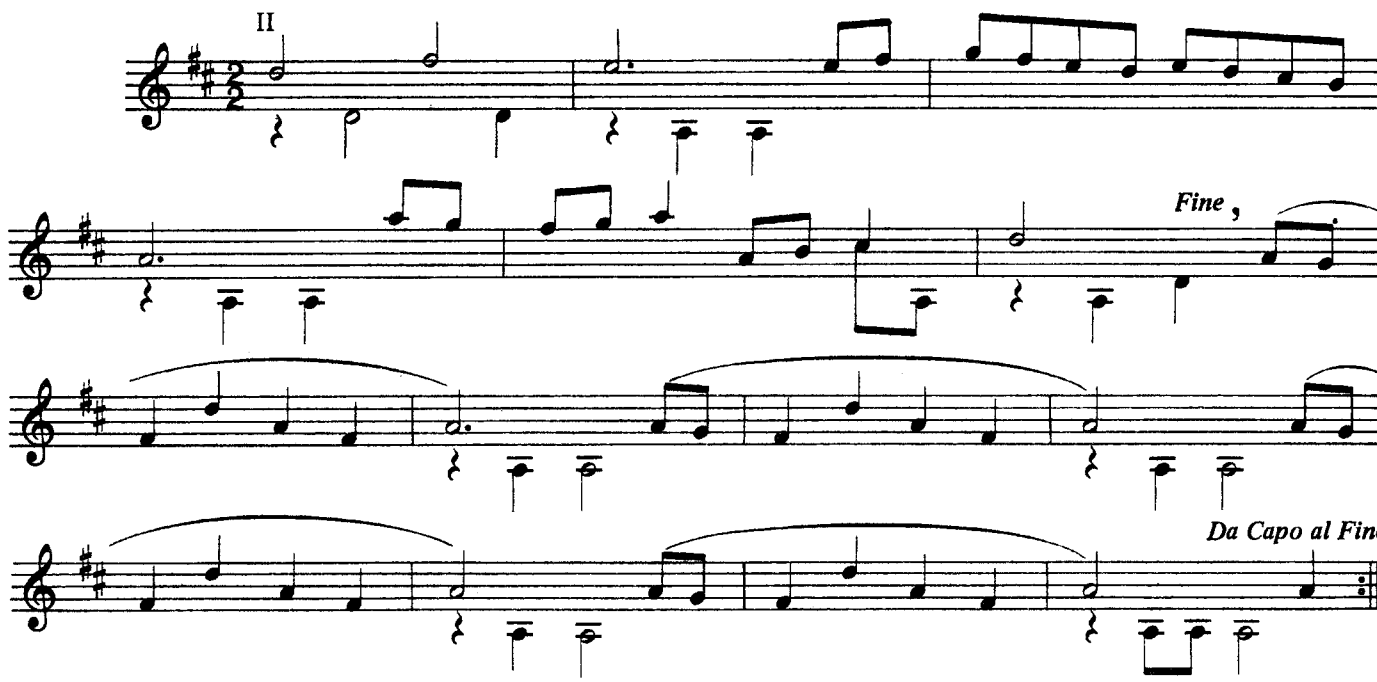
This is a lively dance, so aim, eventually, for a reasonably fast tempo. Before you speed the thing up though make sure that the faster quaver passages are secure and in time.



6. "Man Is For The Woman Made"

From THE MOCK MARRIAGE. A Play by THOMAS SCOTT 1695.

Again, this is a lively song so try and get it up to a nice brisk tempo. The quaver passages should sound very smooth – remember, a quaver in $\frac{2}{2}$ is one *quarter* of a beat. In the middle section the 3rd finger of your left hand has to stretch out a bit in order to get the F sharp on the fourth string.
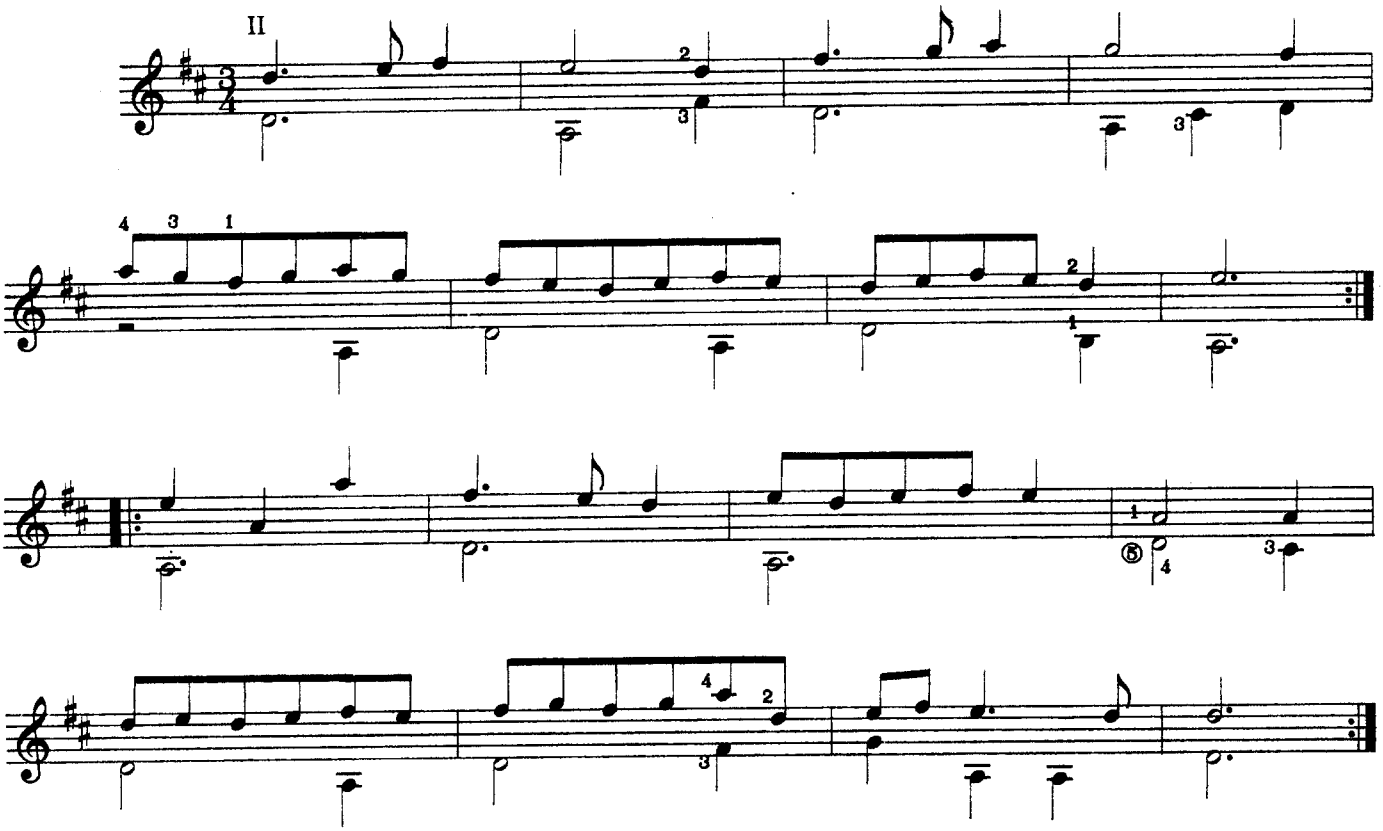


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7. Trumpet Tune

From "King Arthur" (or The British Worthy). Libretto by JOHN DRYDEN 1691.
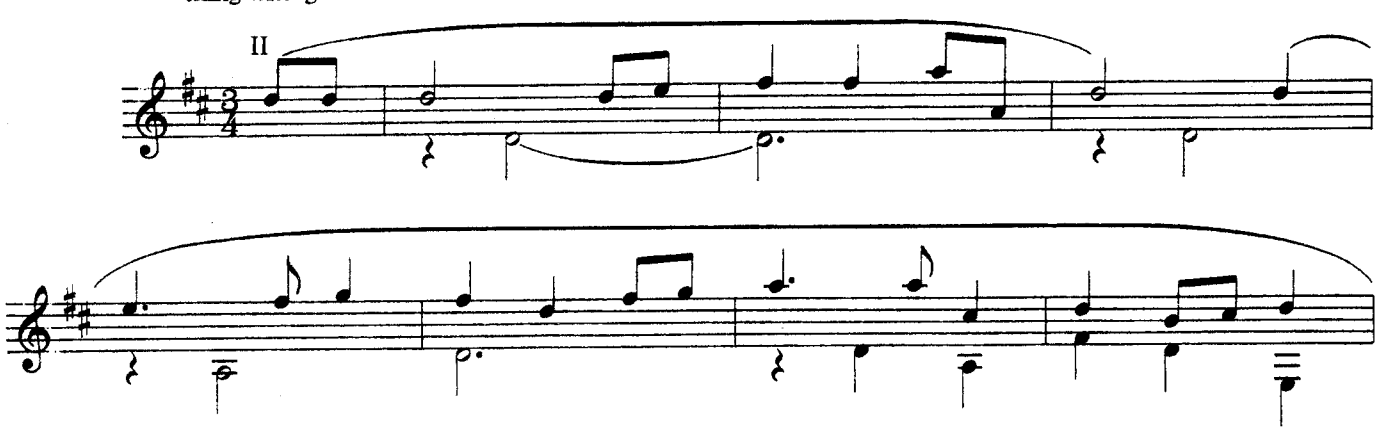
This is the first piece in the book where notes in the melody and bass are played in unison. When playing two notes together try and maintain the use of apoyando with the fingers whilst using a free stroke with the thumb. The fingering in bar 12 is to enable you to use apoyando on the A in the melody.
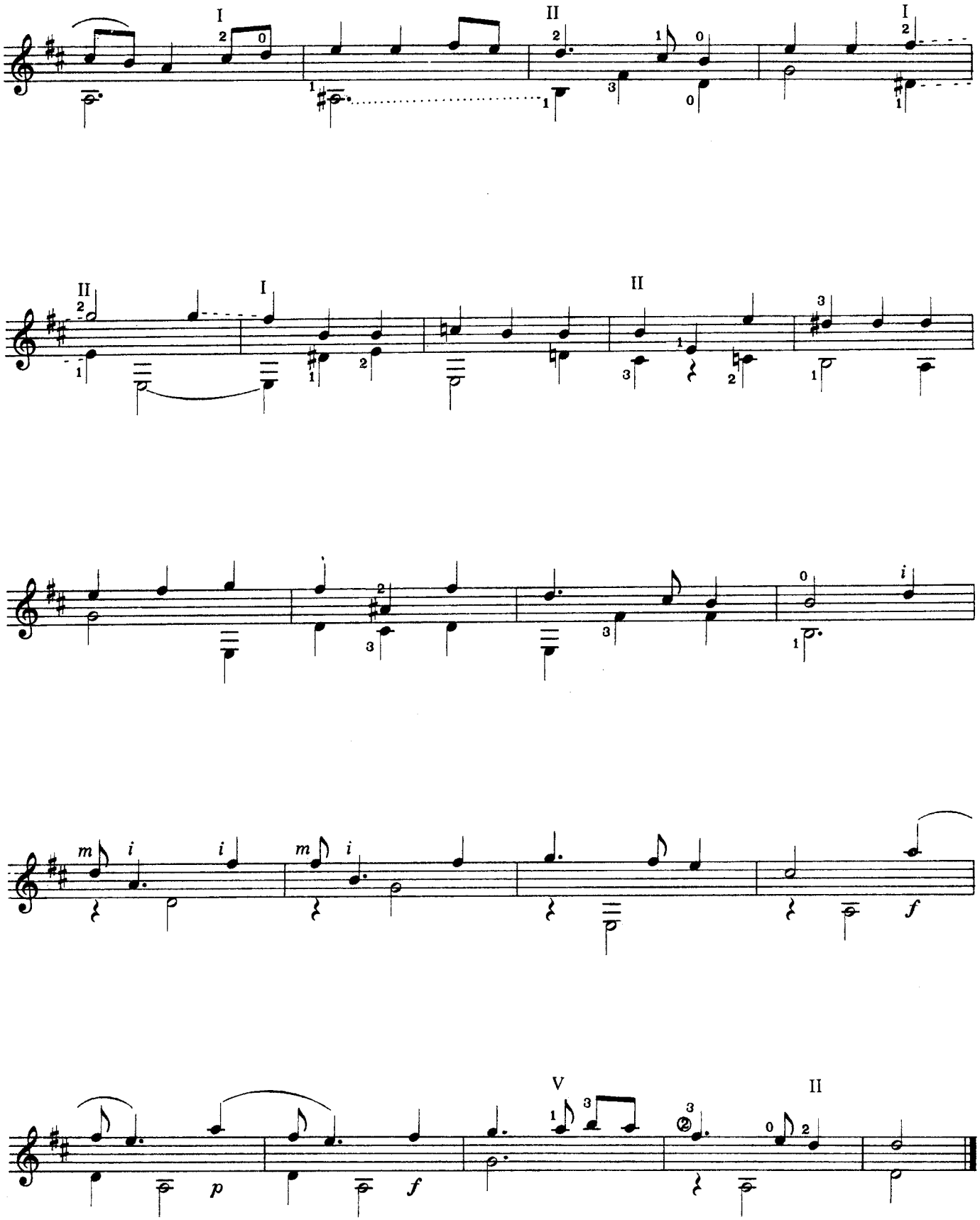


8. Come Away Fellow Sailors

From "Dido and Aeneas" Opera Libretto by NAHUM TATE 1689.

Note the position changes. Aim, eventually, for a fairly brisk tempo and play the whole thing with gusto.



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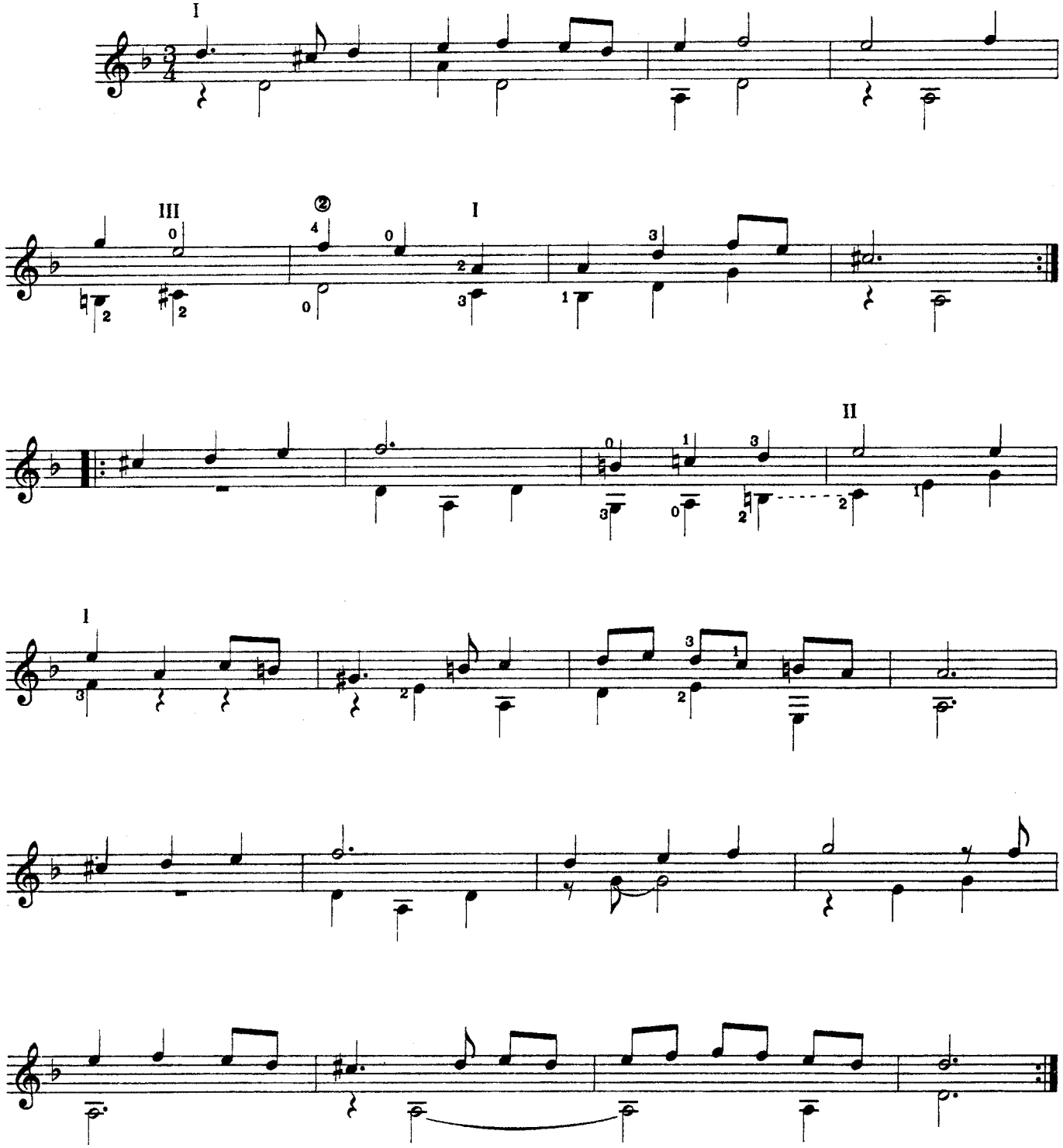


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9. Thanks To These Lonesome Vales

From "Dido and Aeneas"

Take this at a nice slow, even tempo. Bars 11-12 might take a bit of practice. Make sure that the dotted minim in bar 16 is held for its full value.
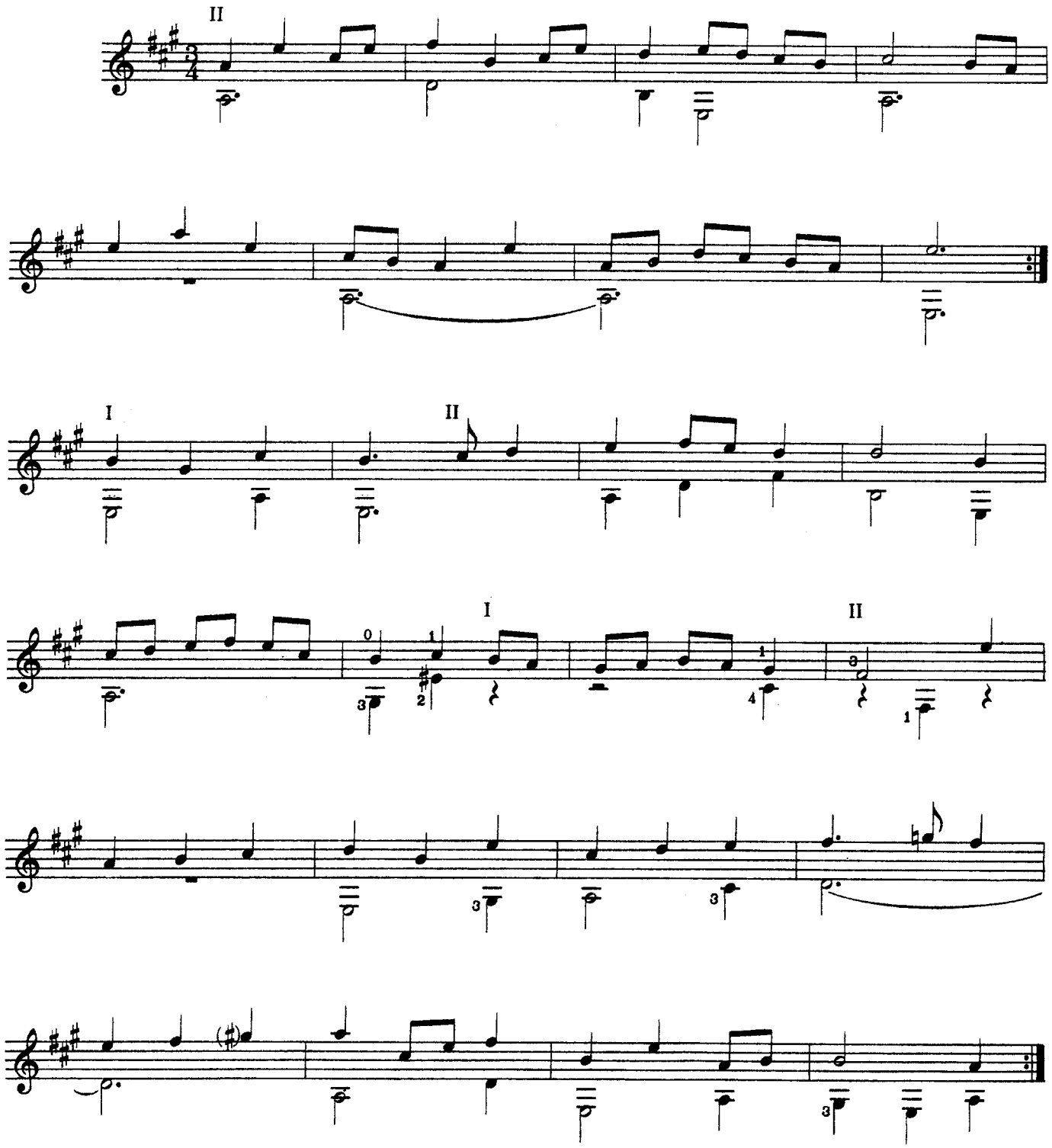


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10. How Blessed Are Shepherds

From "King Arthur"

No rhythmic problems here. There's a bit of a stretch across the fingerboard for the first finger at bar 16 in order to get the low F sharp. Relaxed tempo.
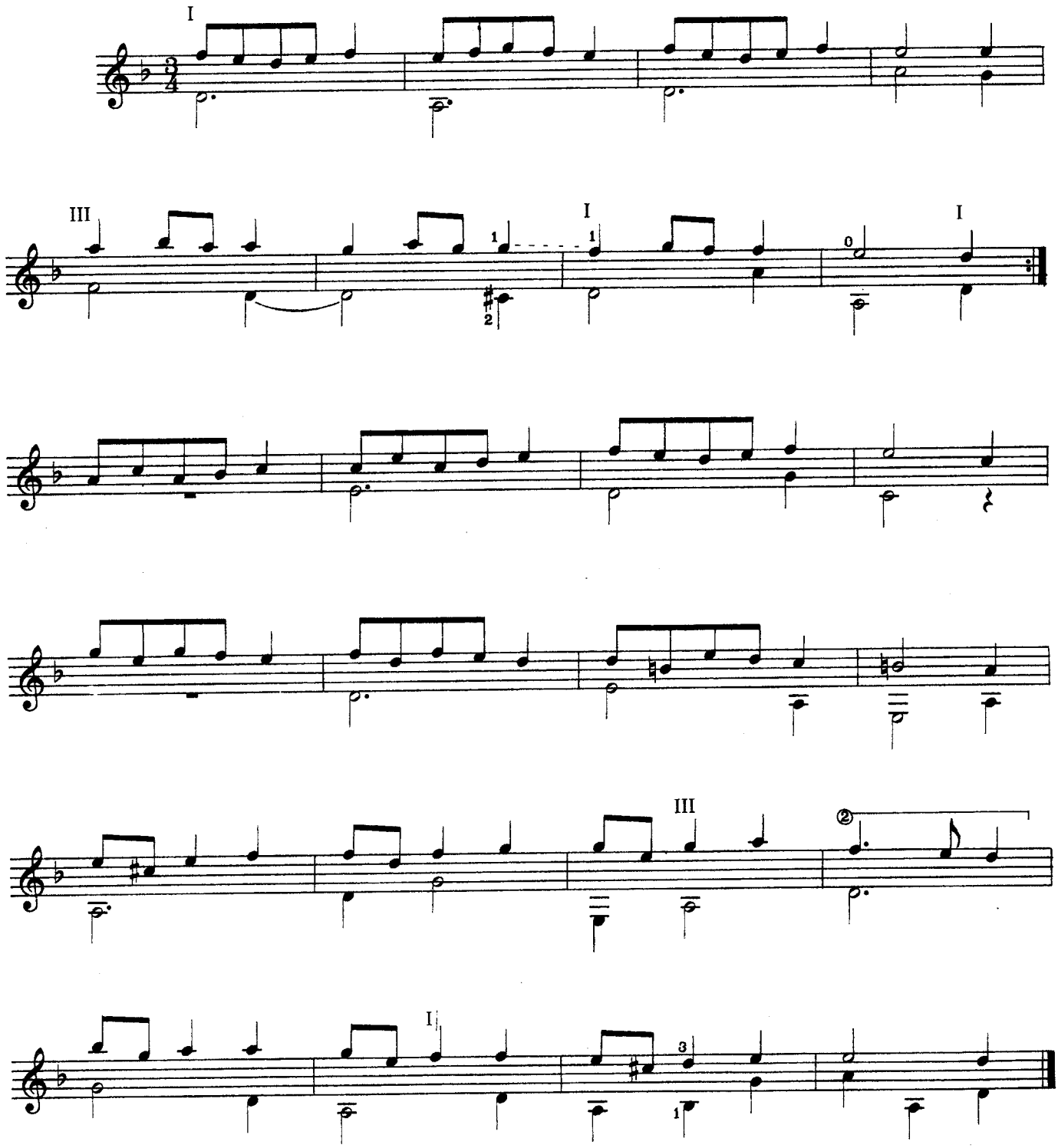


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11. Air

From "King Arthur"

A slow, cantabile piece. Make sure that you observe the rest in the bass at bar 12. This frees the 3rd finger enabling you to play the G at the beginning of the next bar without too much fuss!
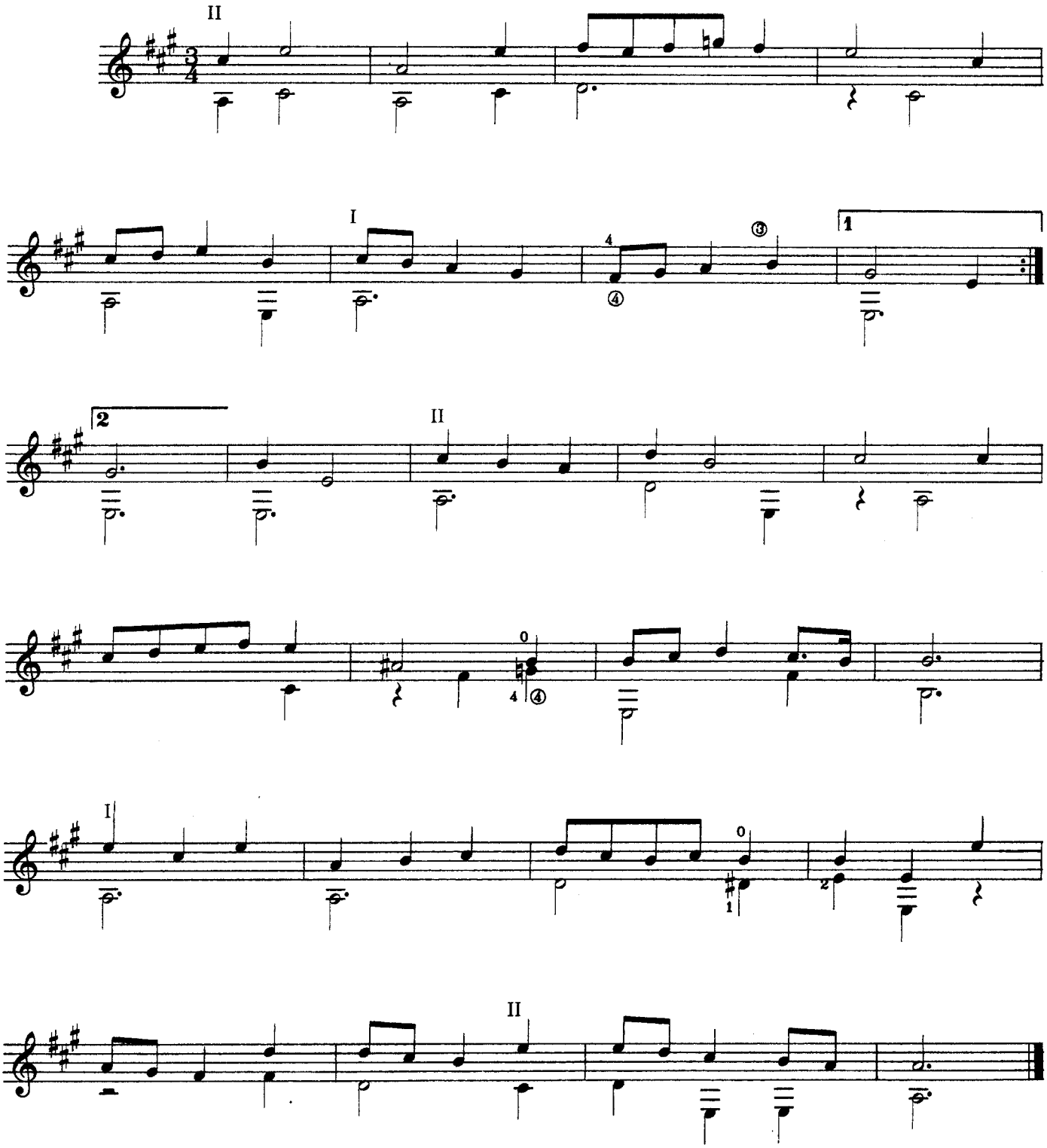


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12. Fairest Isle

From "King Arthur"

Moderate tempo. Be careful of the rhythm in the first two bars, make it sound assured and confident.
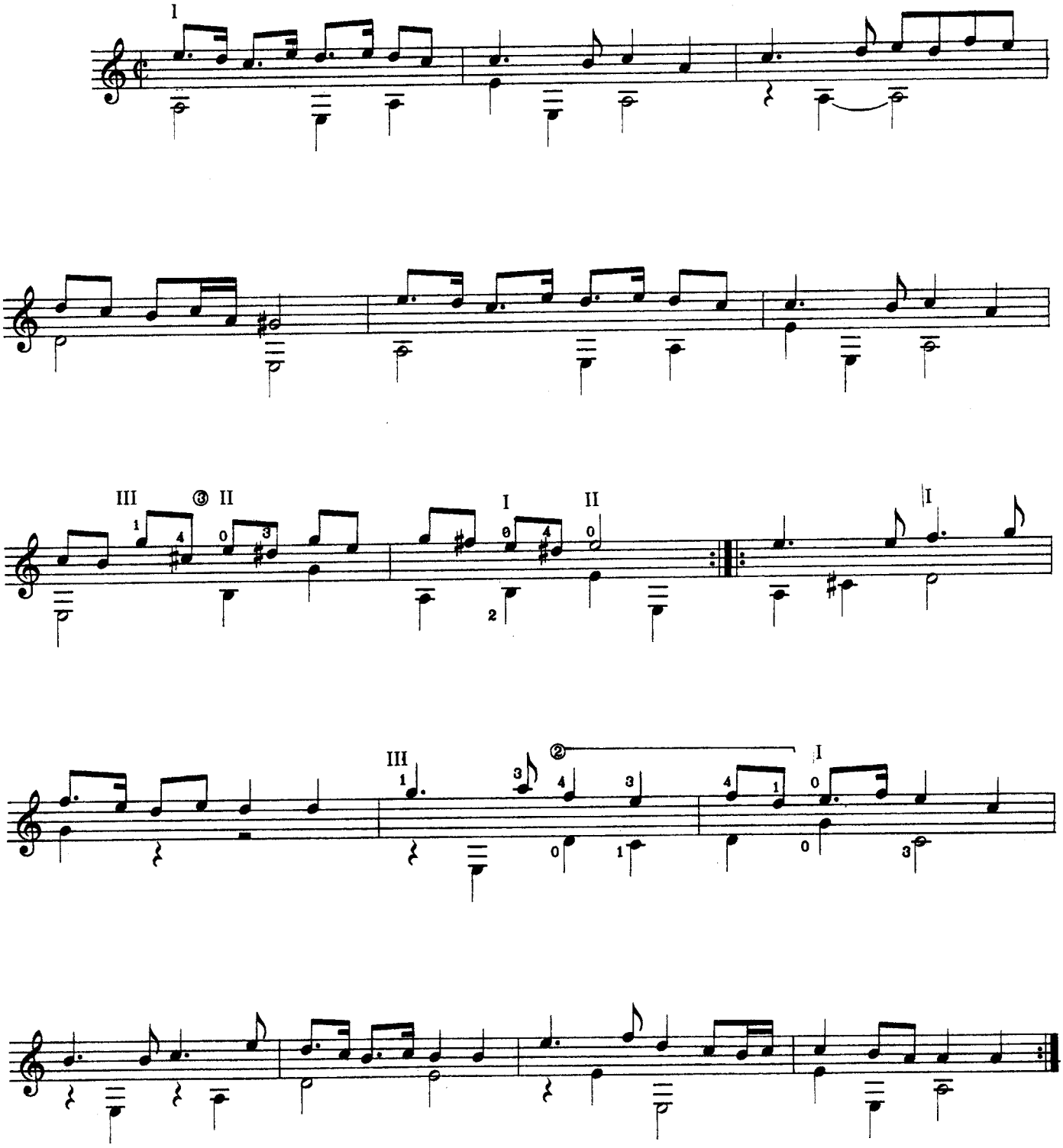


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13. Song Tune

From "King Arthur"

Difficult rhythmic changes in bar one. Make sure that the dotted figures are distinguished from the "straight" quavers which follow. Remember 𝄵 means that there are *TWO* beats in a bar. Moderate tempo.
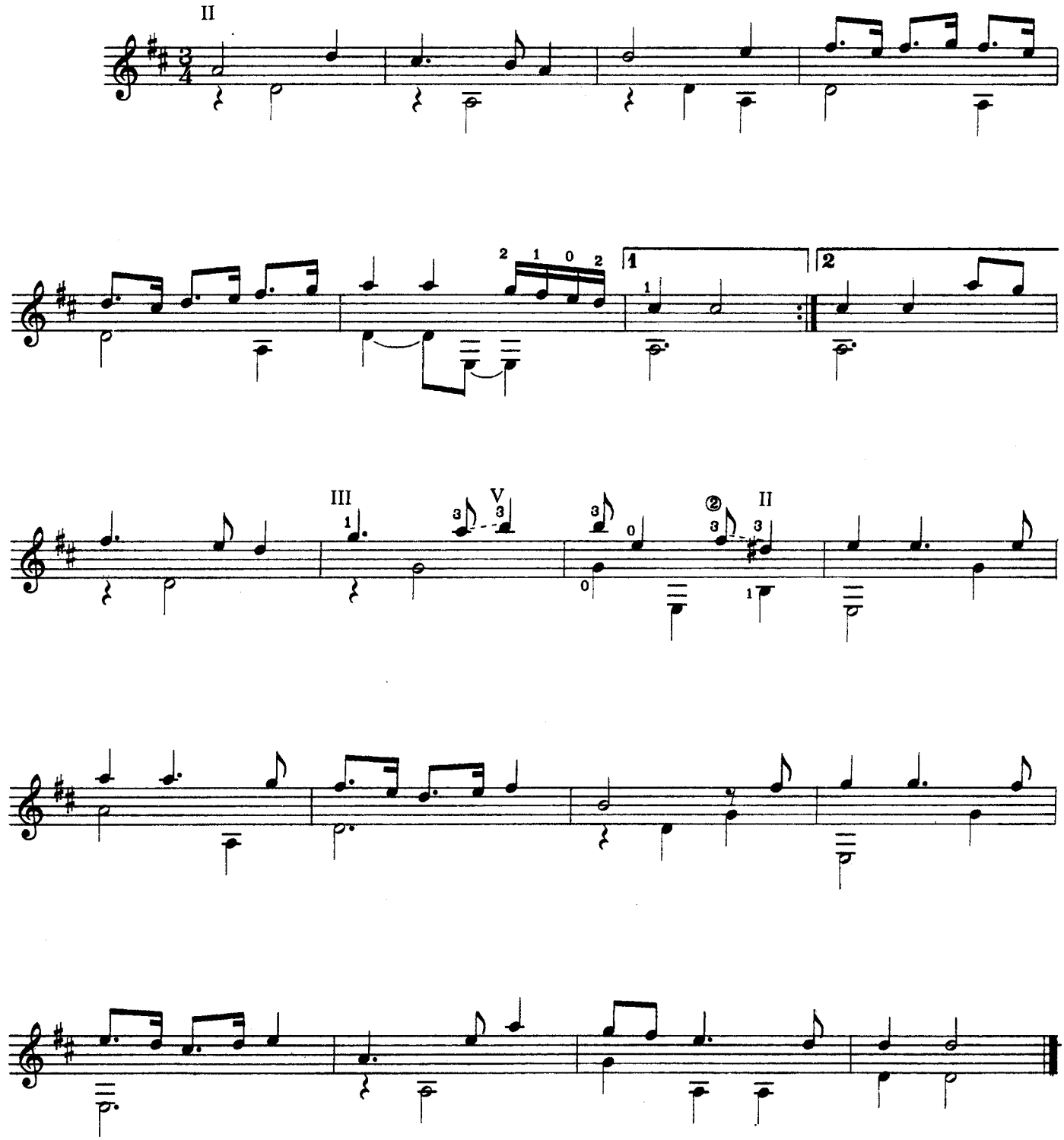


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14. Sorceress' Song

From "Dido and Aeneas"

Moderate tempo. Follow the fingering carefully. Make sure that the dotted figures are accurate.
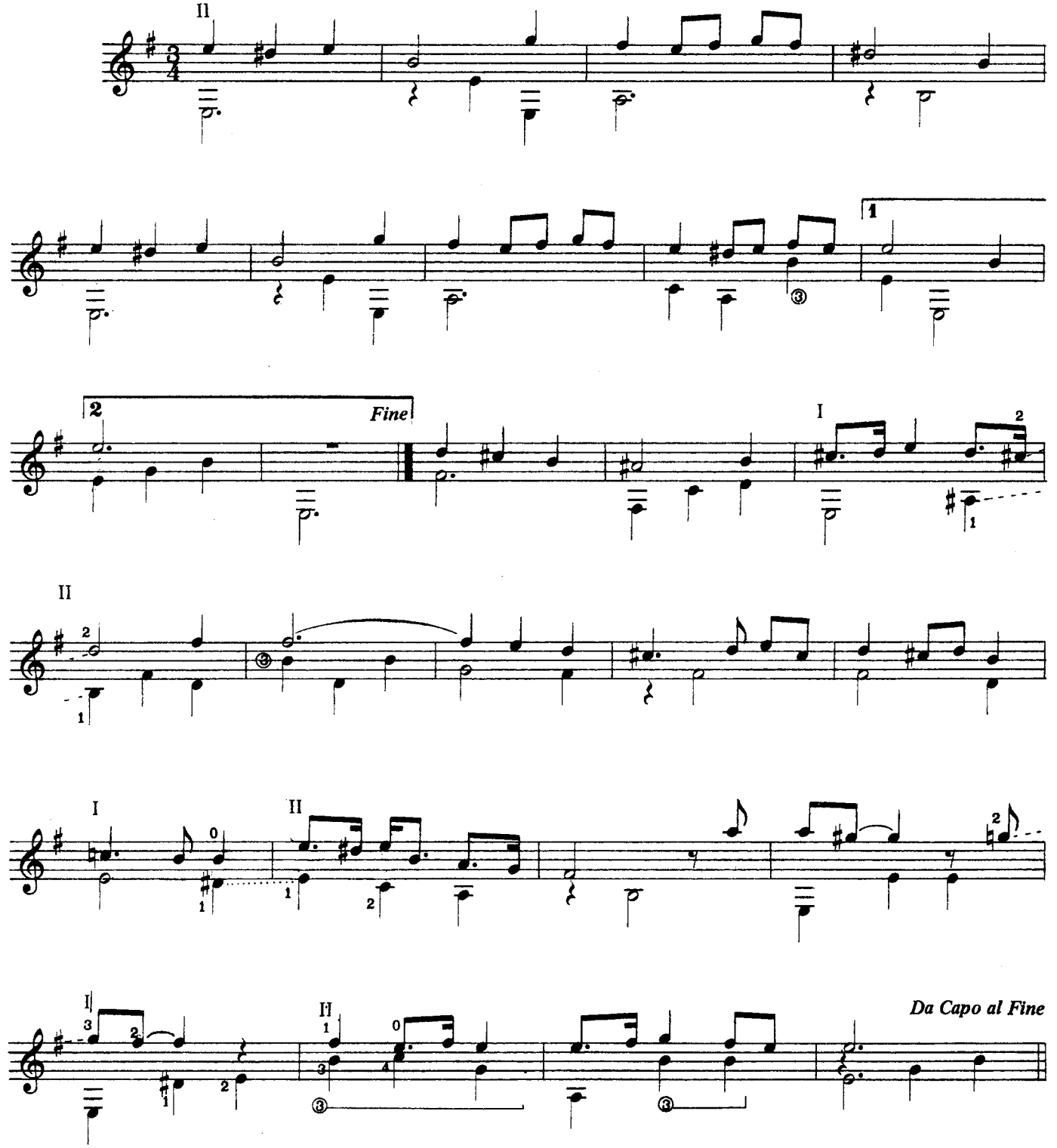


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15. Peace And I Are Strangers Grown

From "Dido and Aeneas"

This is a slow expressive aria so be careful with the melody line. Watch out for the rhythmic inversion in bar 19.
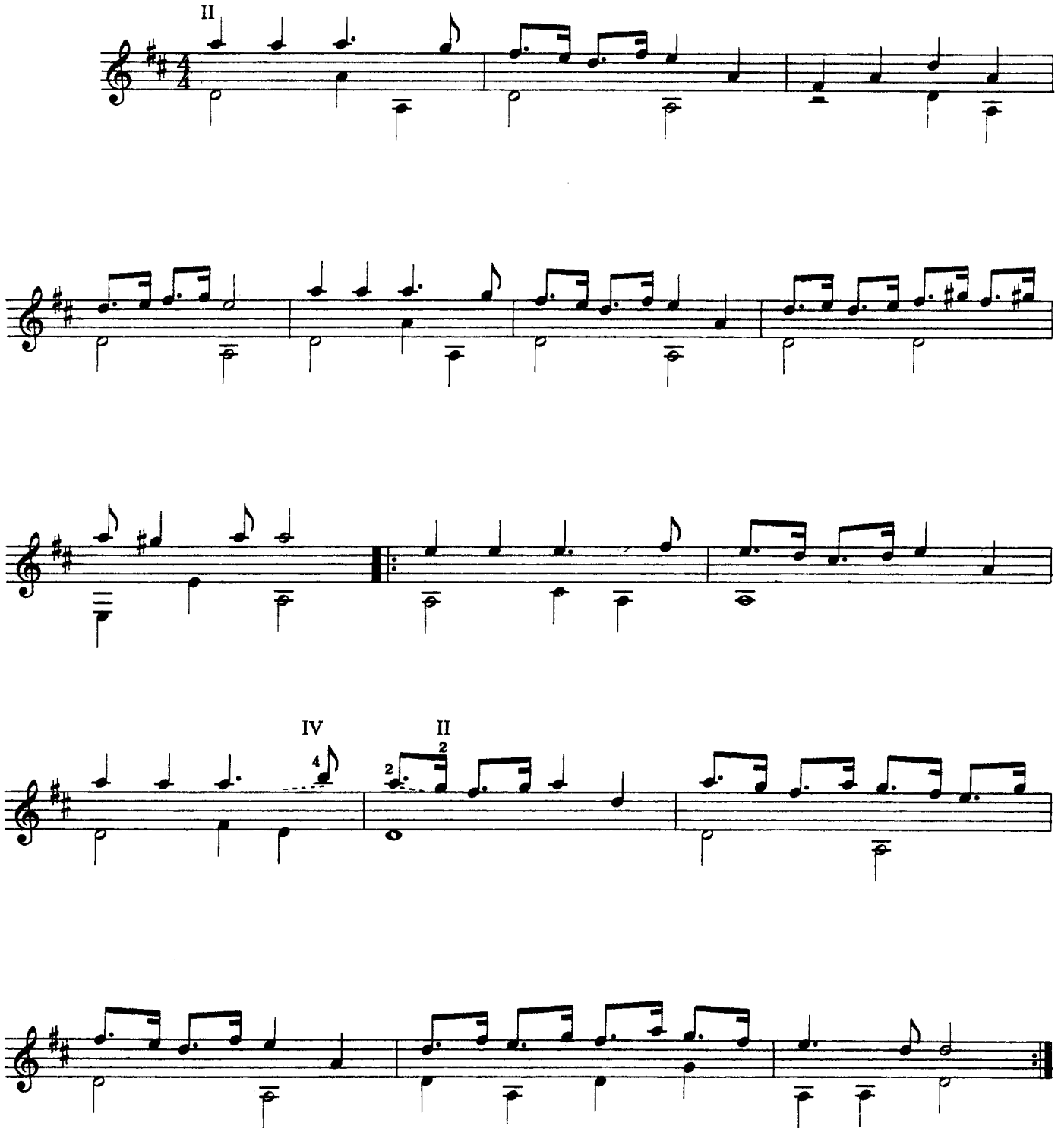


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16. Trumpet Tune

attributed to Purcell
but is in fact by Jeremiah Clarke
(as is the Trumpet Voluntary)

Aim for a moderate tempo. Keep the rhythm nice and crisp throughout. Practise the position changes.
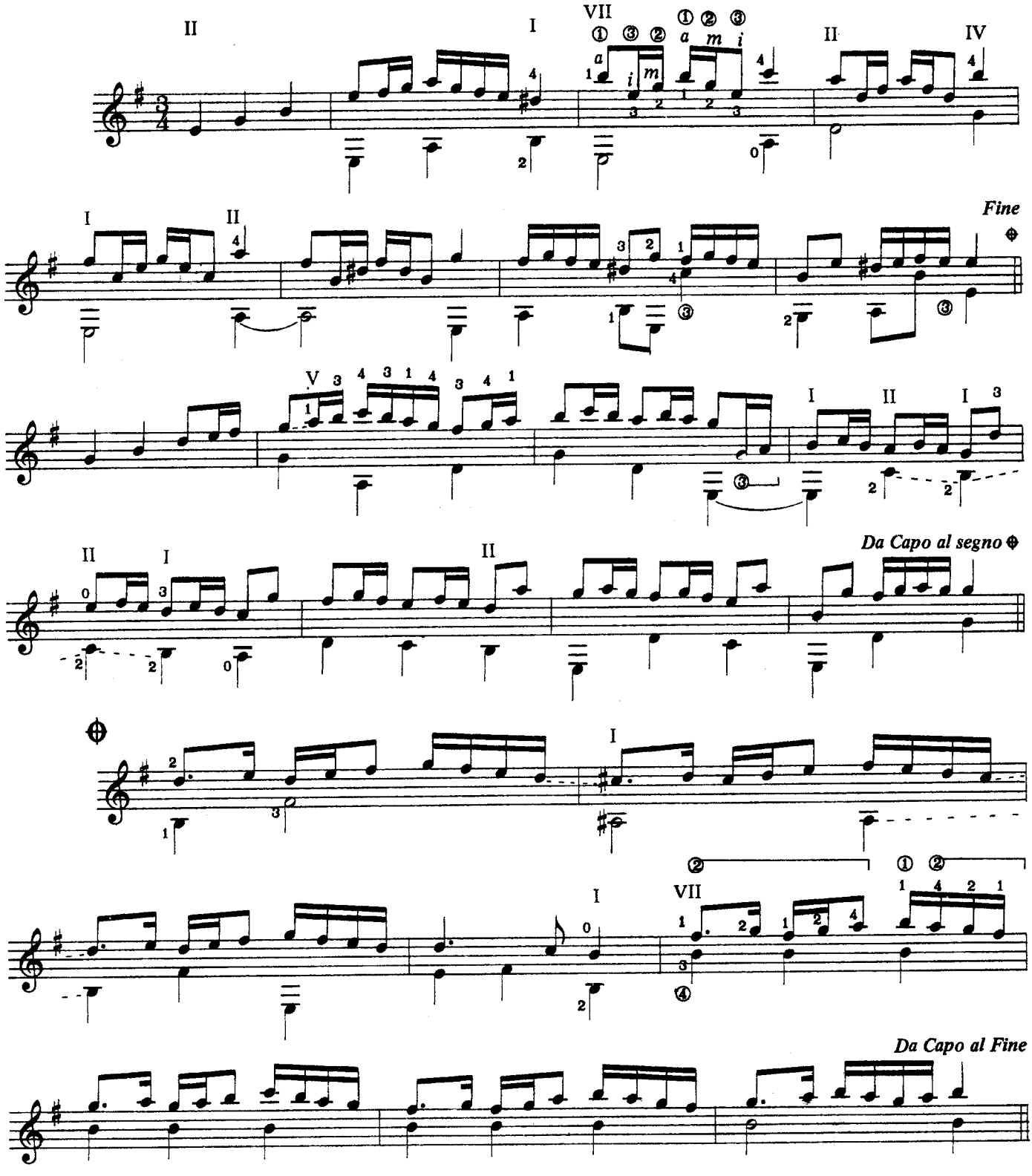


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17. Rondo

From incidental music to "Abdelazer" (or The Moor's Revenge).
A tragedy by Mrs. APHRA BEHN 1677. Music composed for the revival in 1695.

Lots of notes to be found in this piece but it's really no more difficult than the previous ones. Aim for a moderate tempo. Look carefully at the right hand fingering in bar 3.



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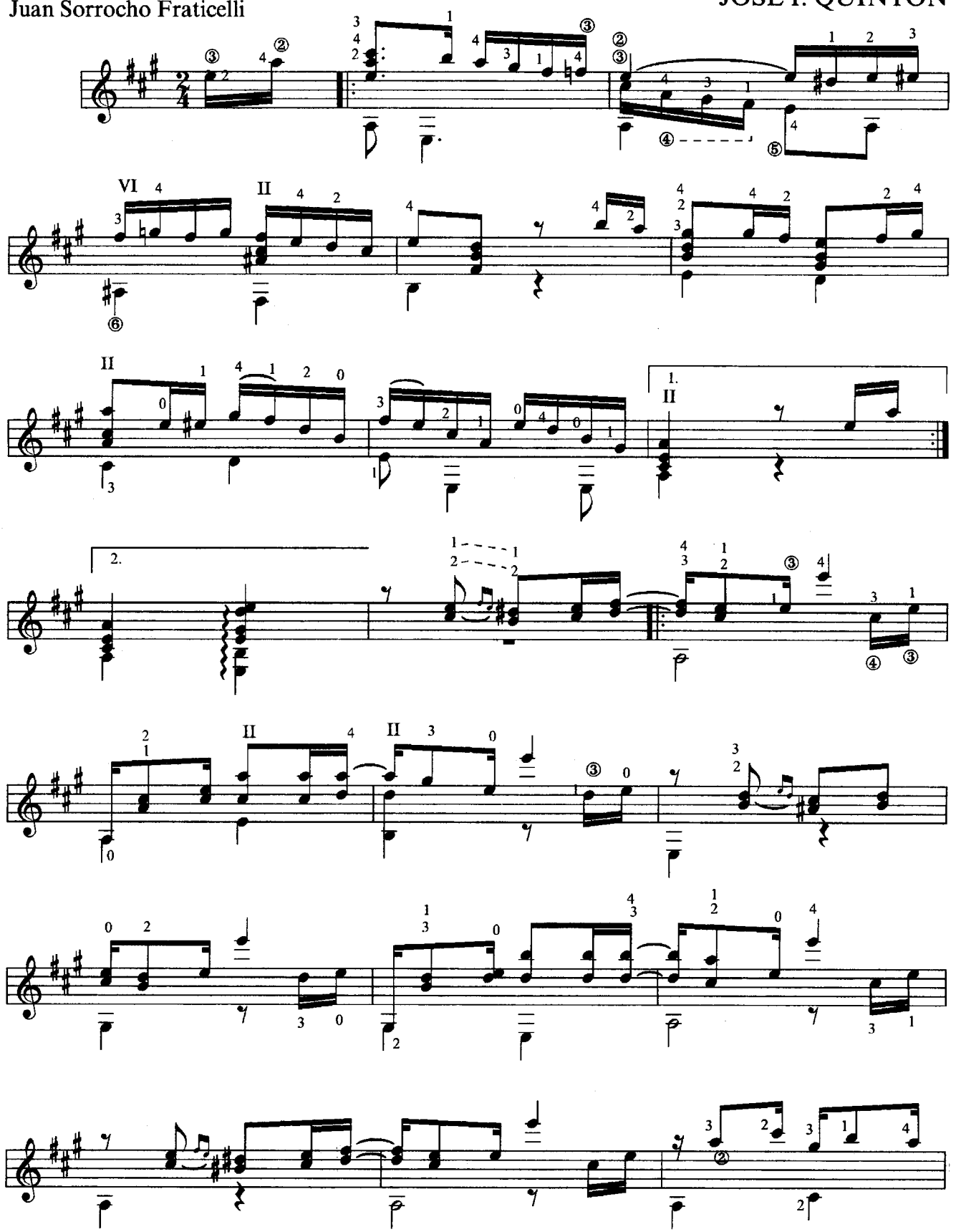
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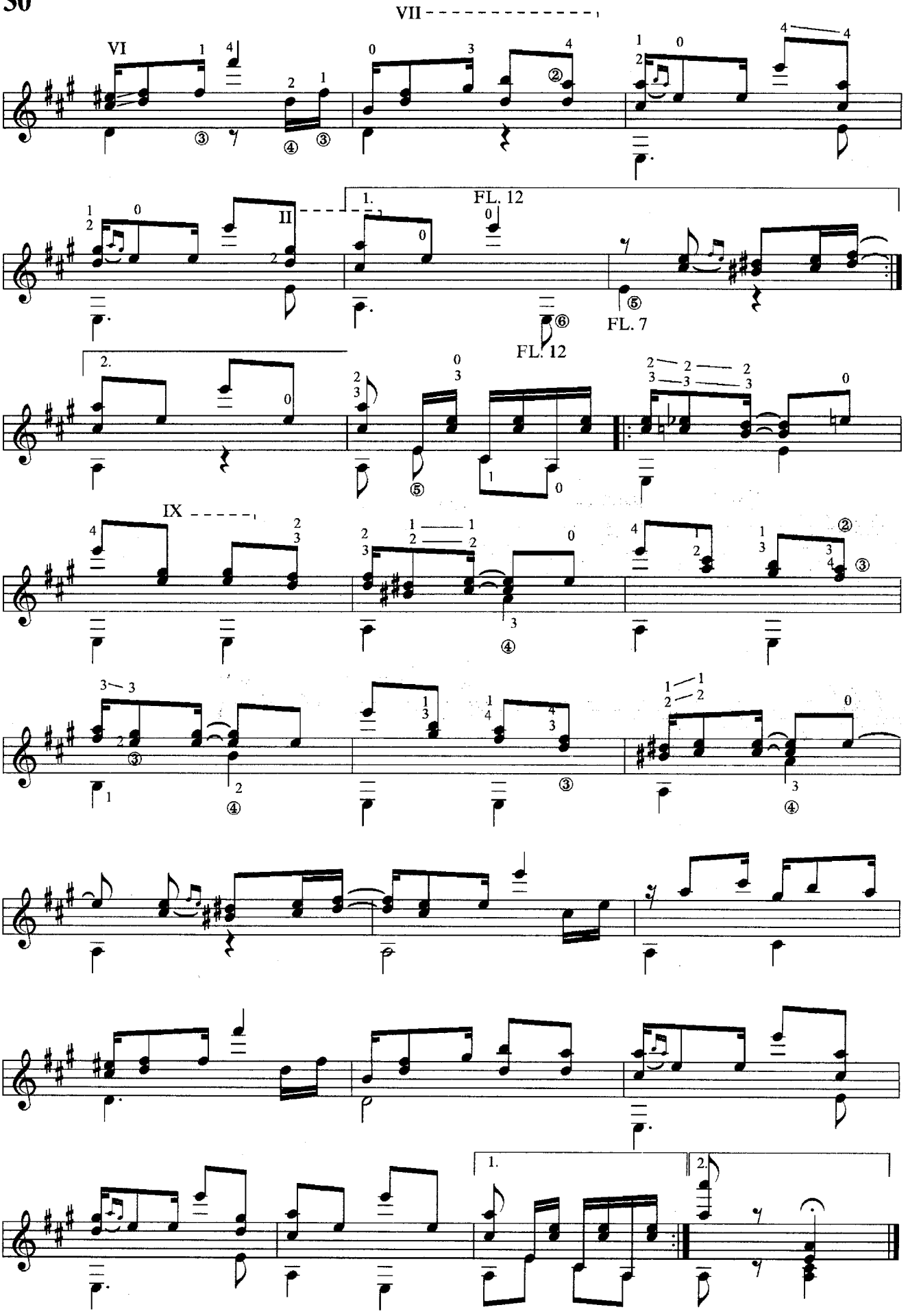
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El Coqui

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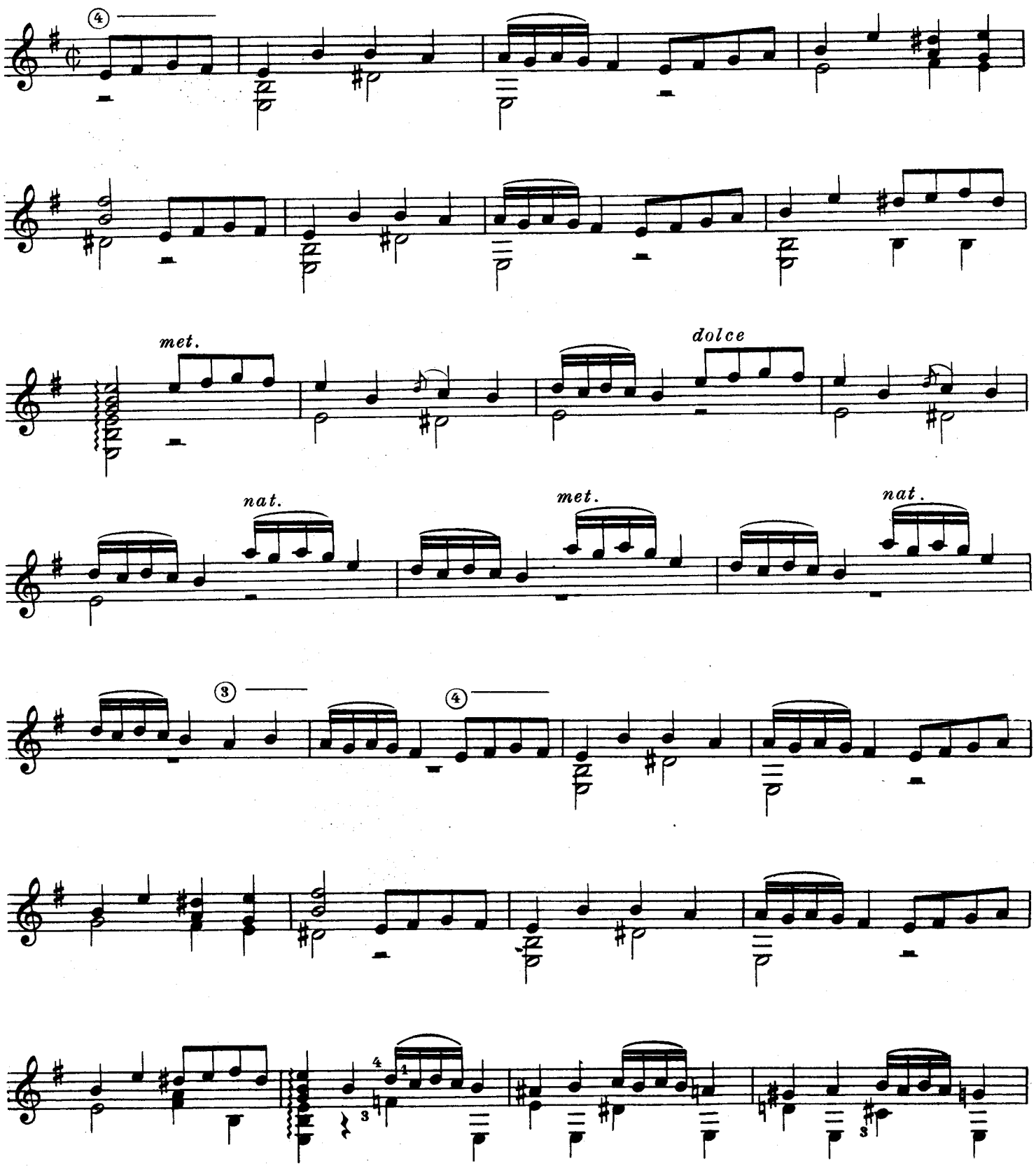



VII
VI
II
1.
FL. 12
FL. 7
2.
FL. 12
IX
1.
2.
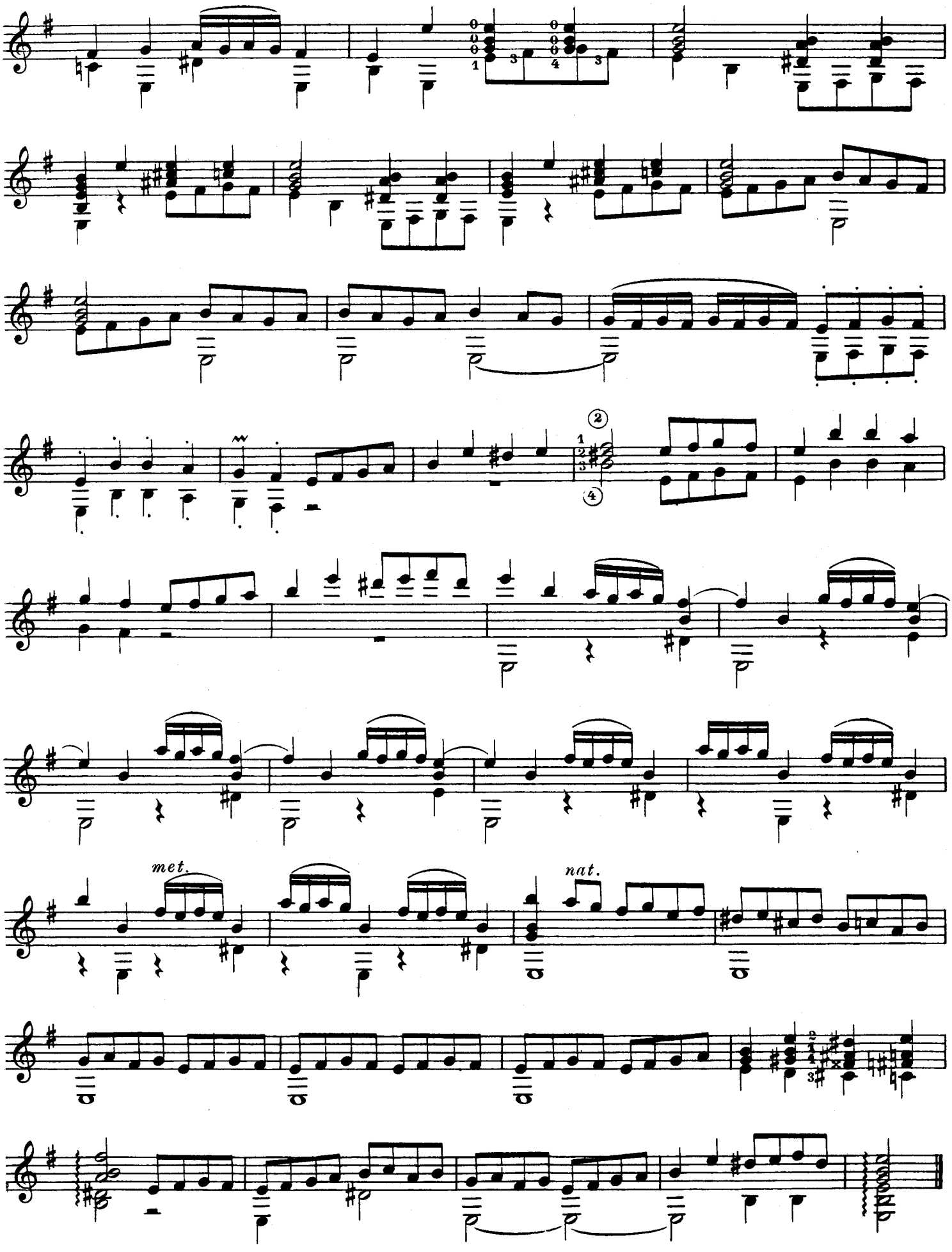
Tambourin

Arranged and edited
by Siegfried Behrend

Jean-Philippe Rameau
(1683-1764)



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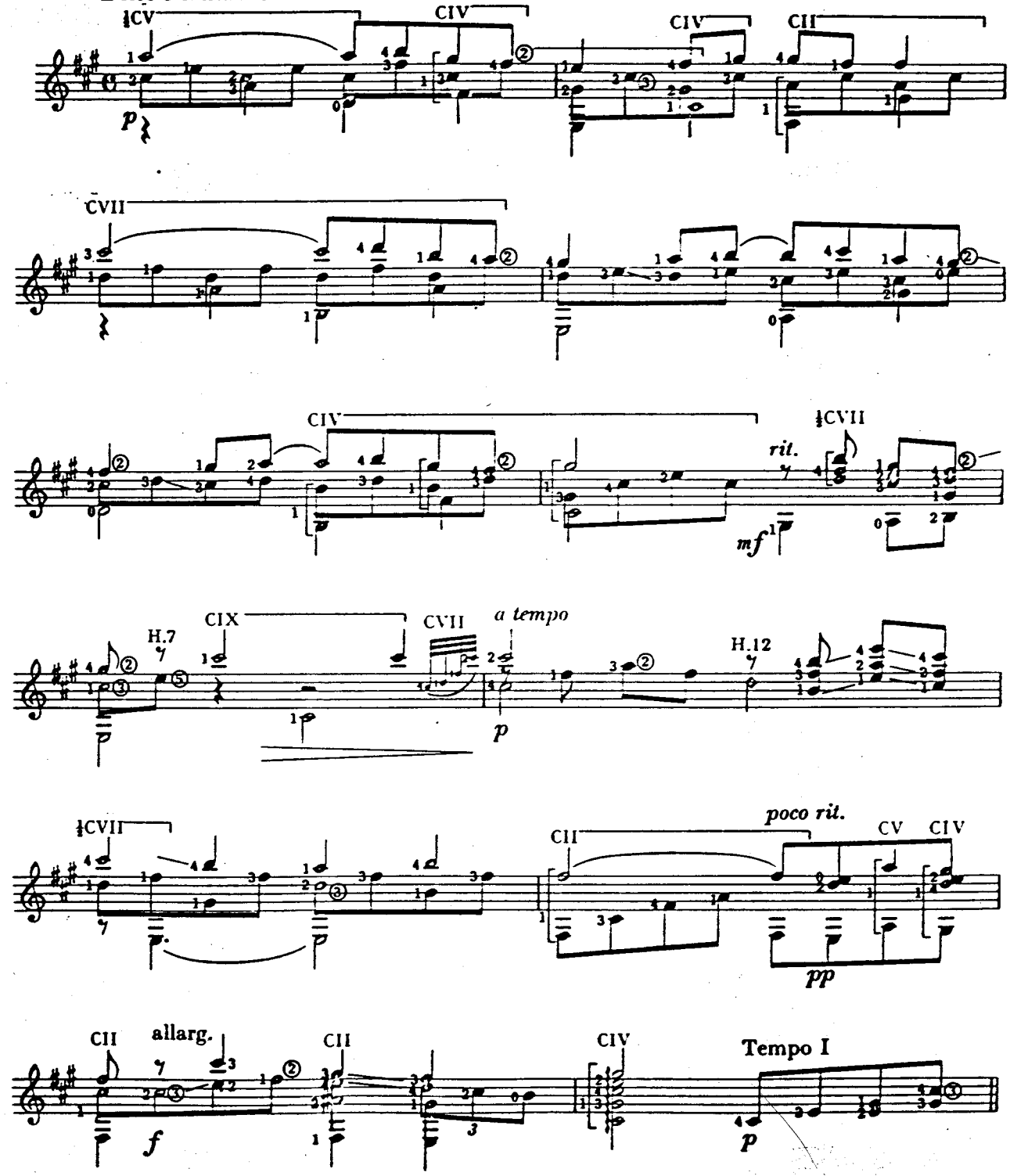
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Edition 10968.

Arranged Alan Gubbay
Edited John W. Duarte for guitar solo

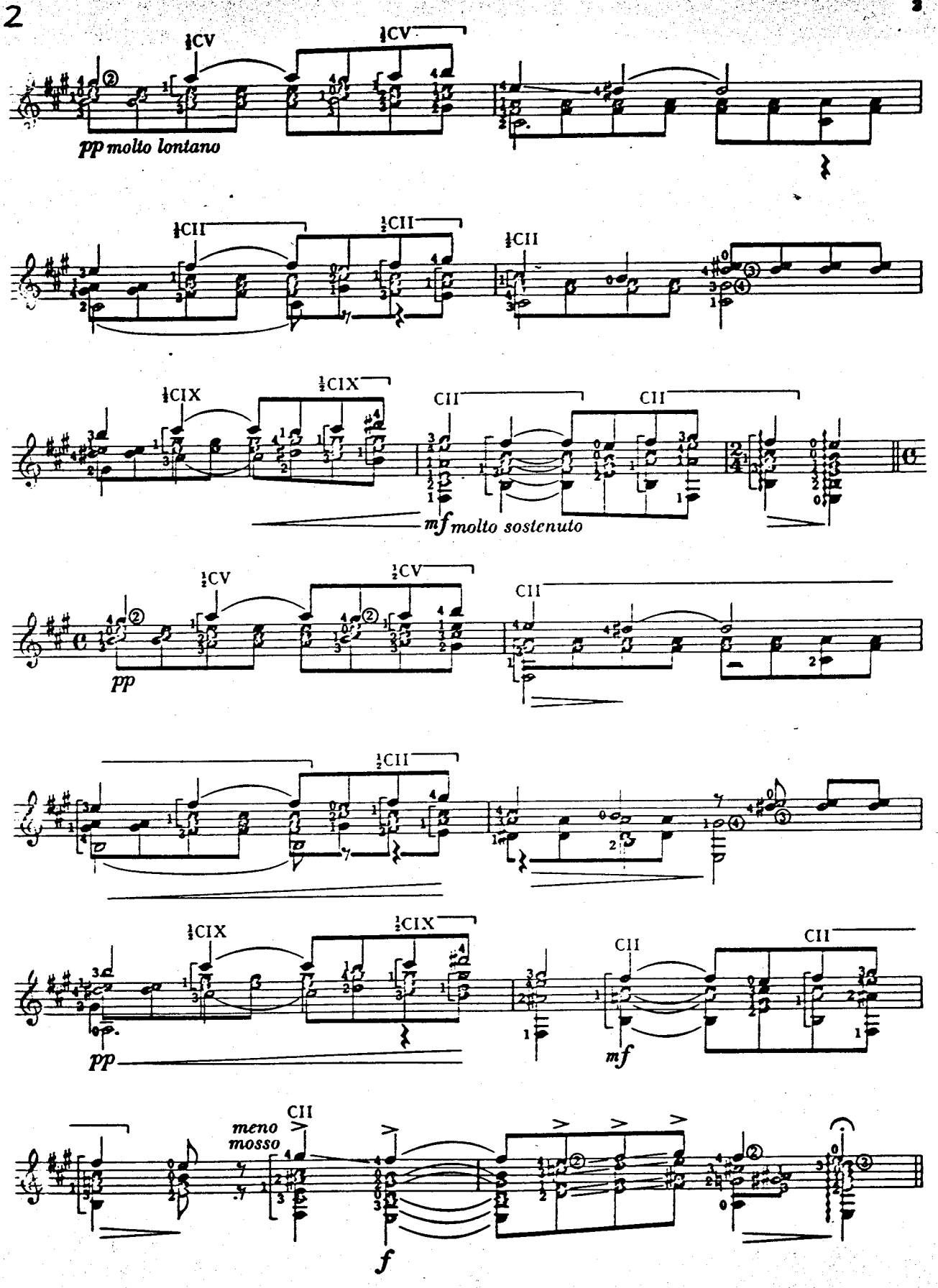
Dolce e cantabile m.m. ♩=54

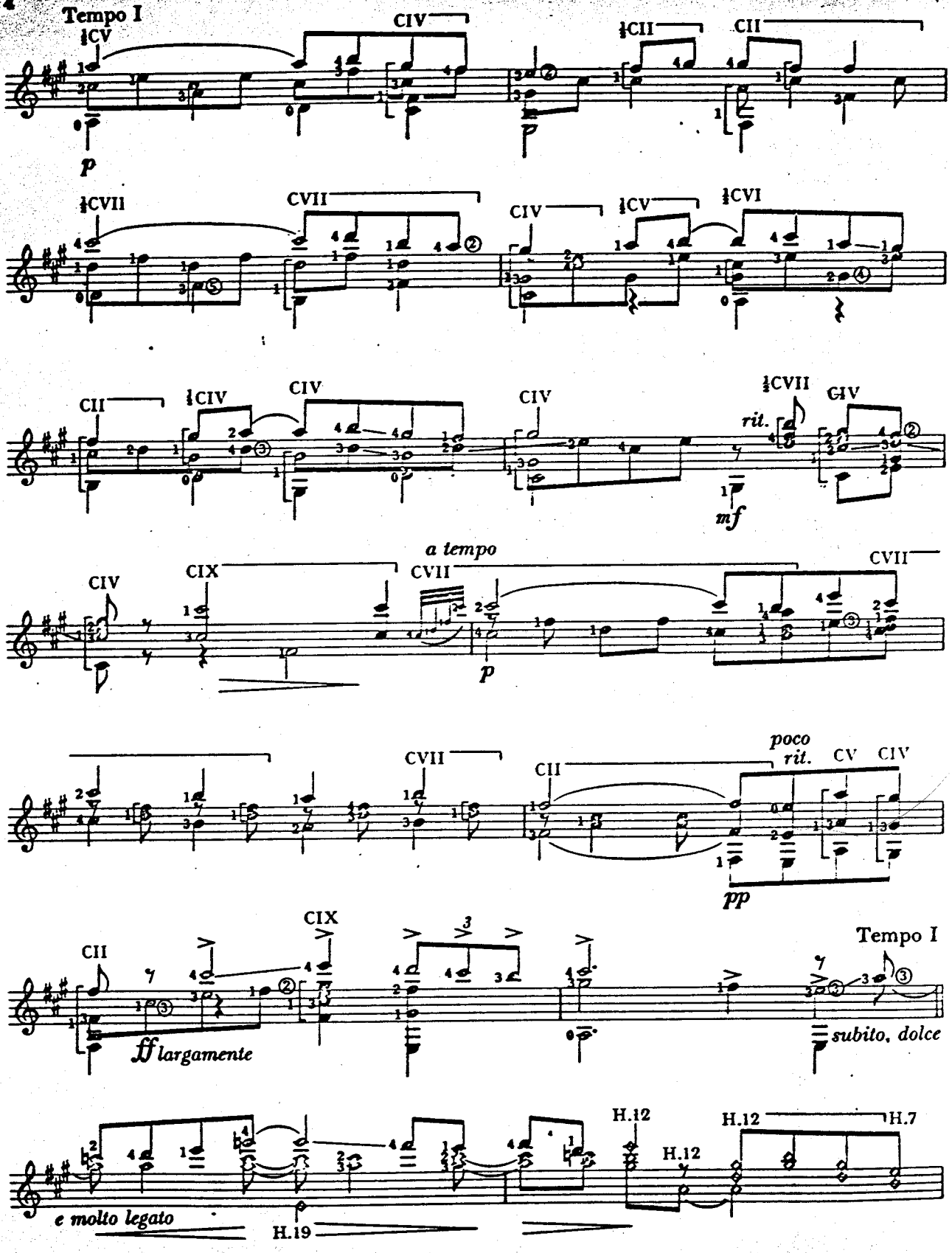
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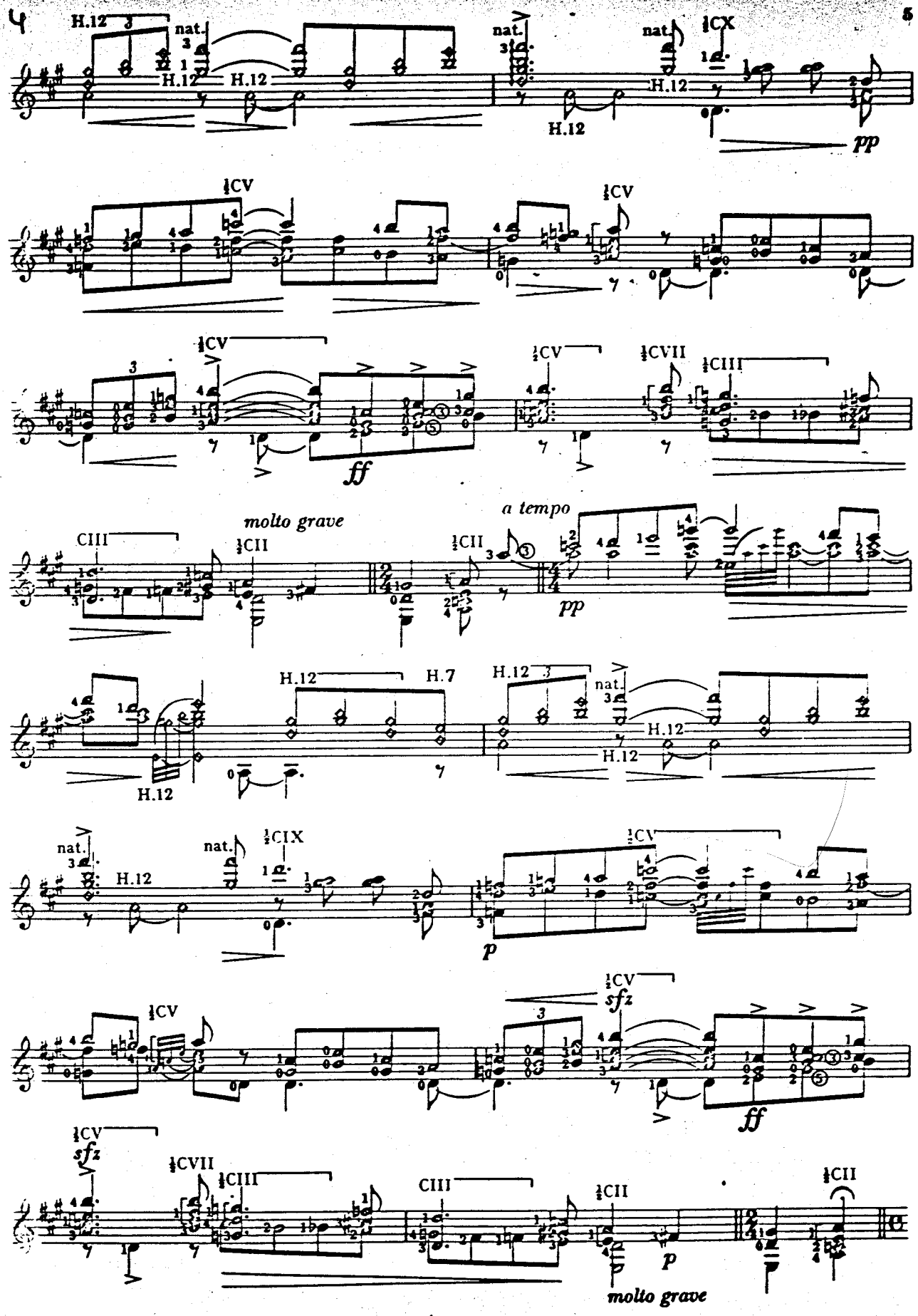


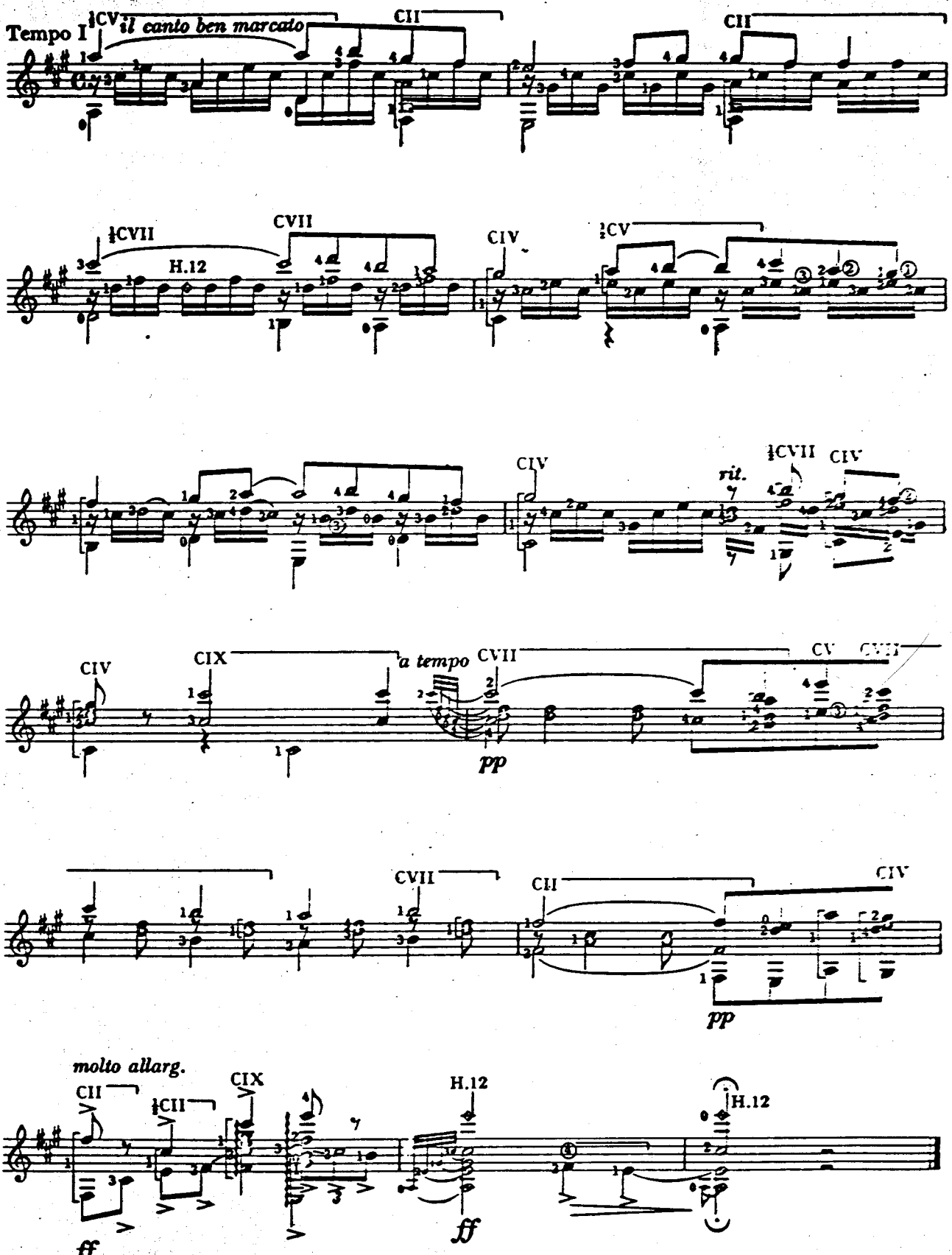
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½CV
½CV
pp molto lontano
½CII
½CII
½CII
½CIX
½CIX
CII
CII
mf molto sostenuto
½CV
½CV
CII
pp
½CII
½CIX
½CIX
CII
CII
pp
mf
CII
meno mosso
f


Tempo I
½CV
CIV
½CII
CII
p
½CVII
CVII
CIV
½CV
½CVI
CII
½CIV
CIV
CIV
½CVII
CIV
rit.
mf
CIV
CIX
a tempo
CVII
CVII
p
CVII
CII
poco
rit.
CV
CIV
pp
CII
CIX
Tempo I
ff largamente
subito, dolce
H.12
H.12
H.7
H.12
e molto legato
H.19


H.12
nat.
H.12
H.12
nat.
H.12
nat.
H.12
½CX
pp
½CV
½CV
½CV
ff
½CV
½CVII
½CIII
molto grave
CIII
½CII
½CII
a tempo
pp
H.12
H.7
H.12
nat.
H.12
H.12
nat.
H.12
nat.
½CIX
½CV
p
½CV
½CV
sfz
ff
½CV
sfz
½CVII
½CIII
CIII
½CII
p
molto grave
½CII
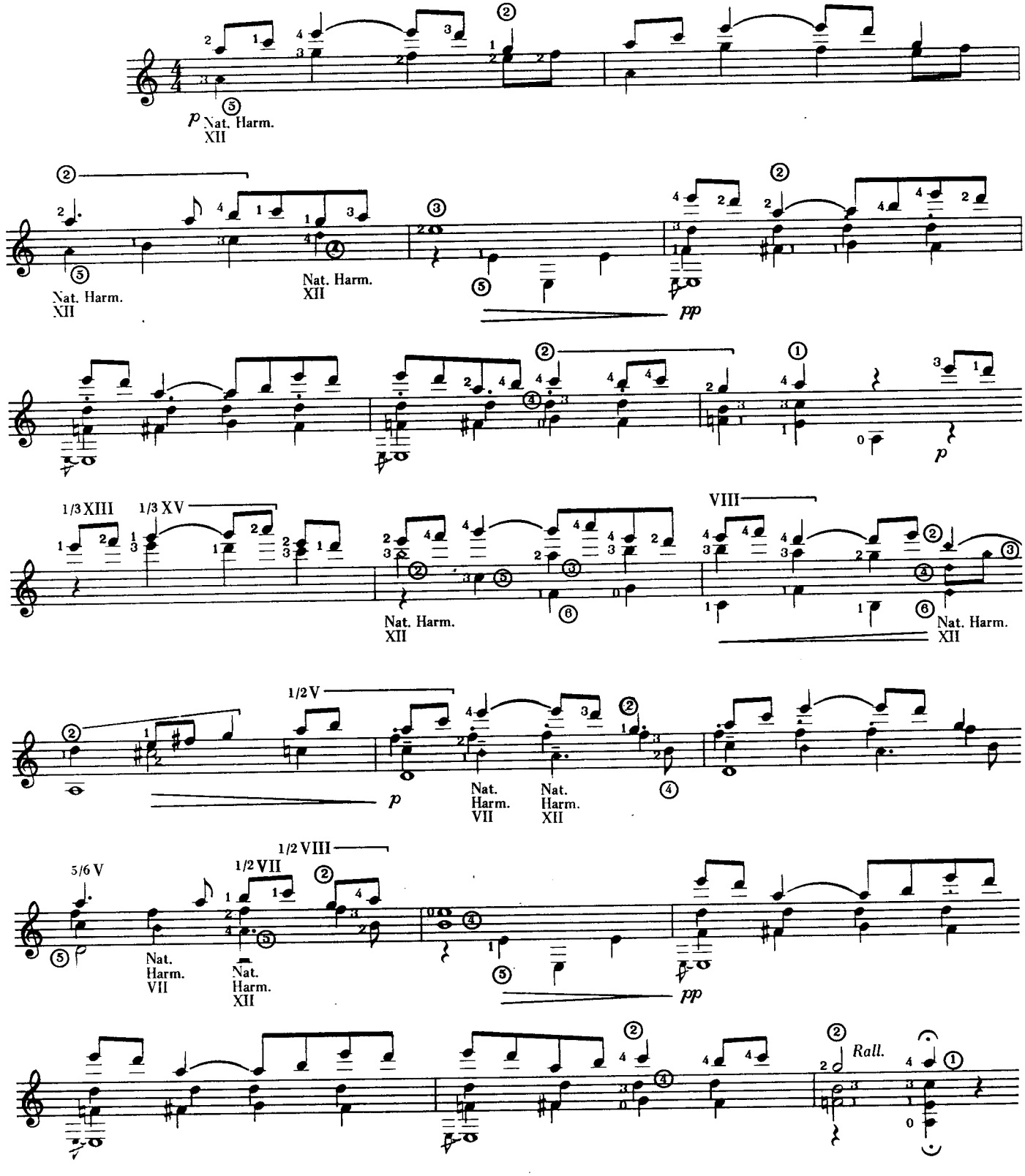


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PAVANE FOR A SLEEPING BEAUTY

Arranged by
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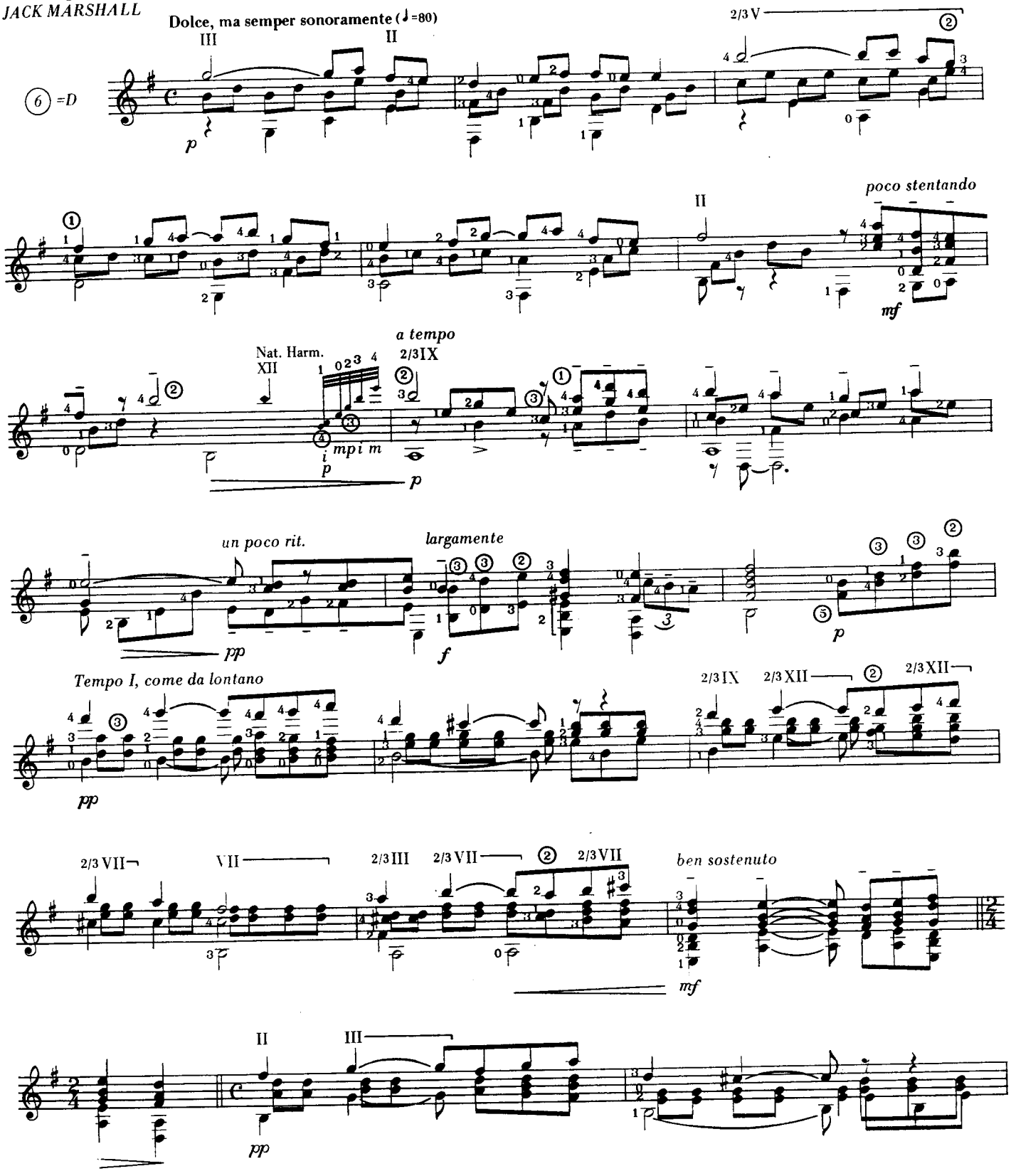
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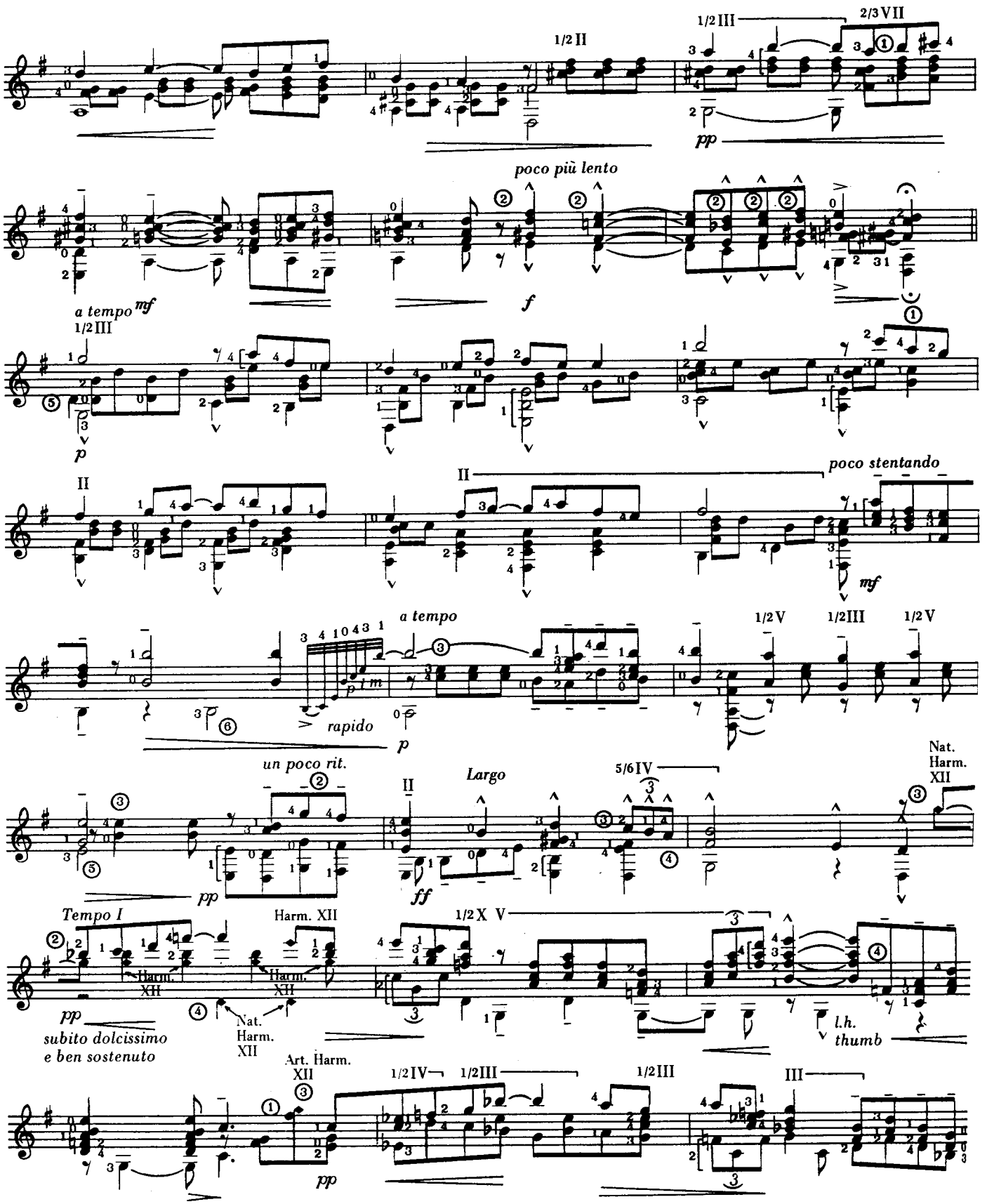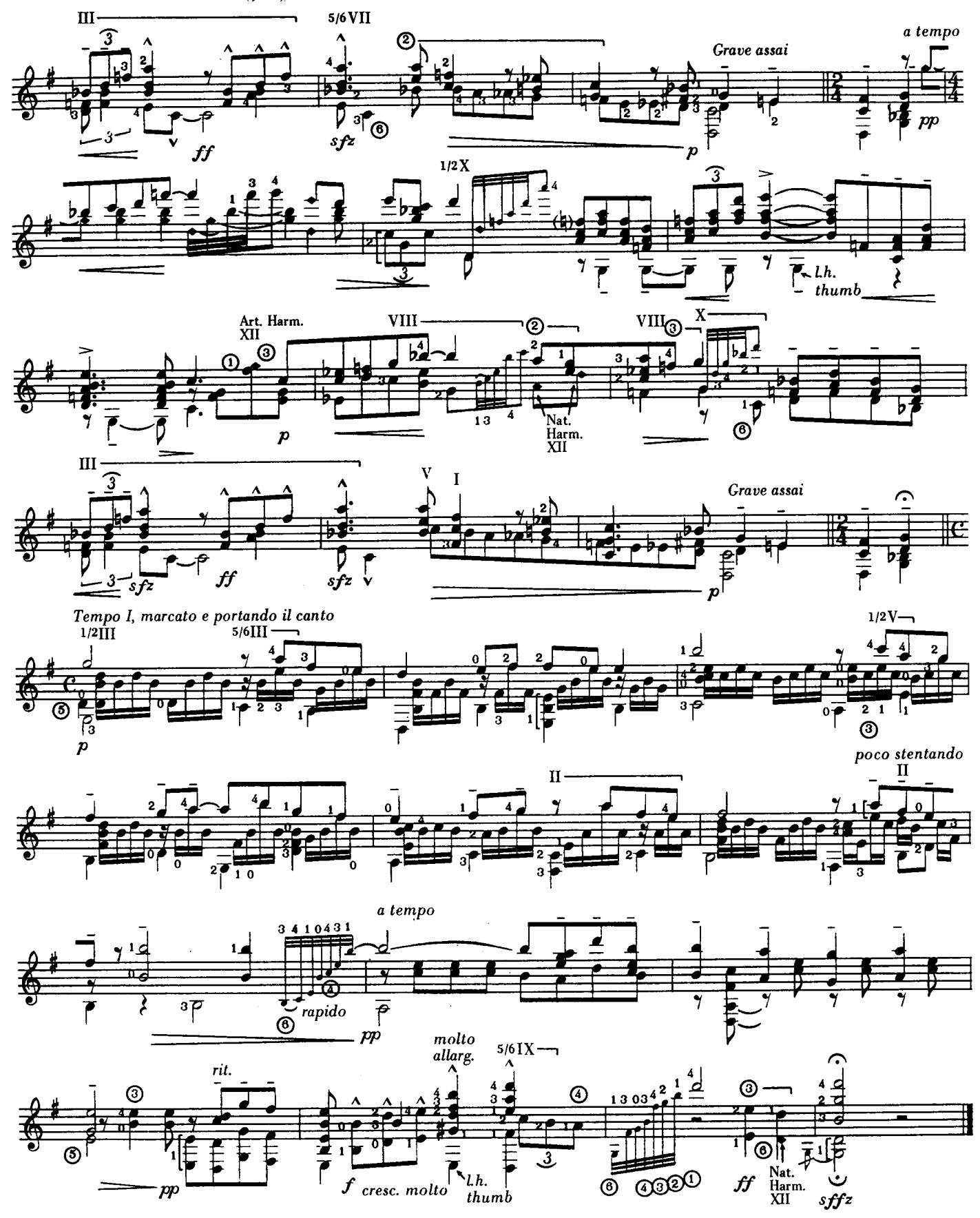


PAVANE FOR A DEAD PRINCESS

Arranged by
JACK MARSHALL

MAURICE RAVEL
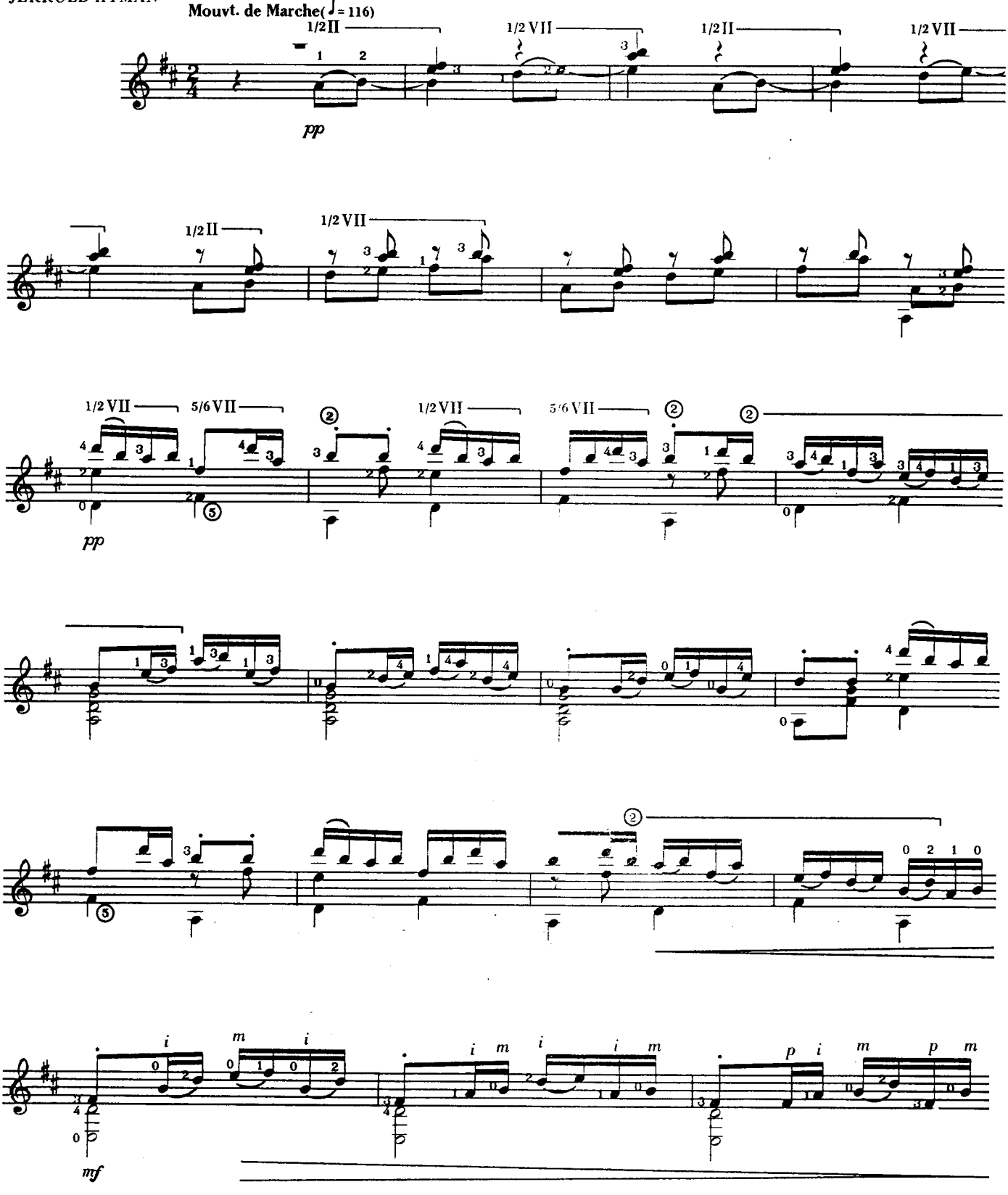



1/2 II
1/2 III
2/3 VII
pp
poco più lento
f
a tempo
mf
1/2 III
p
II
poco stentando
mf
a tempo
rapido
p
1/2 V
1/2 III
1/2 V
un poco rit.
pp
Largo
II
ff
5/6 IV
Nat. Harm. XII
Tempo I
pp
subito dolcissimo e ben sostenuto
Harm. XII
Nat. Harm. XII
Harm. XII
Nat. Harm. XII
1/2 X V
l.h. thumb
Art. Harm. XII
pp
1/2 IV
1/2 III
1/2 III
III
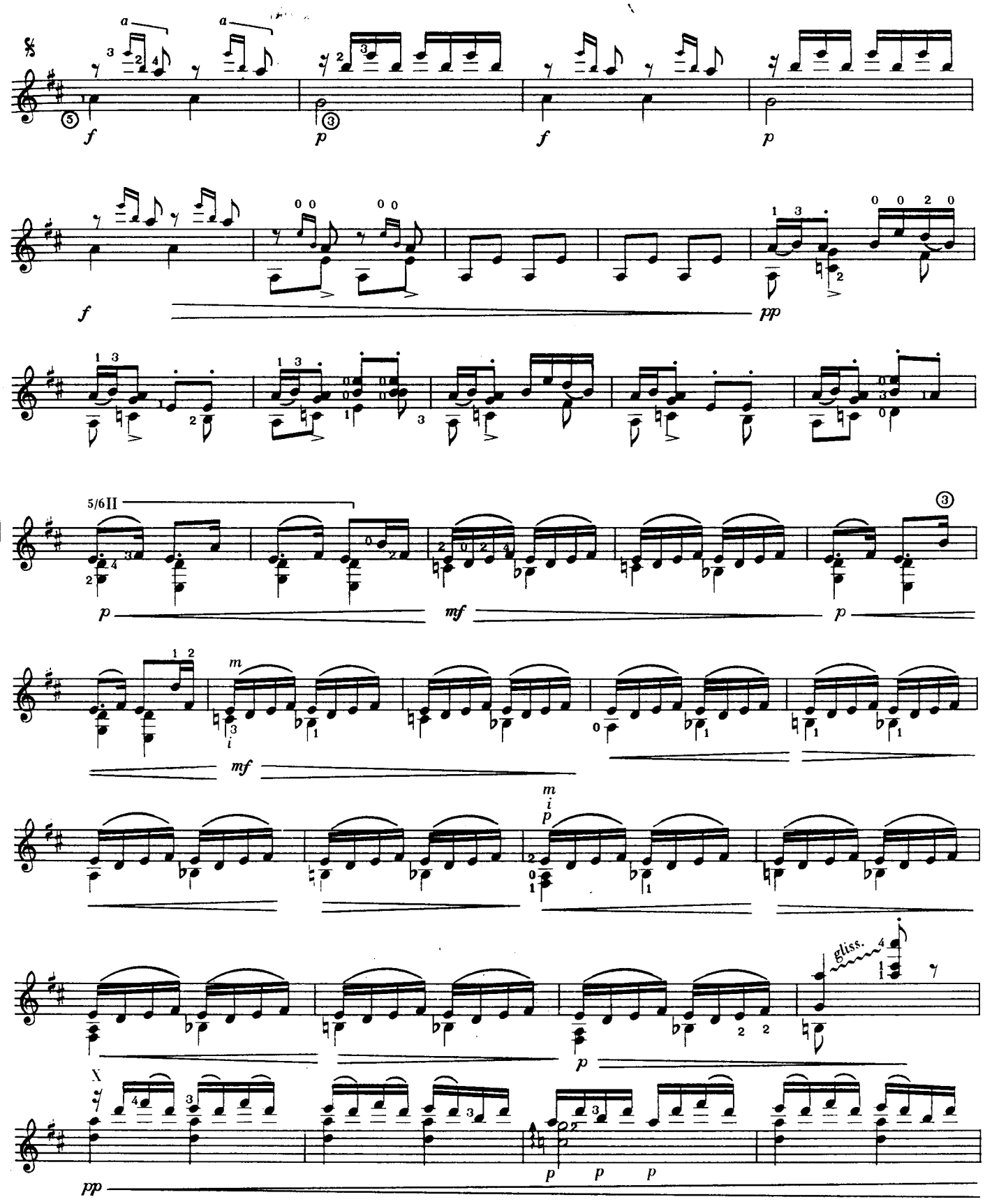

III
5/6VII
a tempo
Grave assai
ff
sfz
p
pp
1/2X
l.h.
thumb
Art. Harm.
XII
VIII
X
Nat.
Harm.
XII
III
V
I
Grave assai
sfz
ff
sfz
p
Tempo I, marcato e portando il canto
1/2III
5/6III
1/2V
p
poco stentando
II
a tempo
rapido
pp
molto
allarg.
5/6IX
rit.
pp
f
cresc. molto
l.h.
thumb
ff
Nat.
Harm.
XII
sfffz
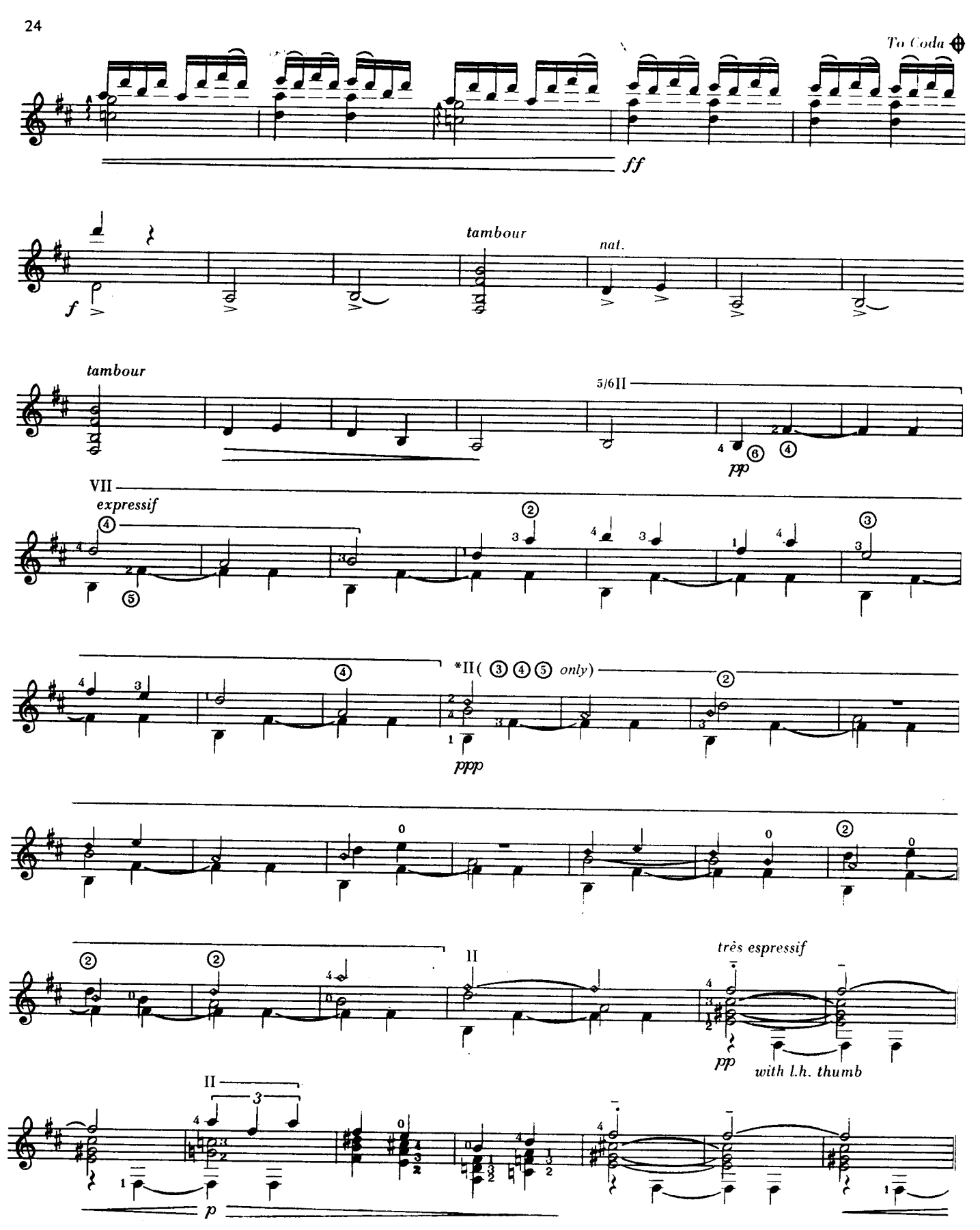
EMPRESS OF THE PAGODES

Arranged by
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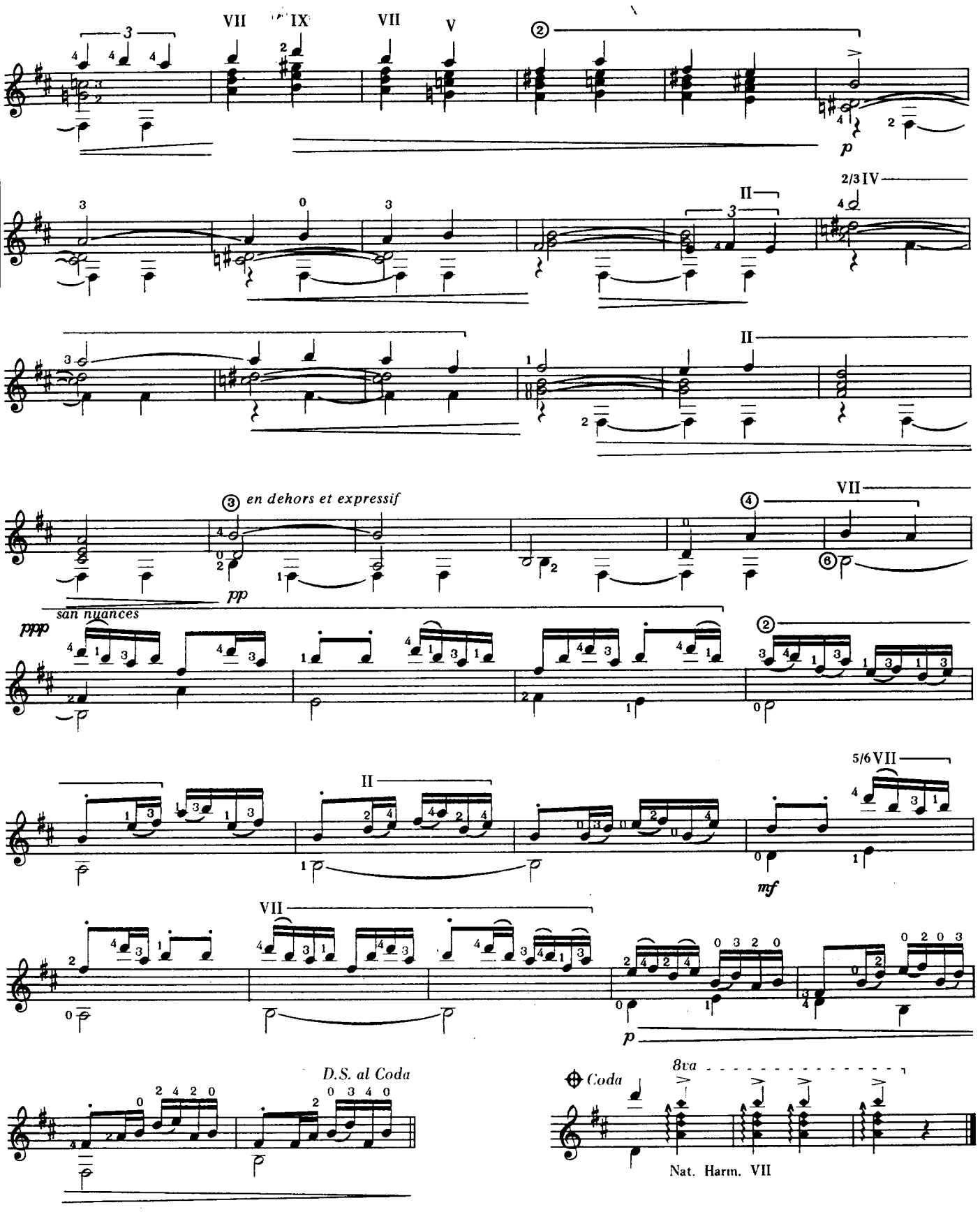
MAURICE RAVEL




a
a
f
p
f
p
f
pp
5/6 II
p
mf
p
m
i
mf
m
i
p
gliss.
p
X
pp
p
p
p



*Diamond-shaped notes are artificial harmonics and sound one octave higher than written.
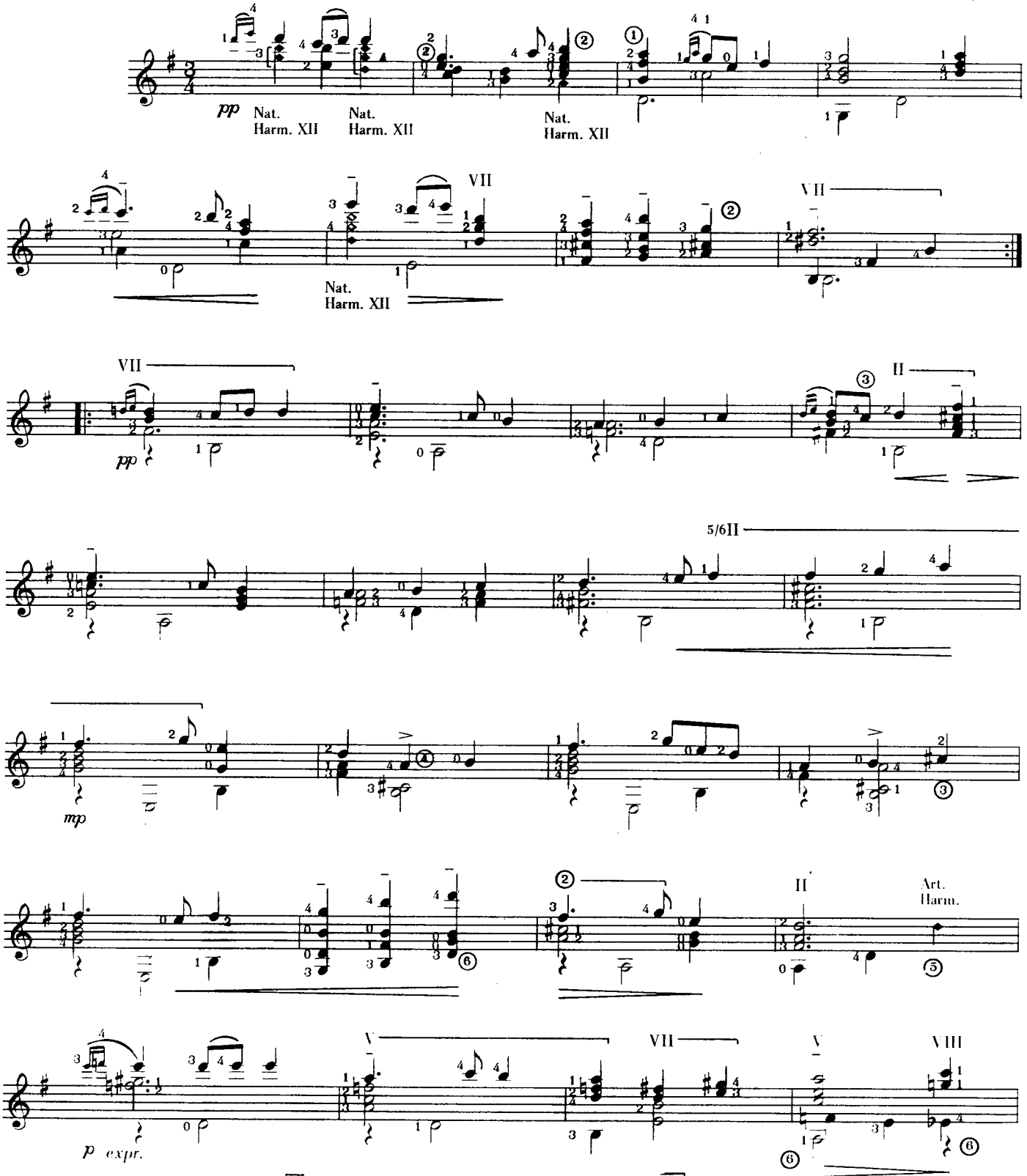

VII
IX
VII
V
p
2/3 IV
II
II
③ en dehors et expressif
pp
④
VII
san nuances
ppp
II
5/6 VII
mf
VII
p
D.S. al Coda
Coda
8va
Nat. Harm. VII

MENUET
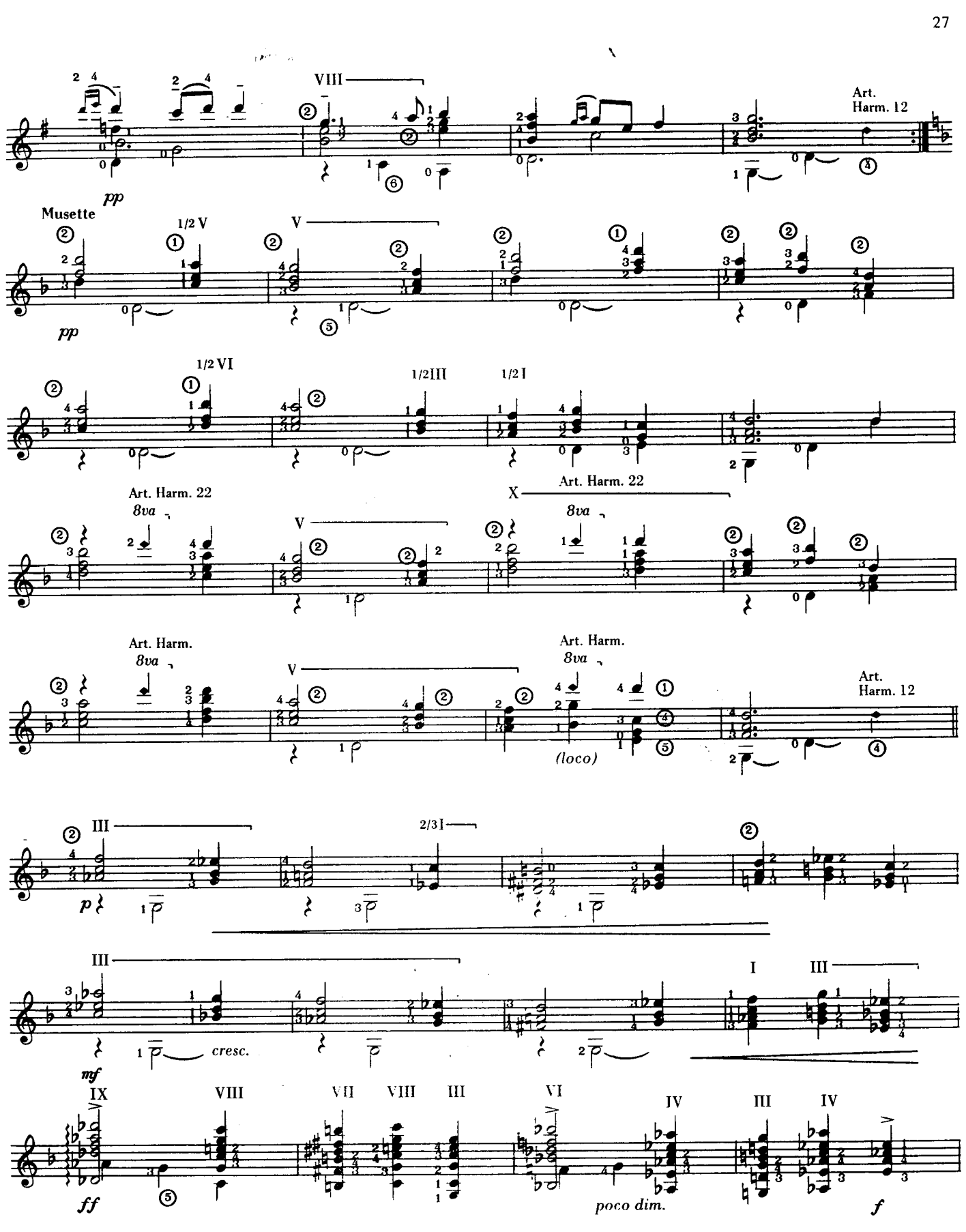
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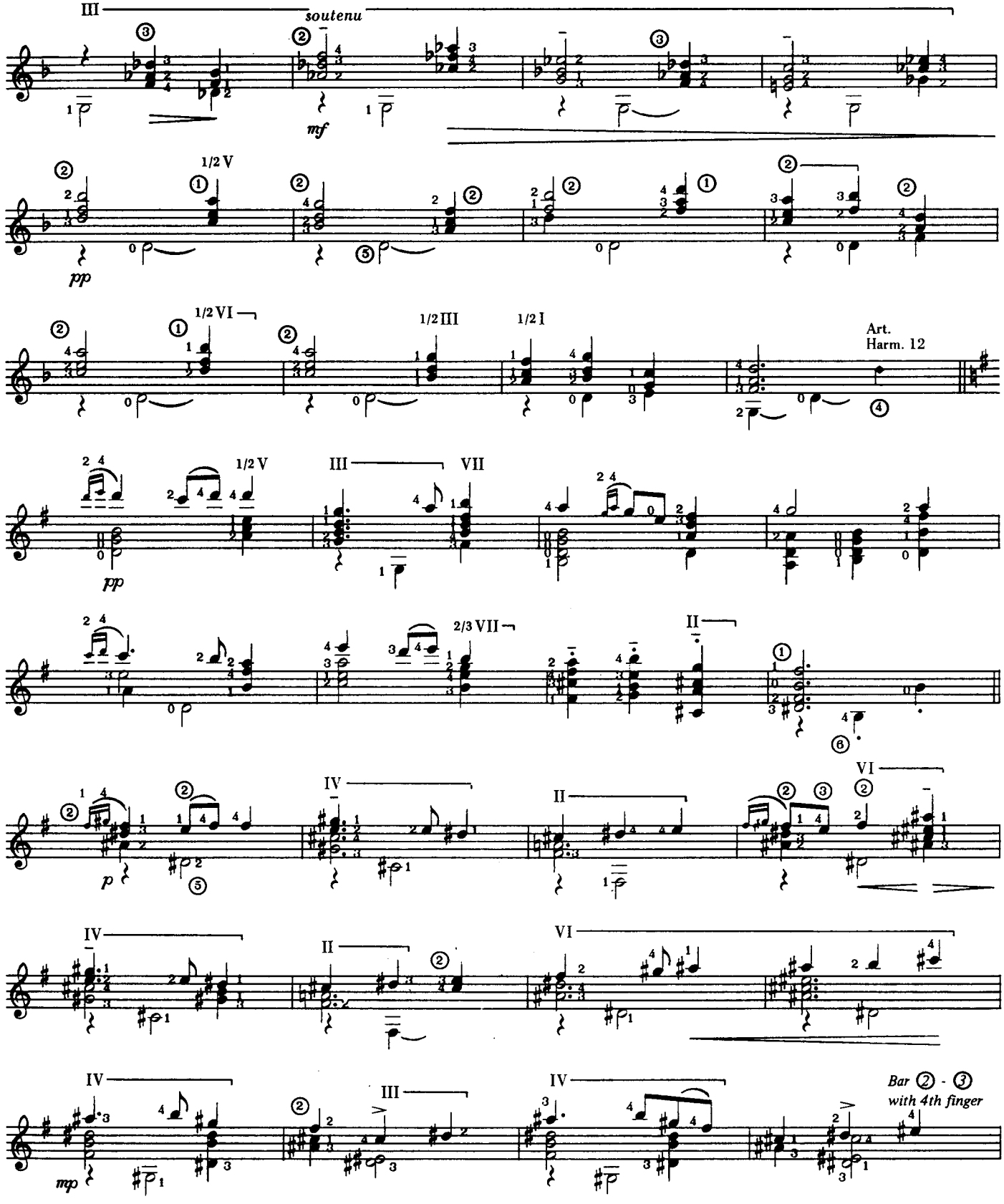
Allegro Moderato (♩ =92)
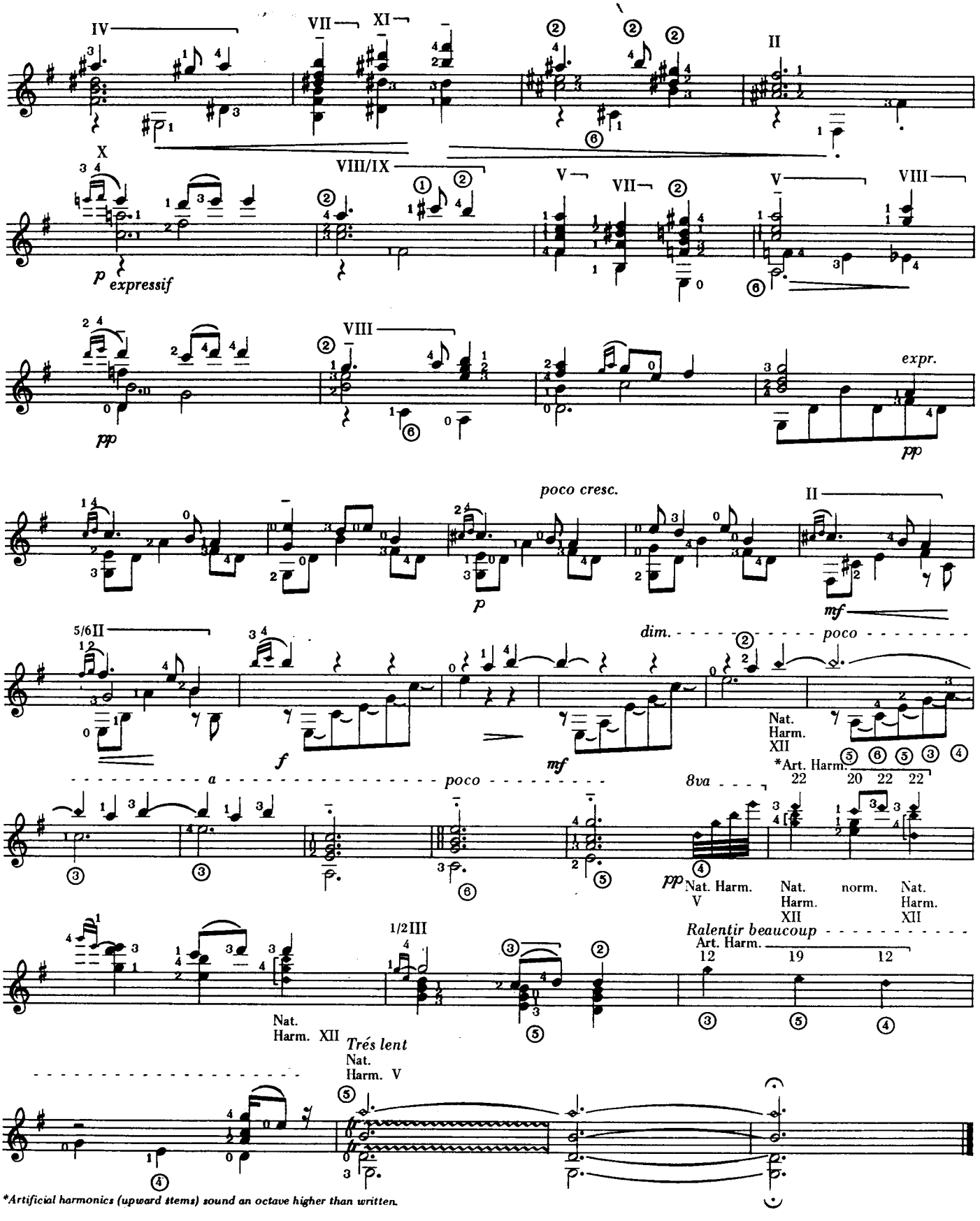
MAURICE RAVEL



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VIII
Art. Harm. 12
pp
Musette
1/2 V
V
pp
1/2 VI
1/2III
1/2 I
Art. Harm. 22
8va
V
X
Art. Harm. 22
8va
Art. Harm.
8va
V
Art. Harm.
8va
(loco)
Art. Harm. 12
III
2/3 I
p
III
cresc.
mf
I
III
IX
VIII
VII
VIII
III
VI
IV
III
IV
ff
poco dim.
f

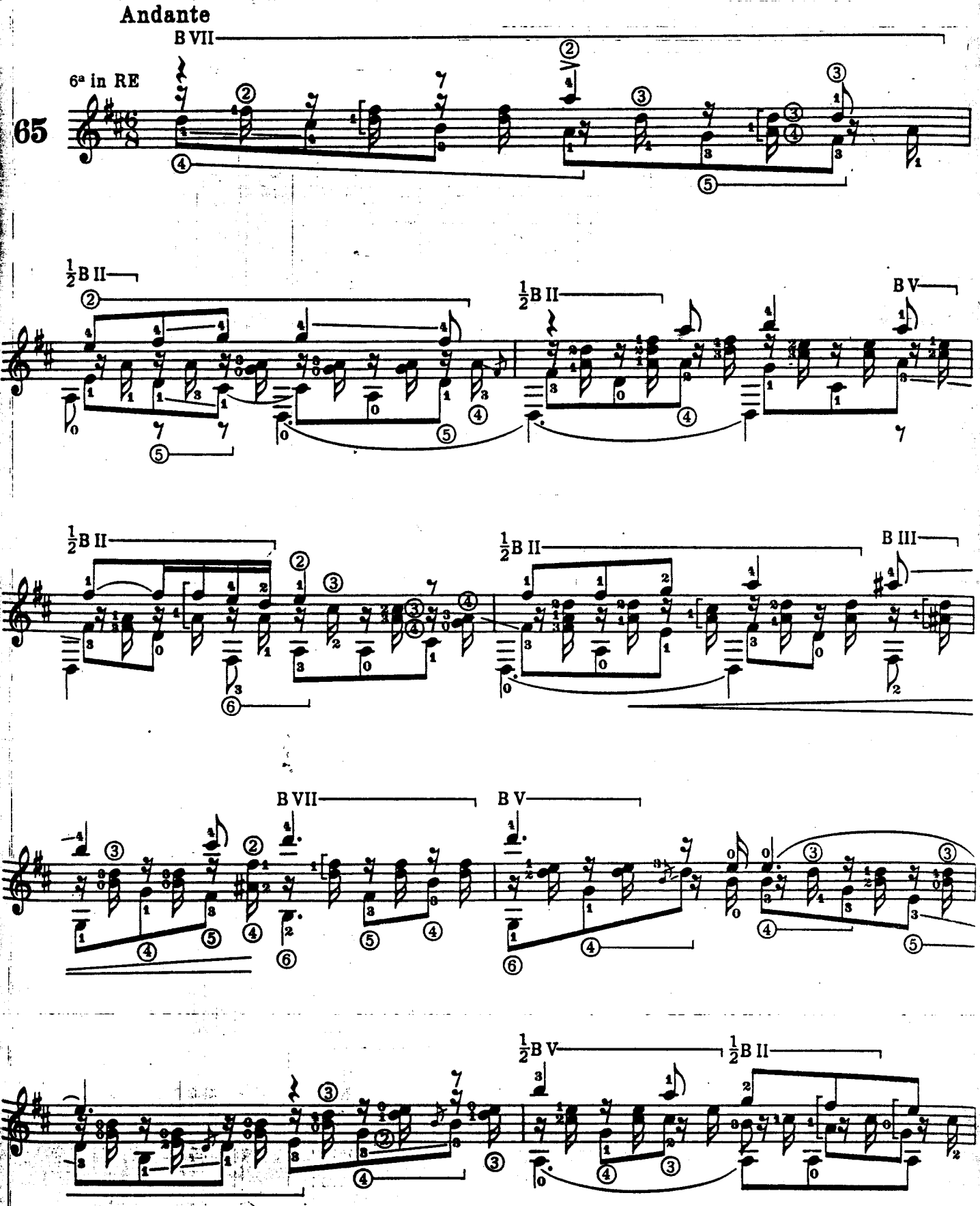

III
soutenu
mf
1/2 V
pp
1/2 VI
1/2 III
1/2 I
Art.
Harm. 12
pp
1/2 V
III
VII
2/3 VII
II
p
IV
II
VI
IV
II
VI
mp
IV
III
IV
Bar ② - ③
with 4th finger

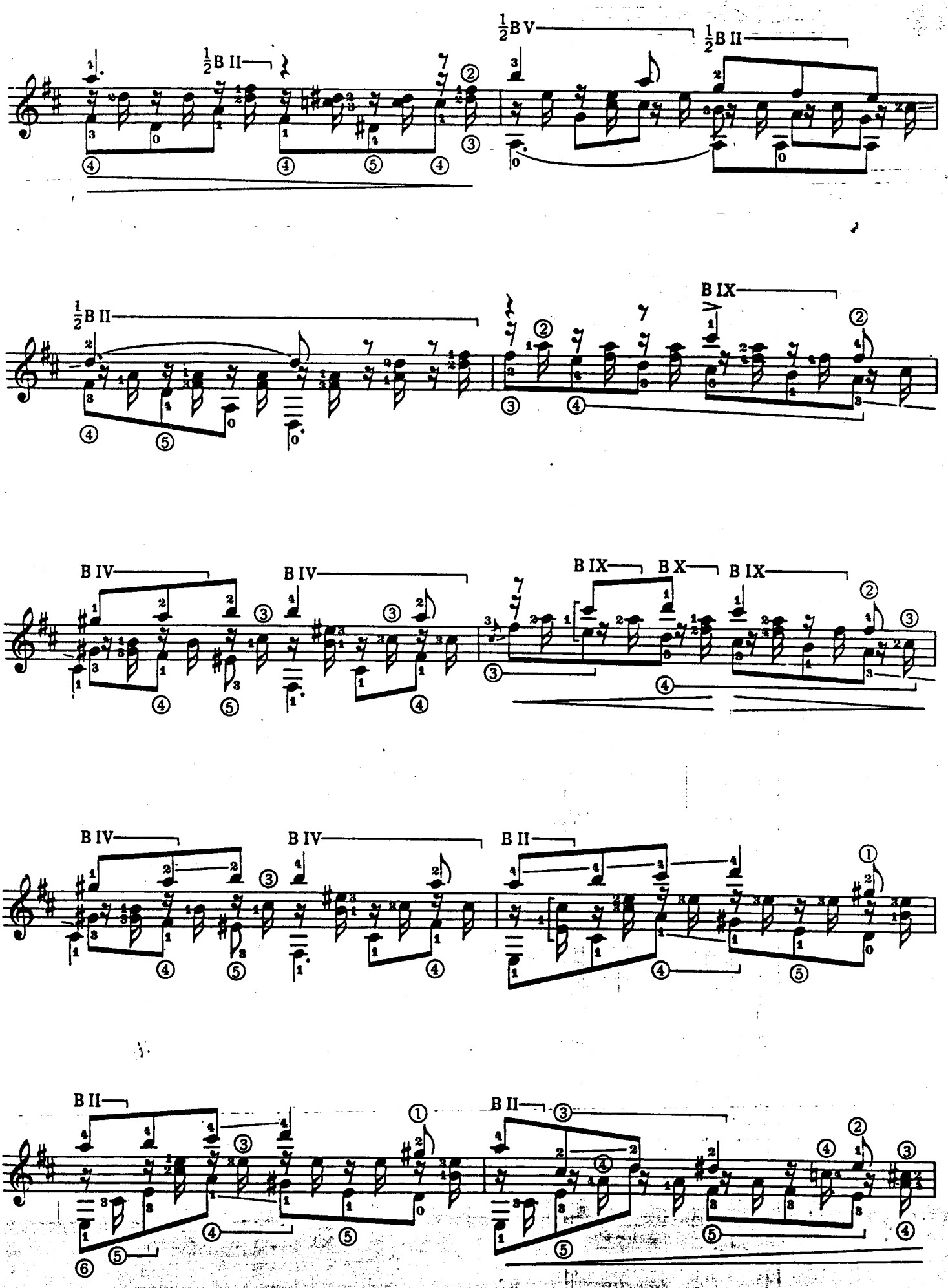


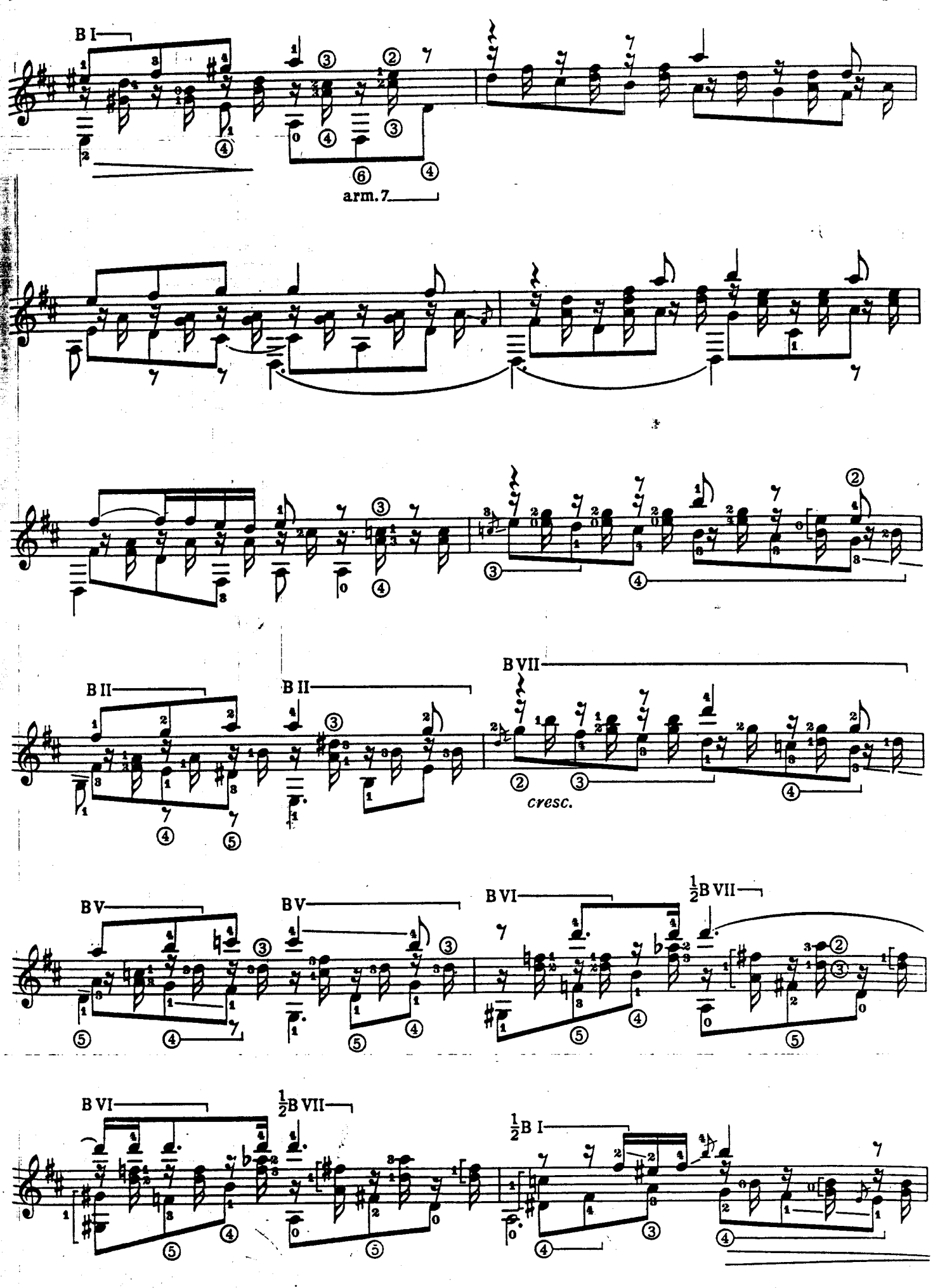
*Artificial harmonics (upward stems) sound an octave higher than written.

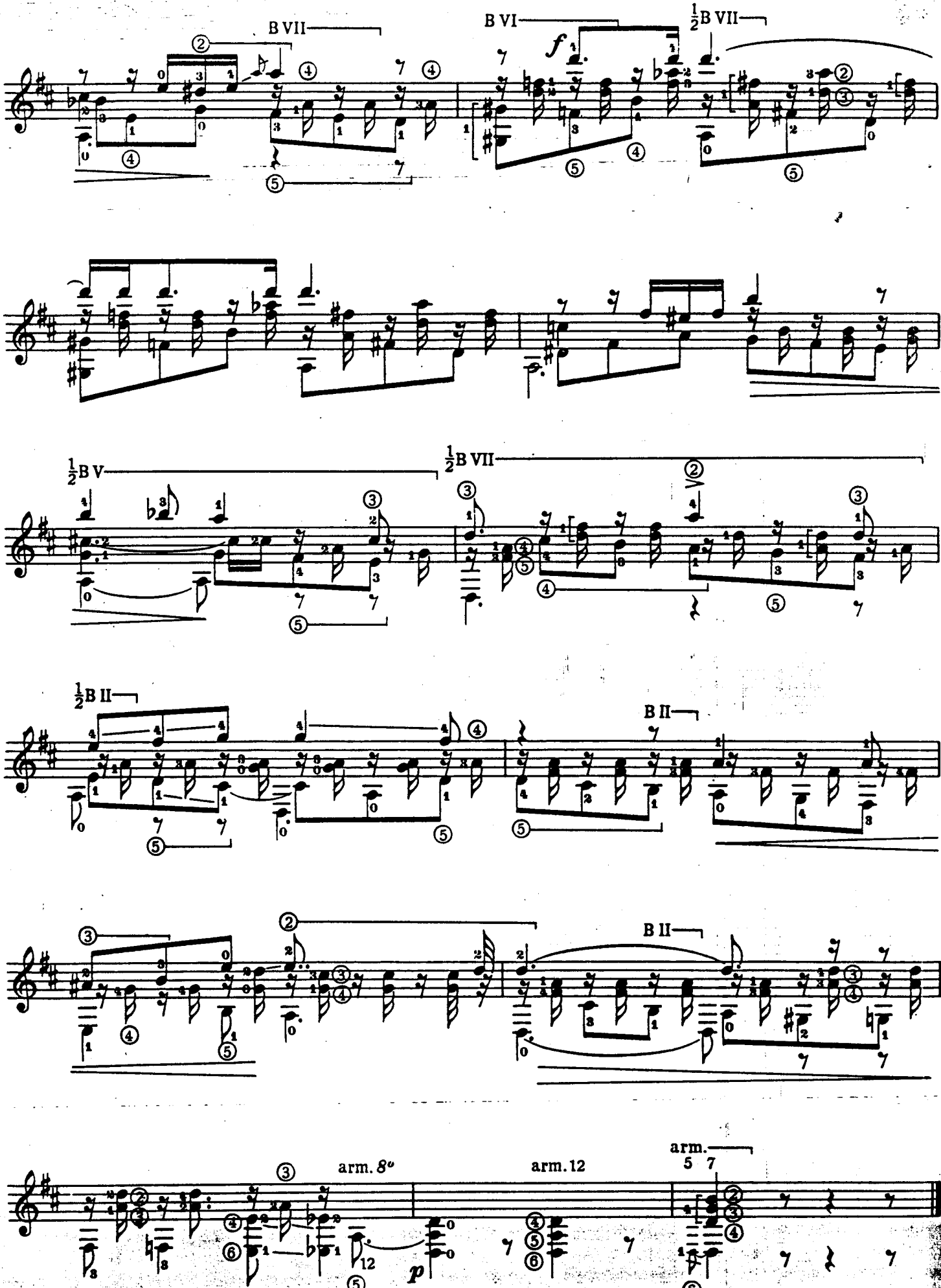
A. Rubinstein

ROMANZA




½B II
½B II
½B V
½B II
½B II
B IX
B IV
B IV
B IX
B X
B IX
B IV
B IV
B II
B II
B II


B I
arm. 7
B II
B II
B VII
cresc.
B V
B V
B VI
½B VII
B VI
½B VII
½B I

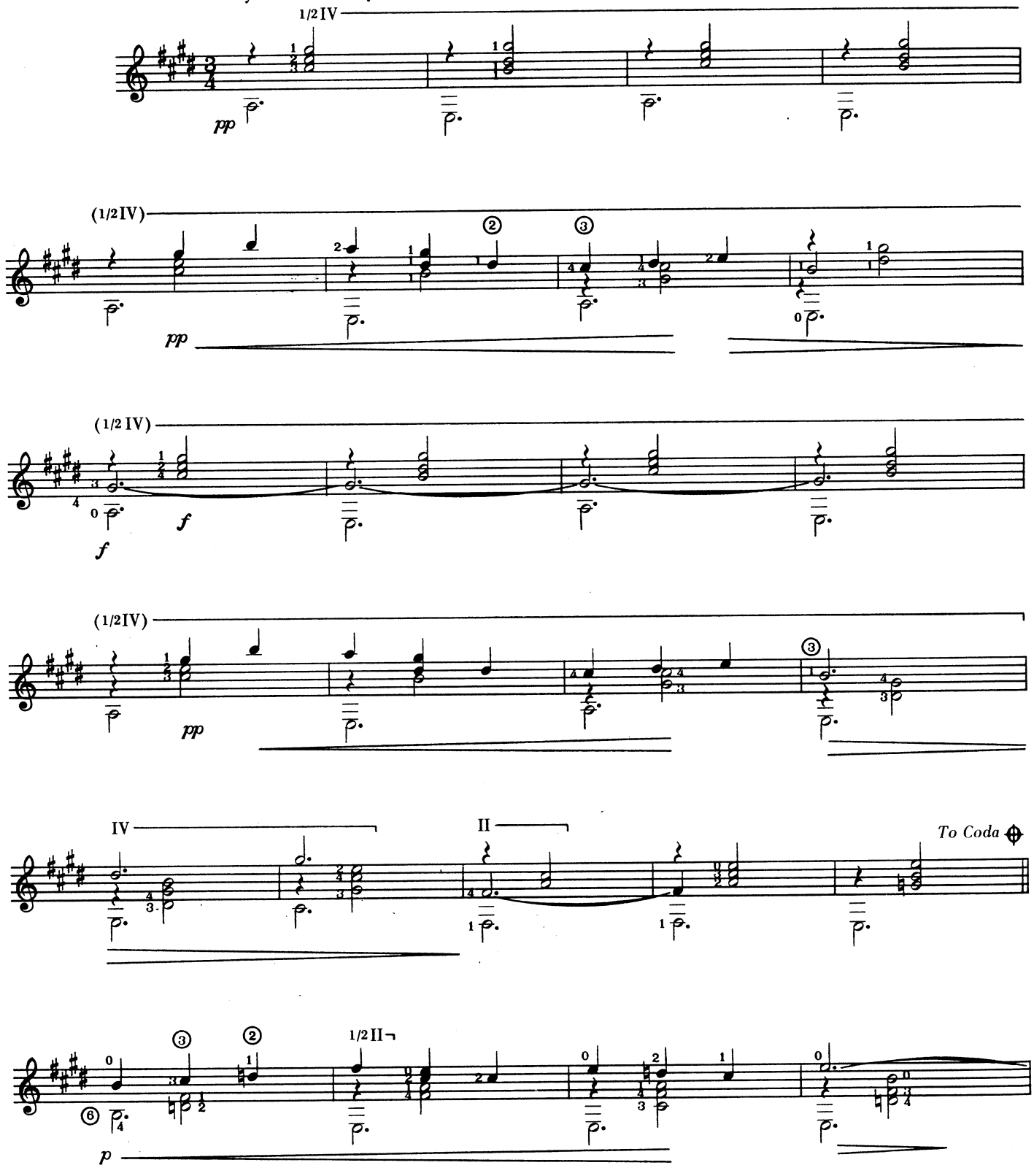

B VII
B VI
f
½B VII
½B V
½B VII
½B II
B II
B II
arm. 8va
arm. 12
arm. 5 7
p

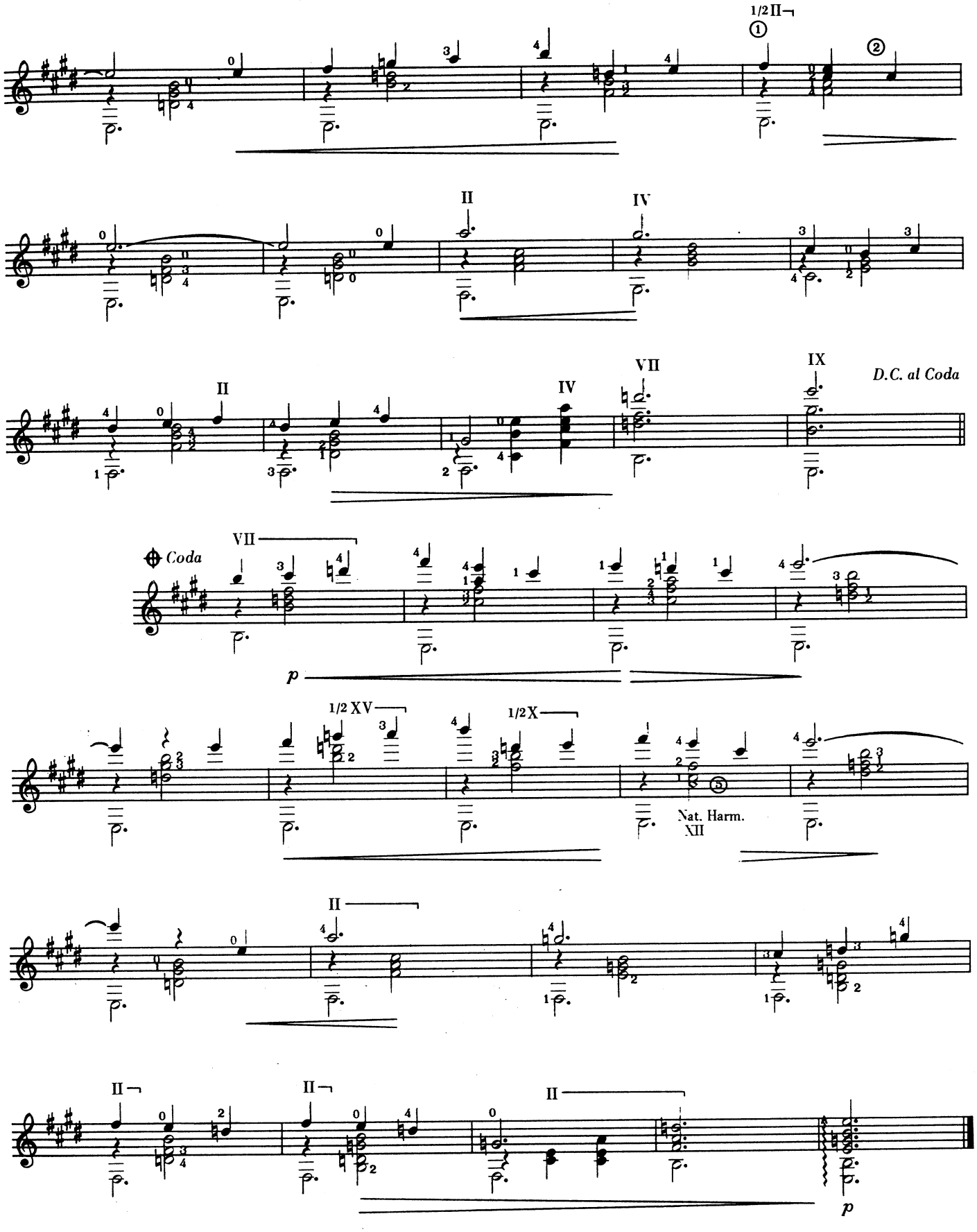
GYMNOPEDIE No. I

Arranged by
CHRISTOPHER PARKENING

ERIK SATIE

Slowly and mournfully
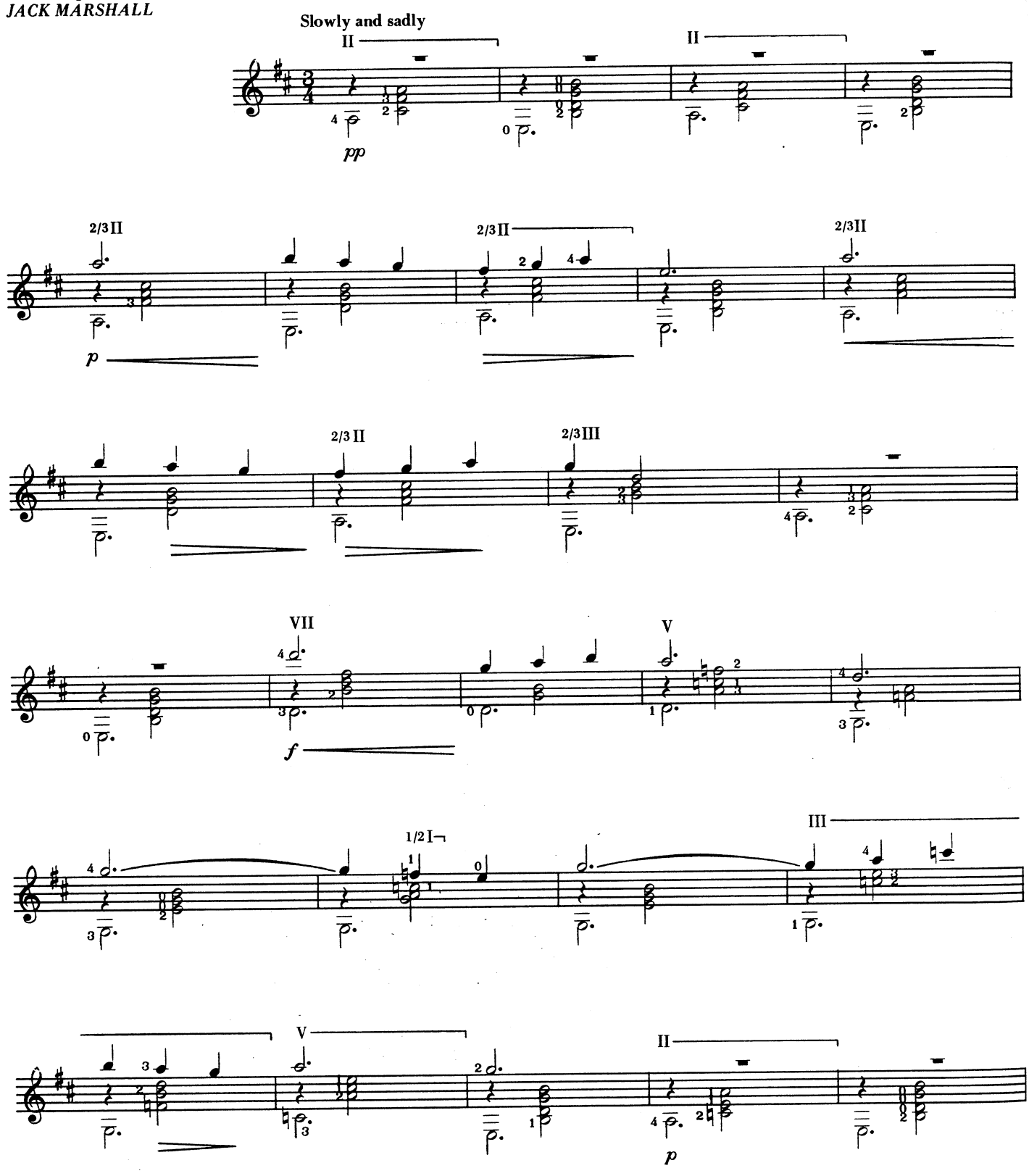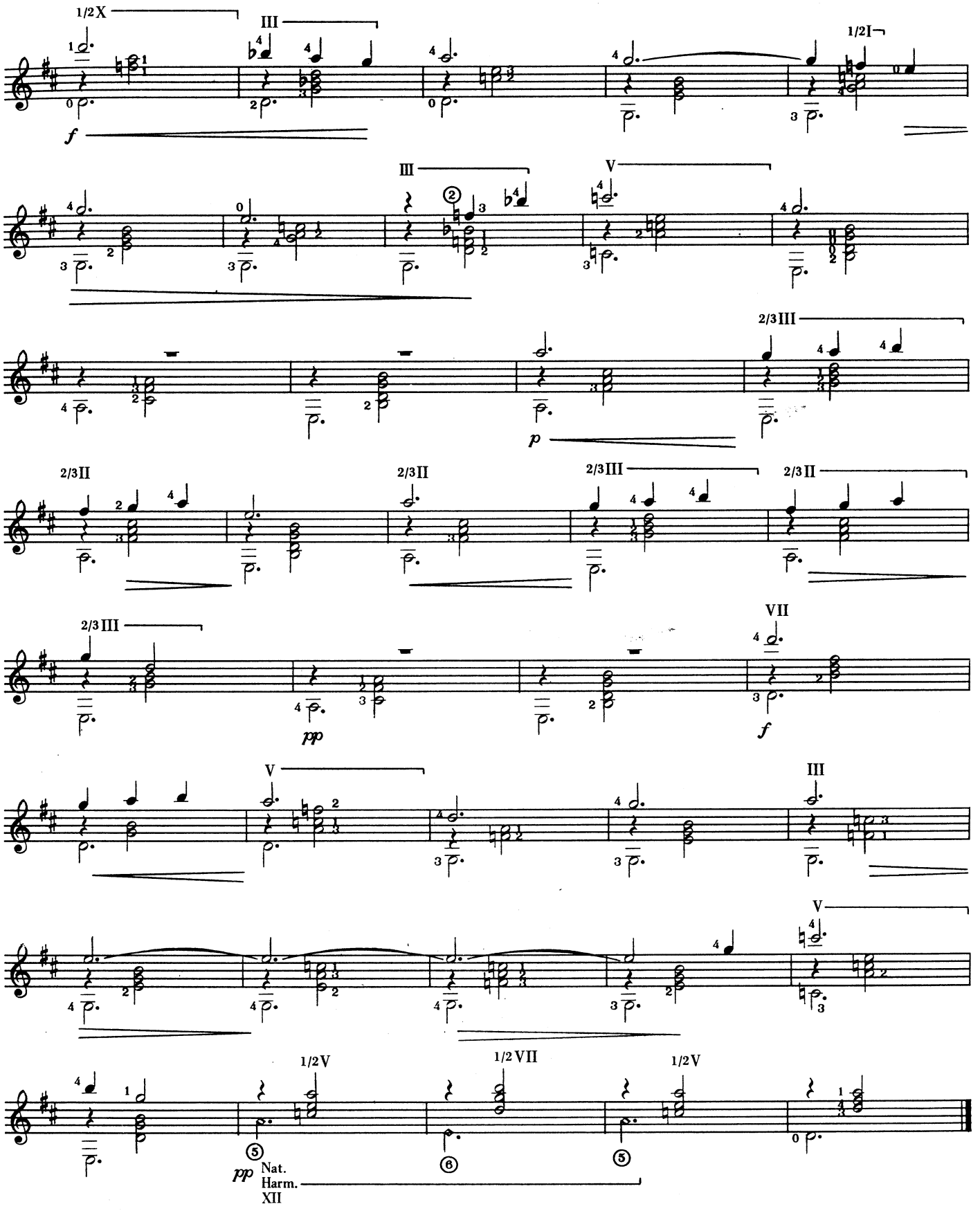



1/2 II
II
IV
II
IV
VII
IX
D.C. al Coda
Coda
VII
p
1/2 XV
1/2 X
Nat. Harm.
XII
II
II
II
II
p

GYMNOPEDIE No. II

Arranged by
JACK MARSHALL

ERIK SATIE



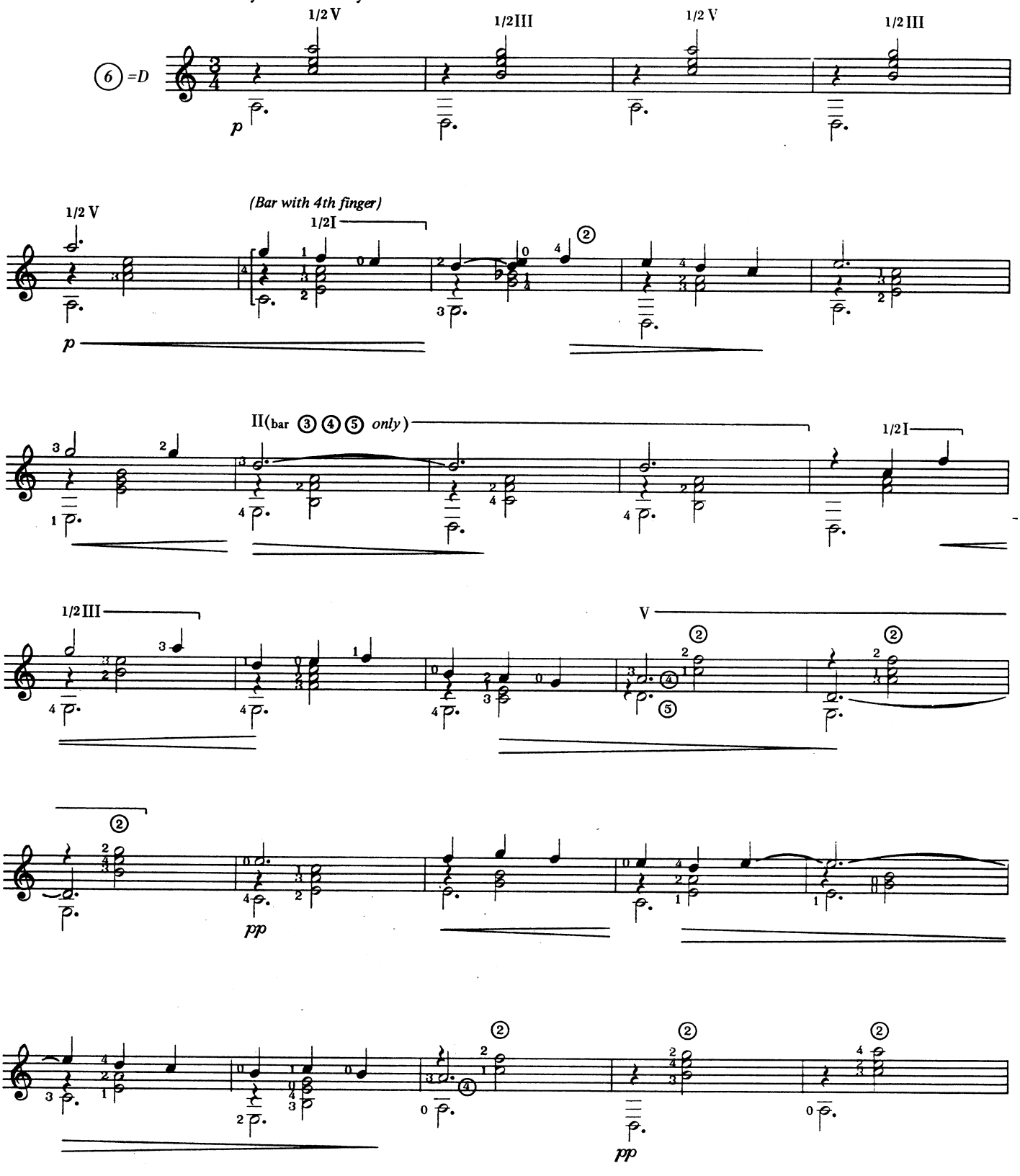

1/2X
III
1/2I
f
III
V
2/3III
p
2/3II
2/3II
2/3III
2/3II
2/3III
VII
pp
f
V
III
V
1/2V
1/2VII
1/2V
pp
Nat.
Harm.
XII

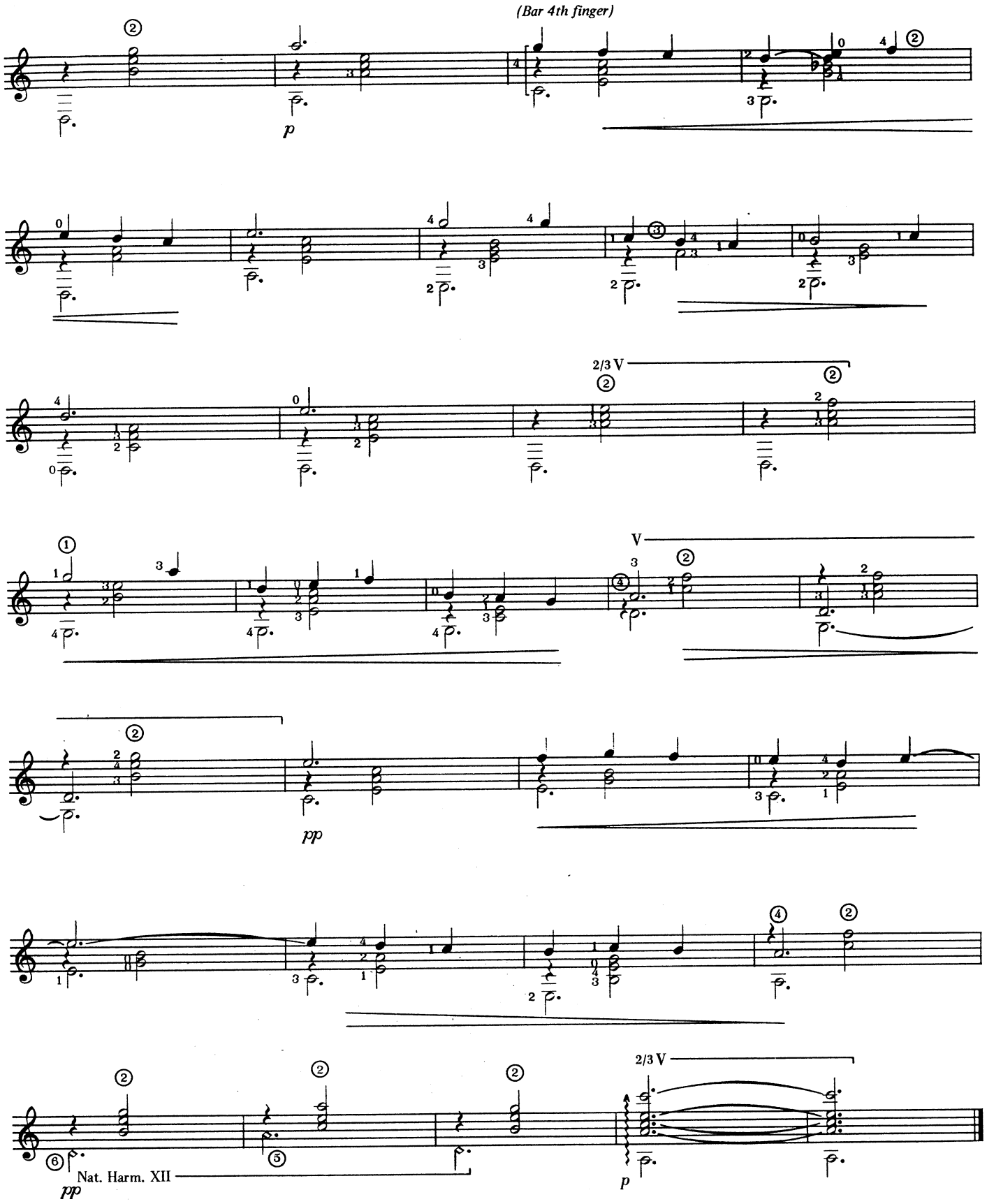
GYMNOPEDIE No. III

Arranged by
CHRISTOPHER PARKENING

ERIK SATIE
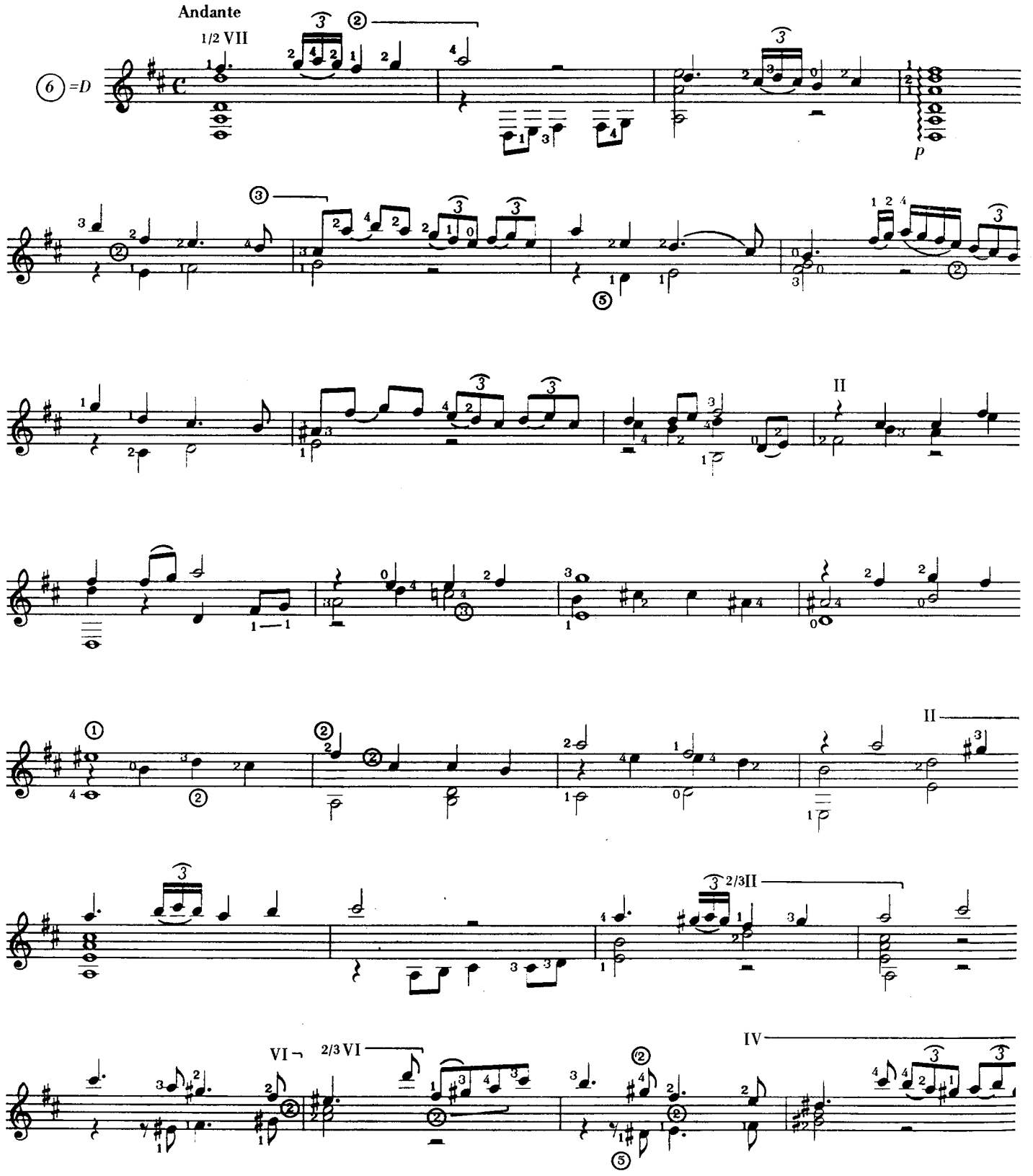
Slowly and Solemnly
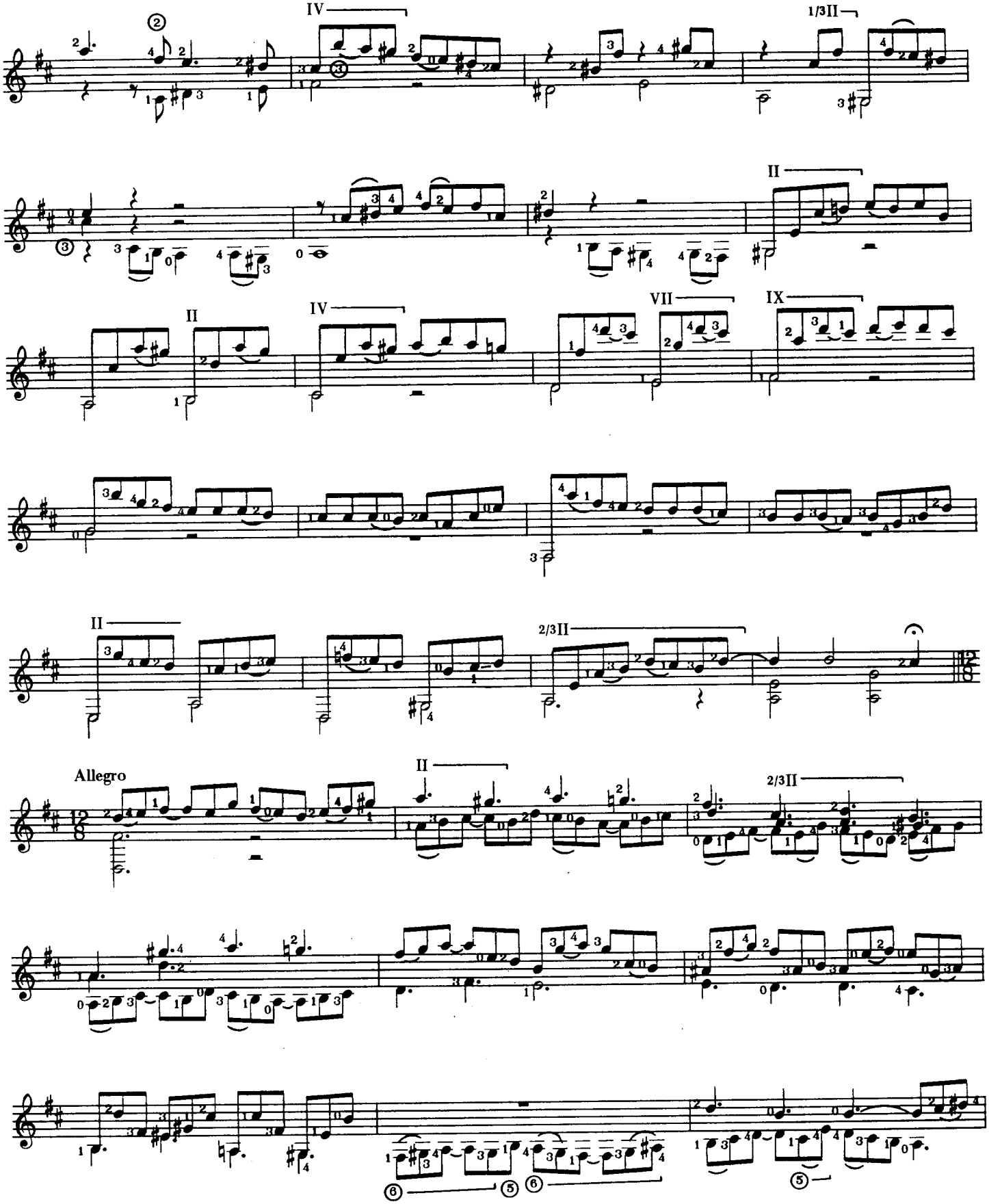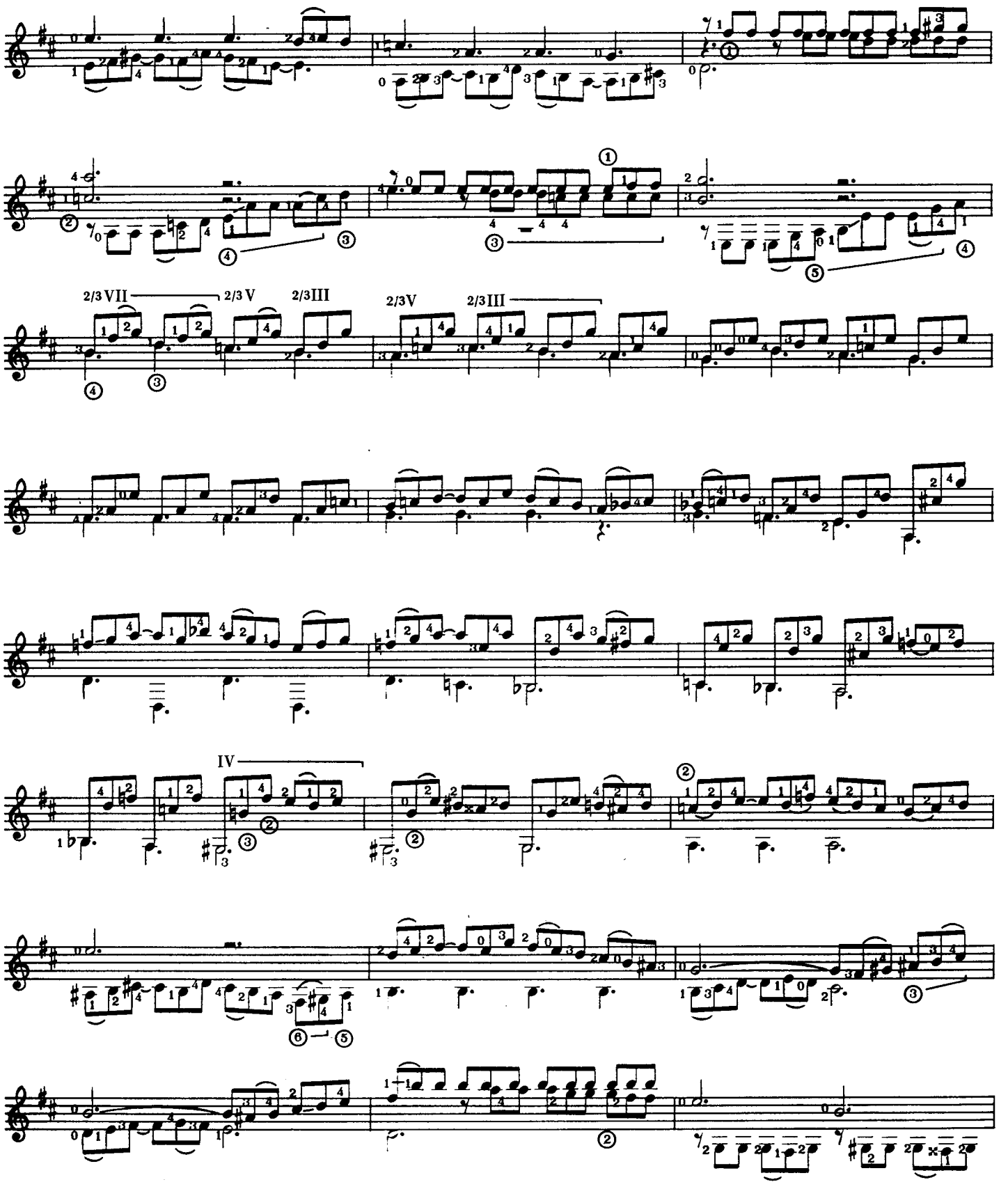



(Bar 4th finger)
p
2/3 V
V
pp
Nat. Harm. XII
pp
2/3 V
p
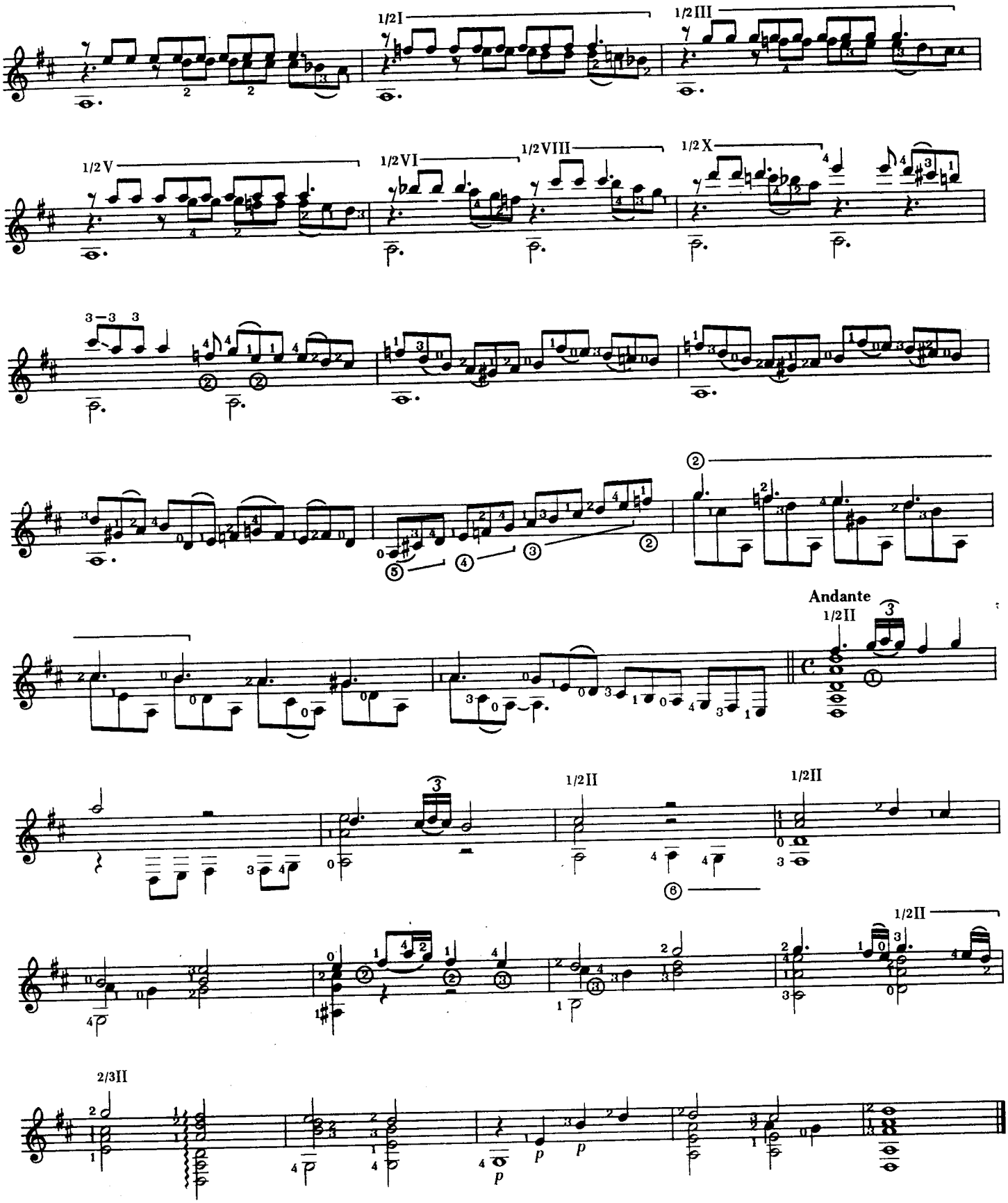
PREAMBULO

A. SCARLATTI–PONC




IV
1/3II
II
II
IV
VII
IX
II
2/3II
Allegro
II
2/3II


2/3 VII
2/3 V
2/3 III
2/3 V
2/3 III
IV
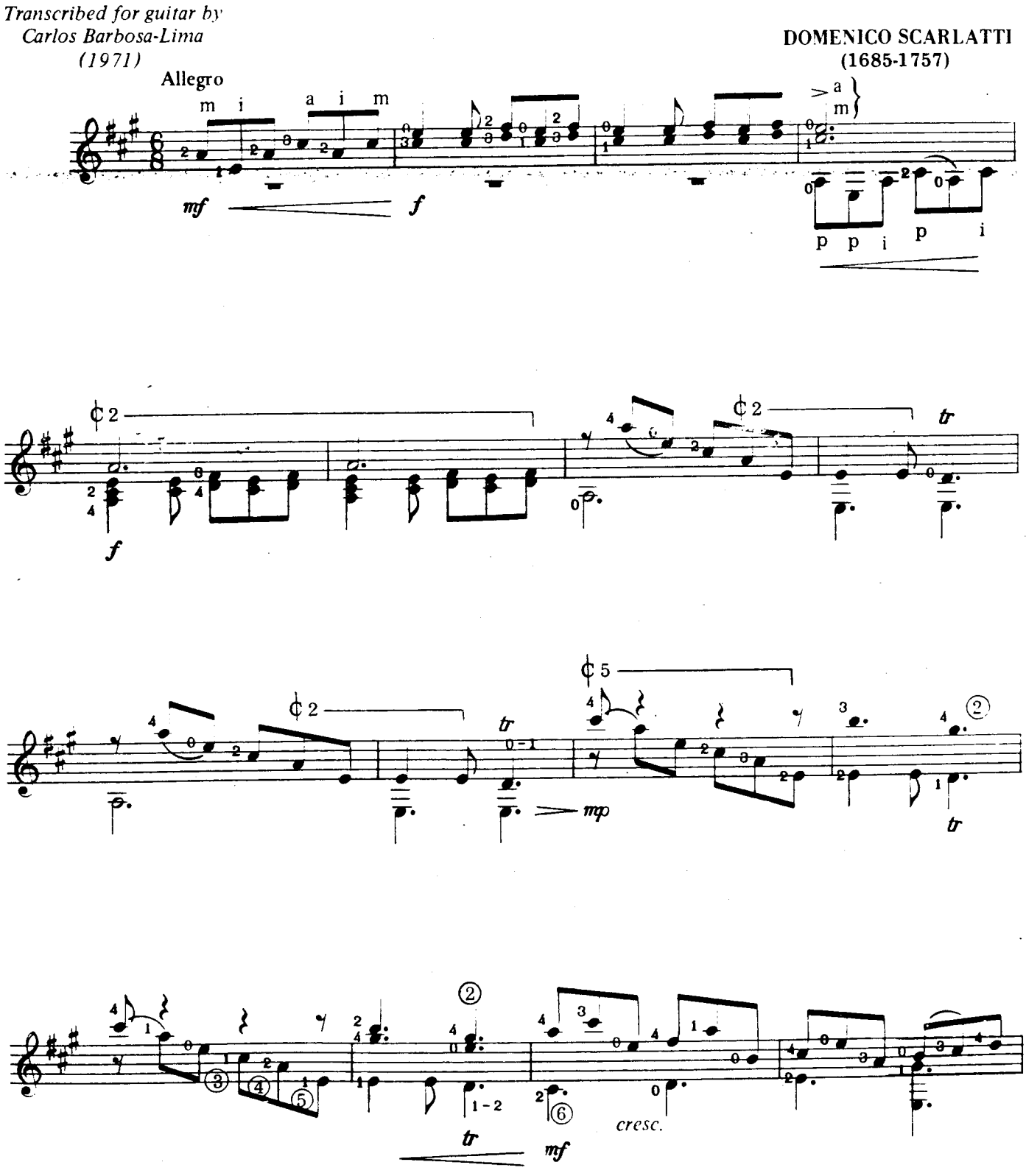

1/2I
1/2III
1/2V
1/2VI
1/2VIII
1/2X
Andante
1/2II
1/2II
1/2II
2/3II

THREE SONATAS

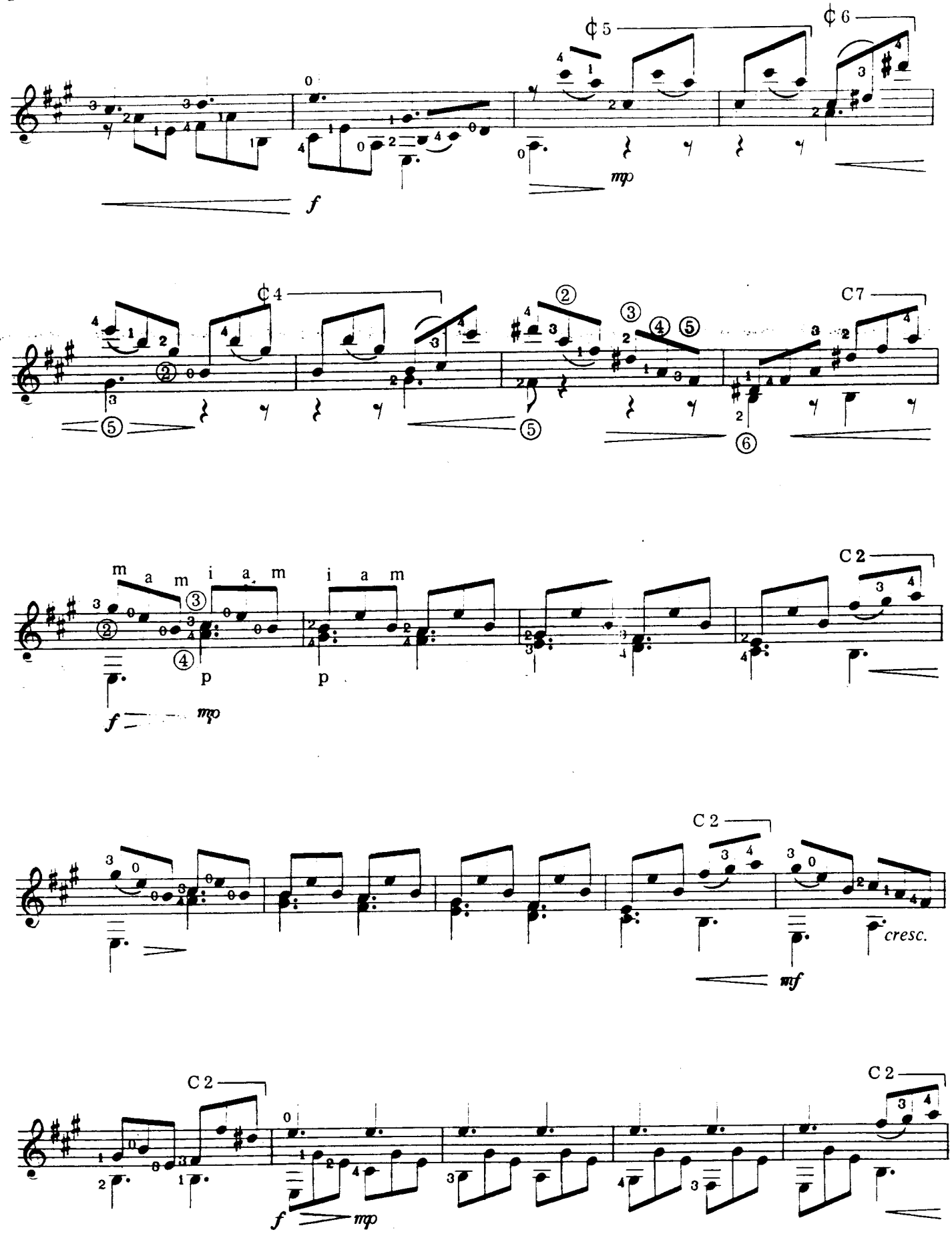
SONATA L. 290
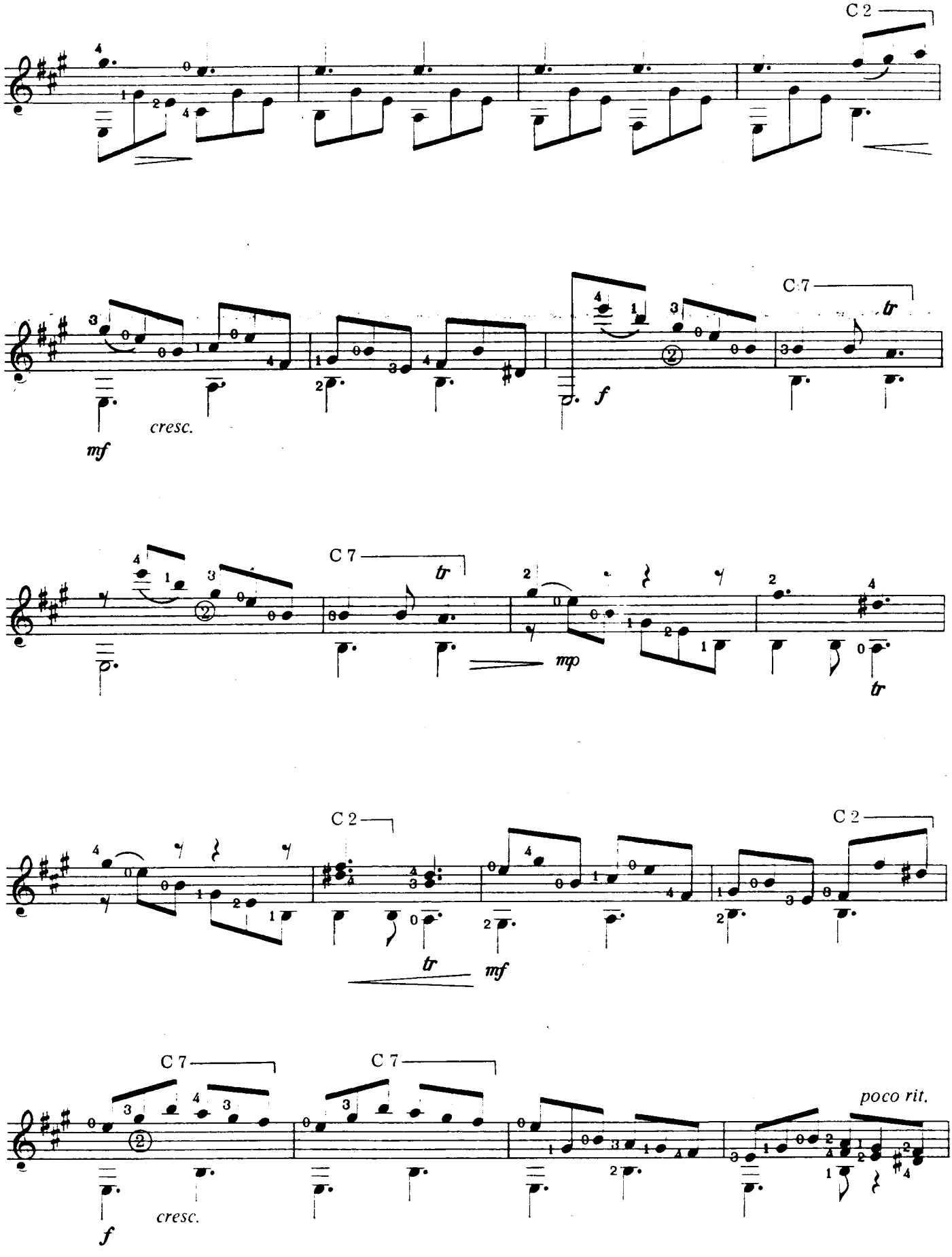
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Carlos Barbosa-Lima
(1971)
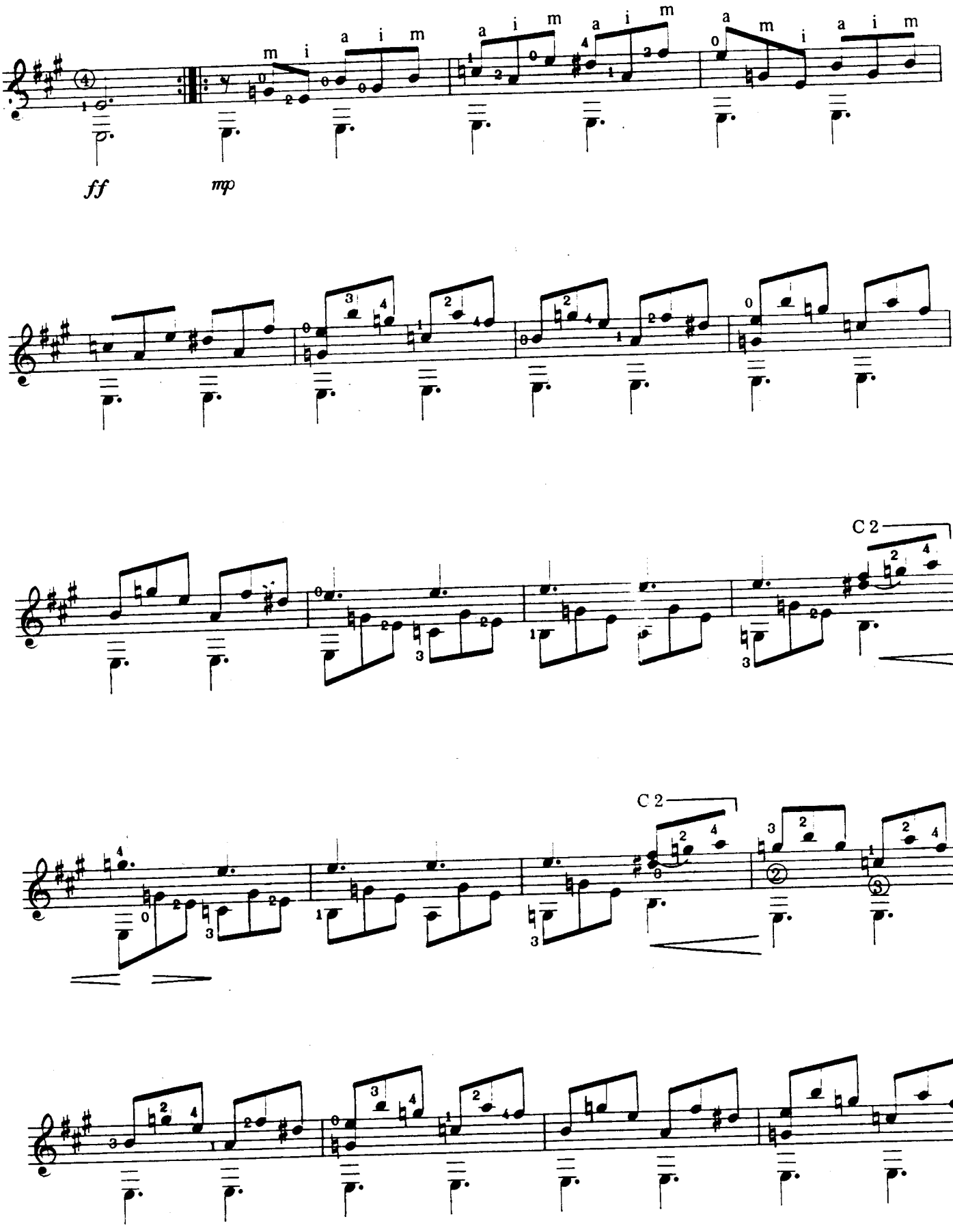
DOMENICO SCARLATTI
(1685-1757)
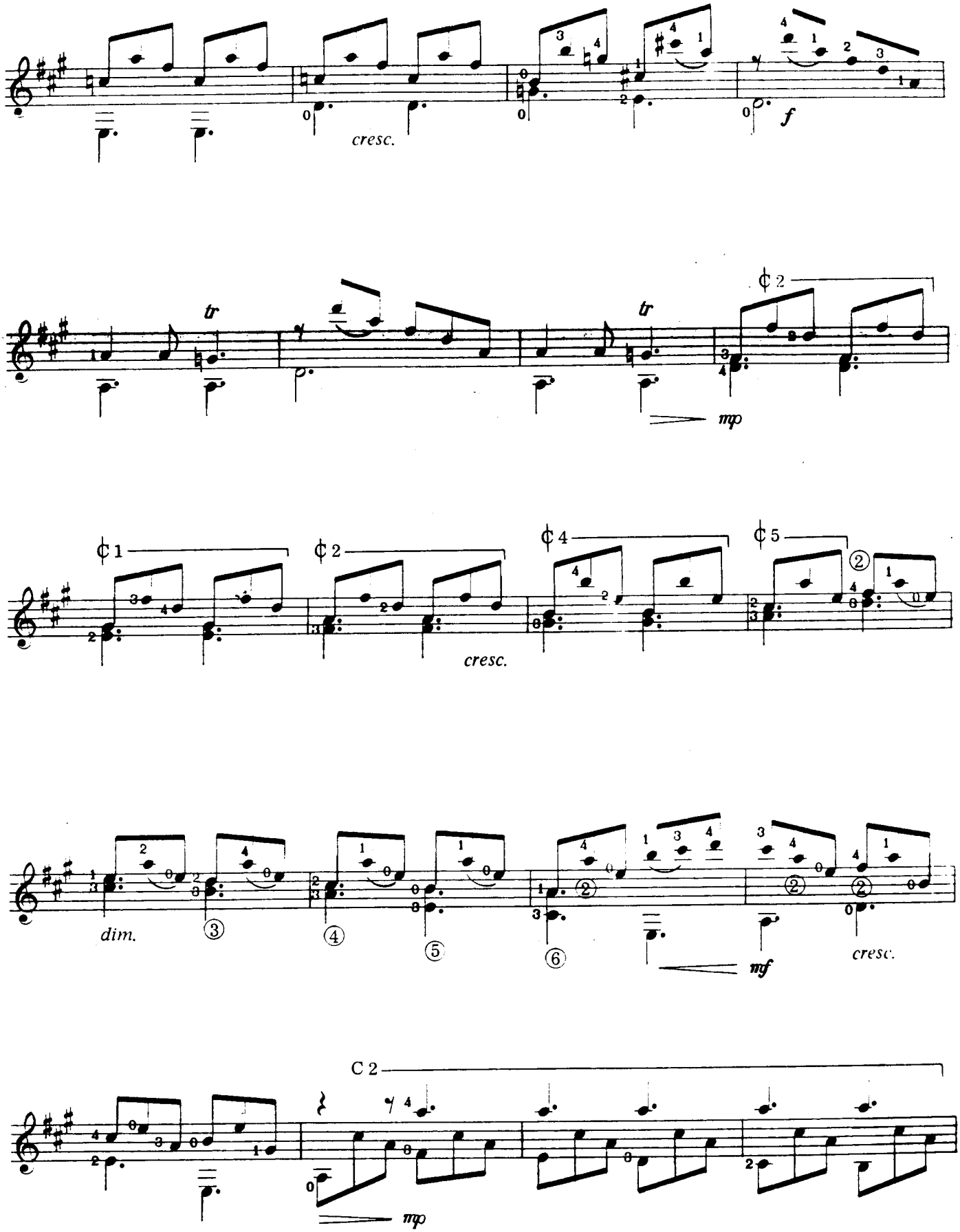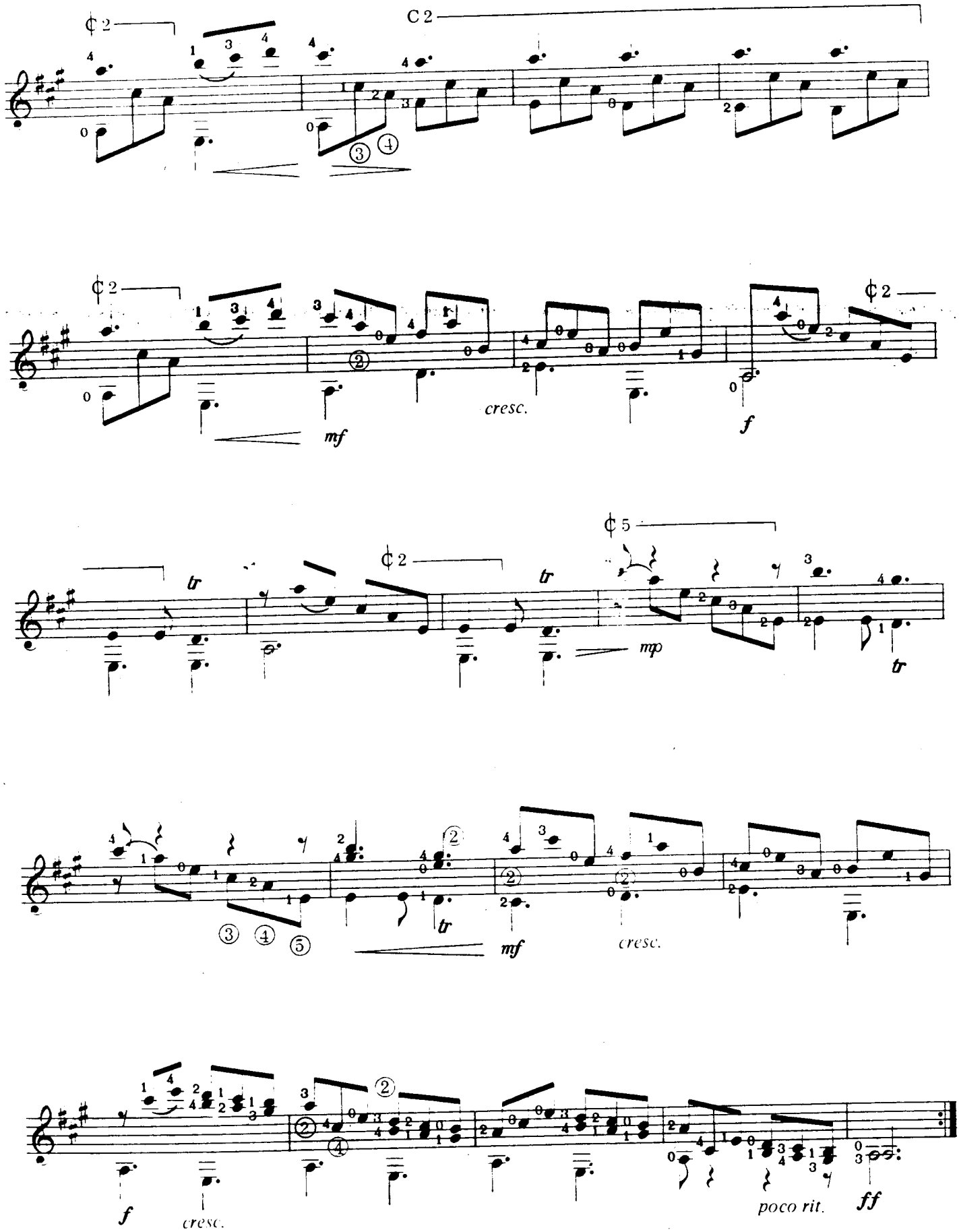


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¢5
¢6
f
mp
¢4
C7
m a m i a m
i a m
p
C2
cresc.
mf


C 2
C 7
tr
mf
cresc.
f
C 7
tr
mp
tr
C 2
C 2
tr
mf
C 7
C 7
poco rit.
cresc.
f


ff
mp
C 2
C 2
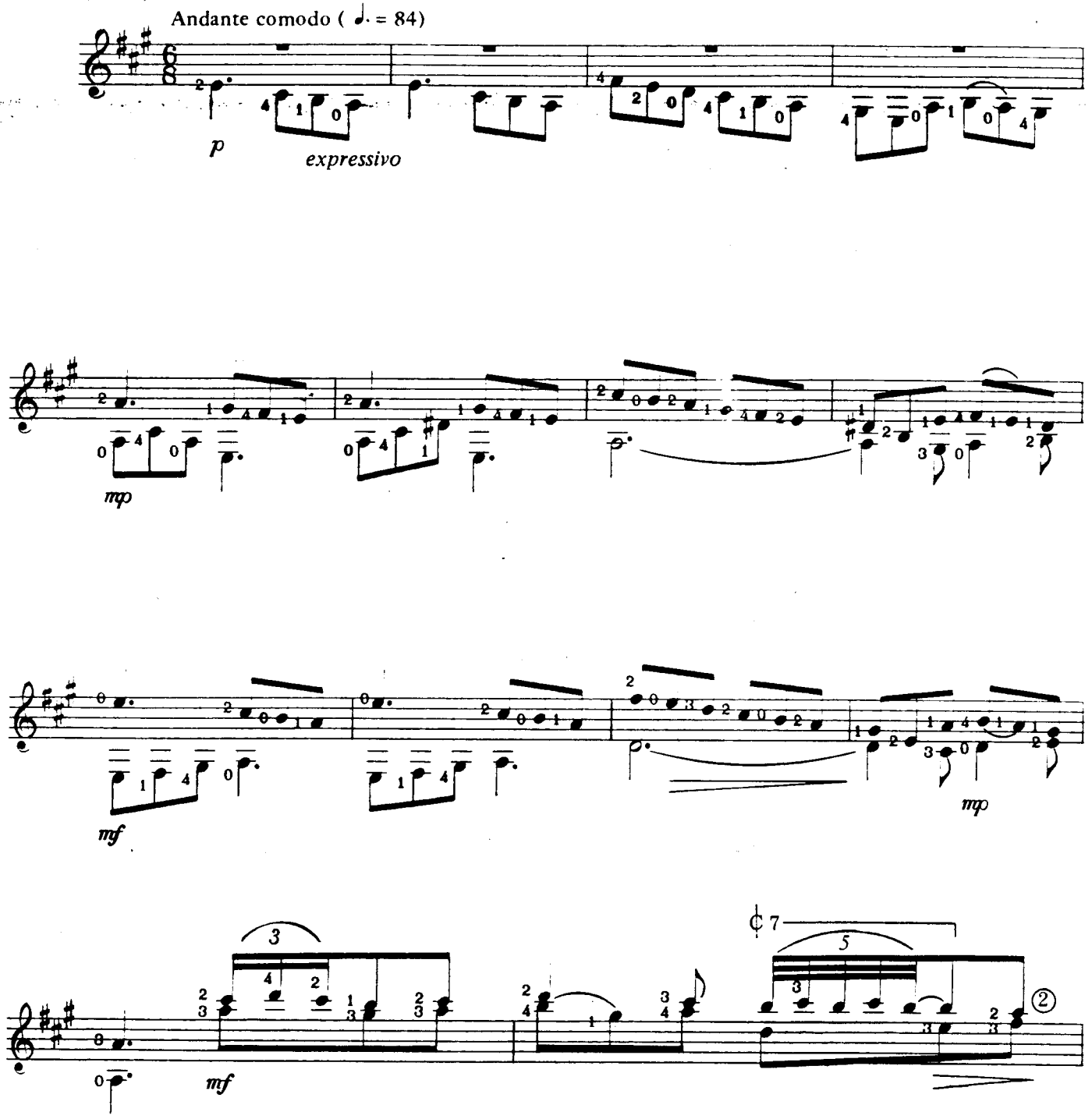

cresc.
f
tr
tr
mp
C 1
C 2
C 4
C 5
cresc.
dim.
mf
cresc.
C 2
mp


¢2
C2
mf
cresc.
f
¢2
¢2
¢5
tr
tr
mp
tr
mf
cresc.
f
cresc.
poco rit.
ff

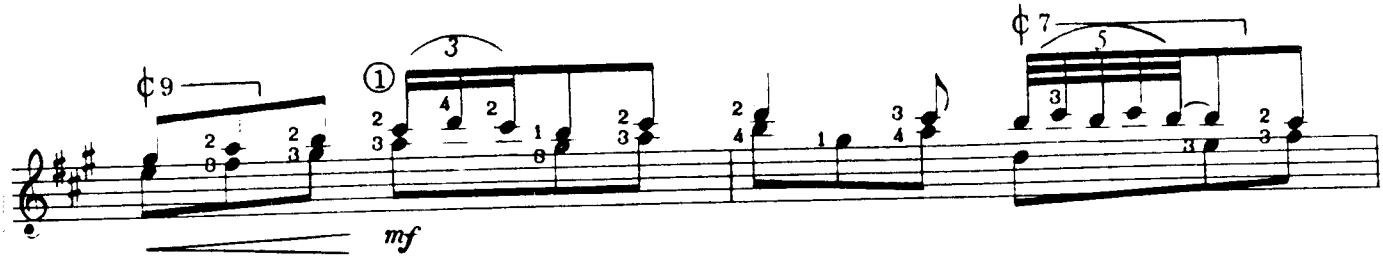
SONATA L. 527

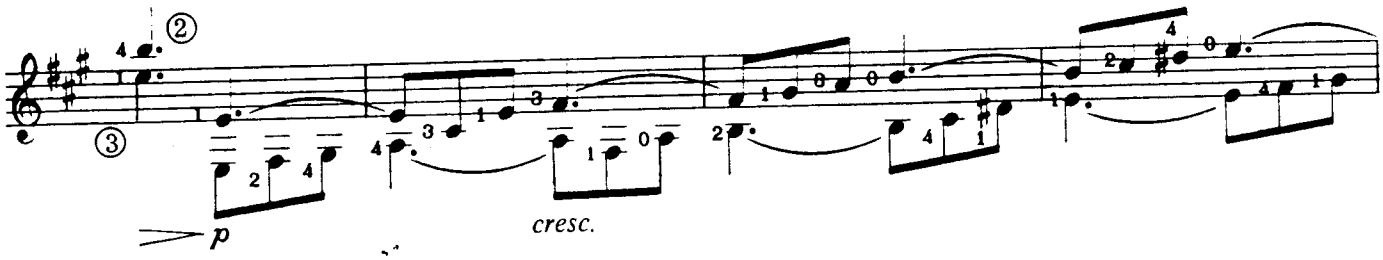
Transcribed for guitar by
Carlos Barbosa-Lima
(1971)

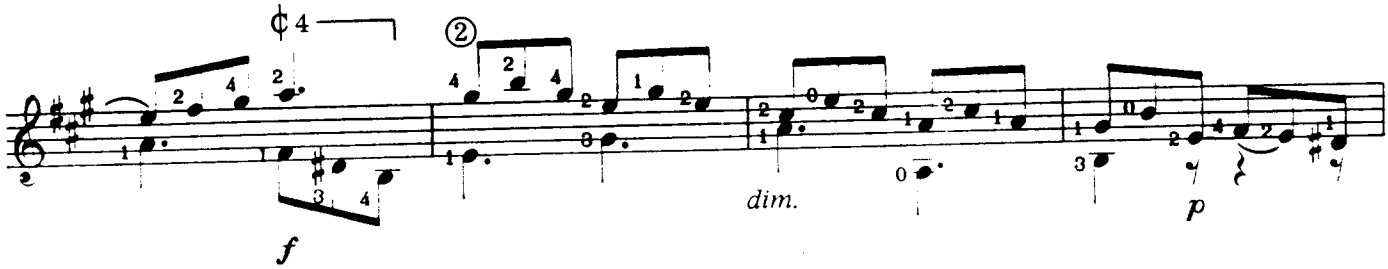
DOMENICO SCARLATTI
(1685-1757)

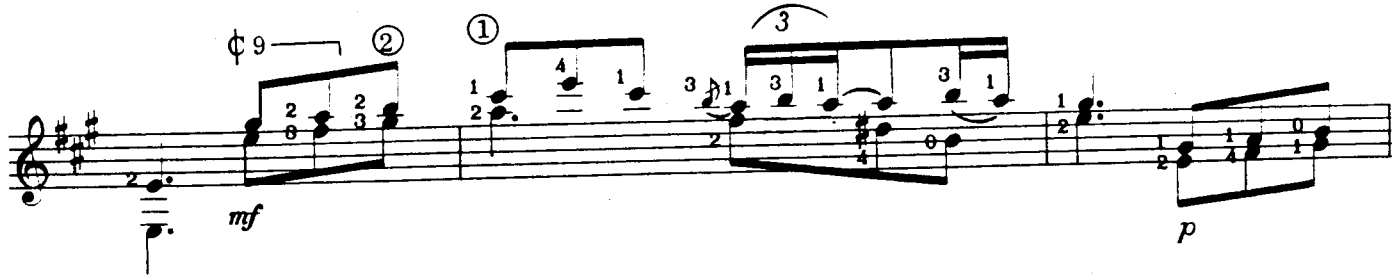


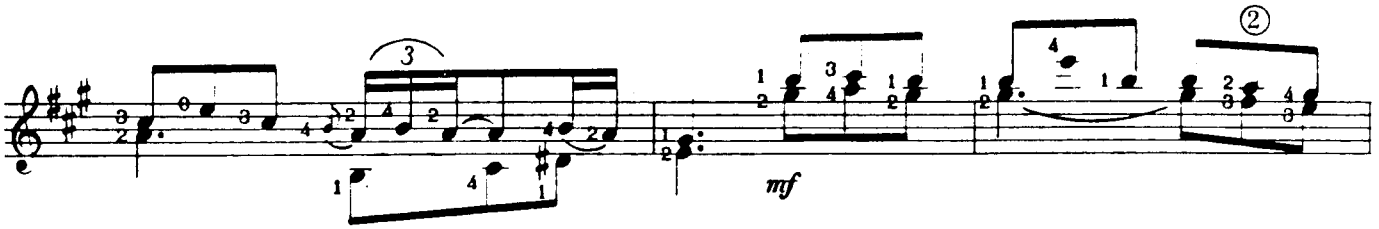
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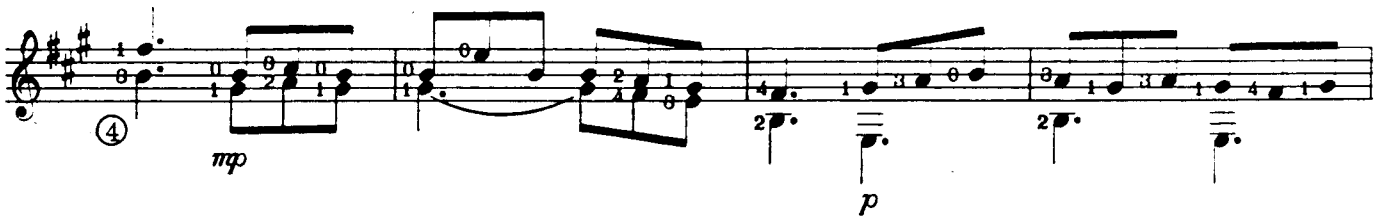

mf

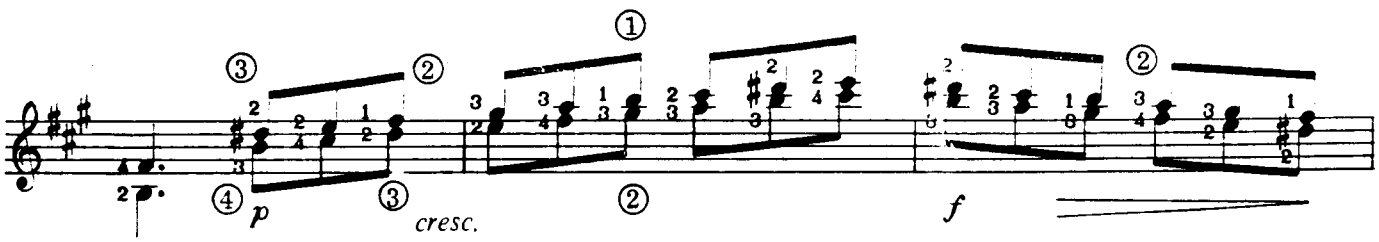

p
cresc.

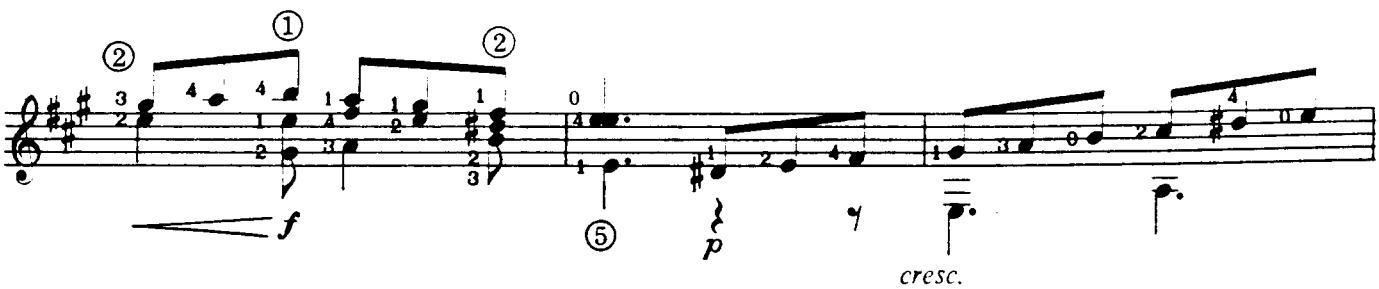

f
dim.
p
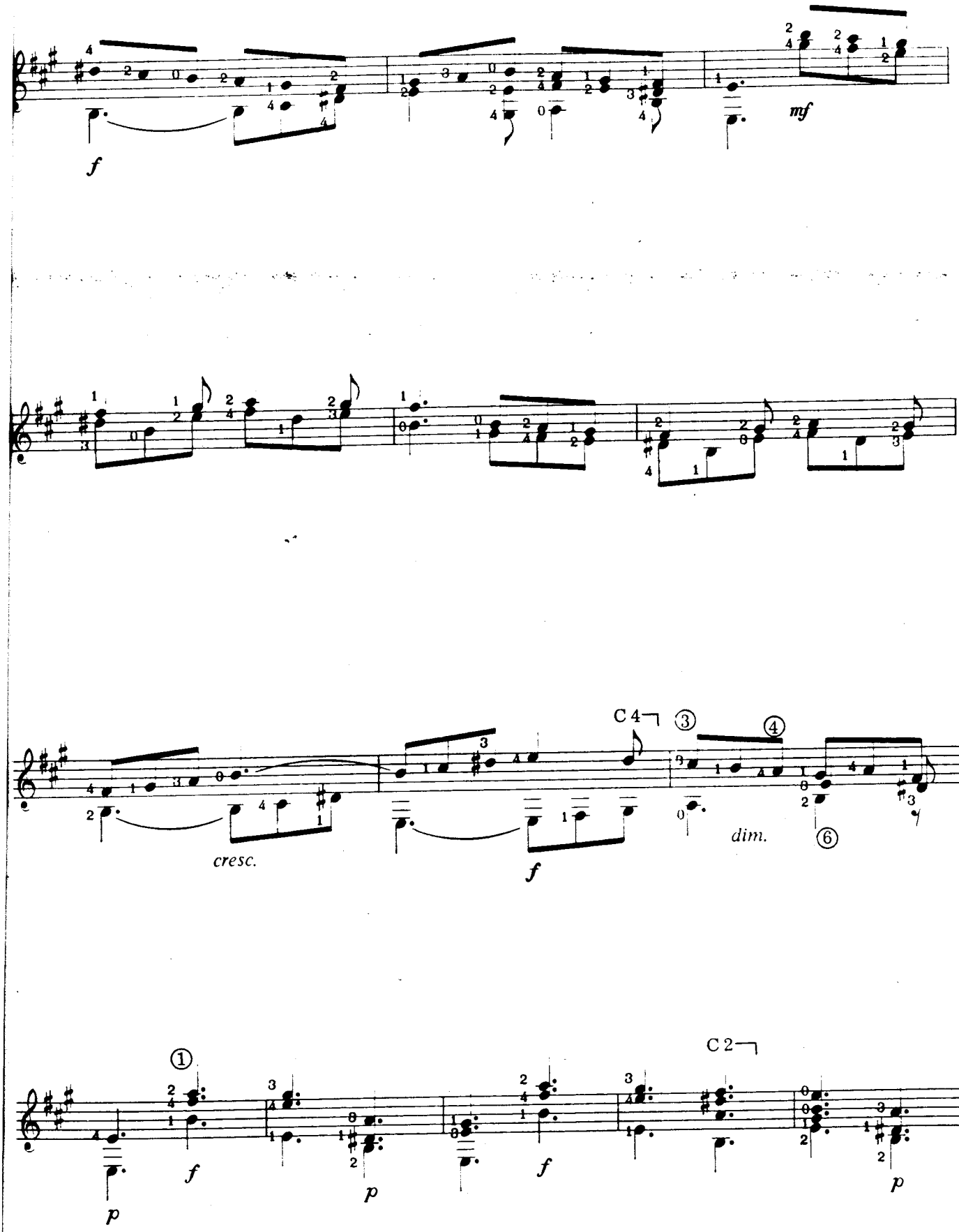

mf
p
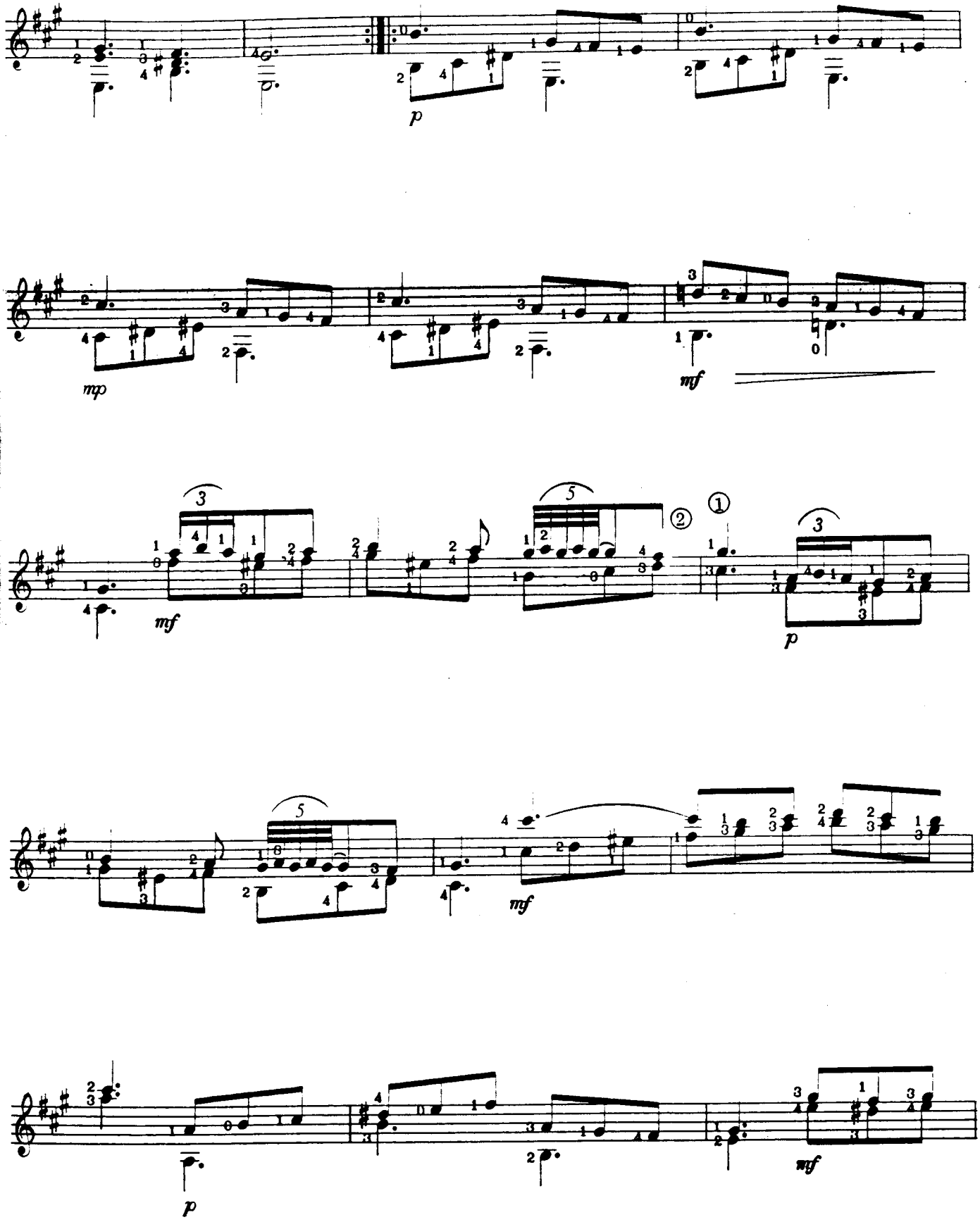

3
mf
②

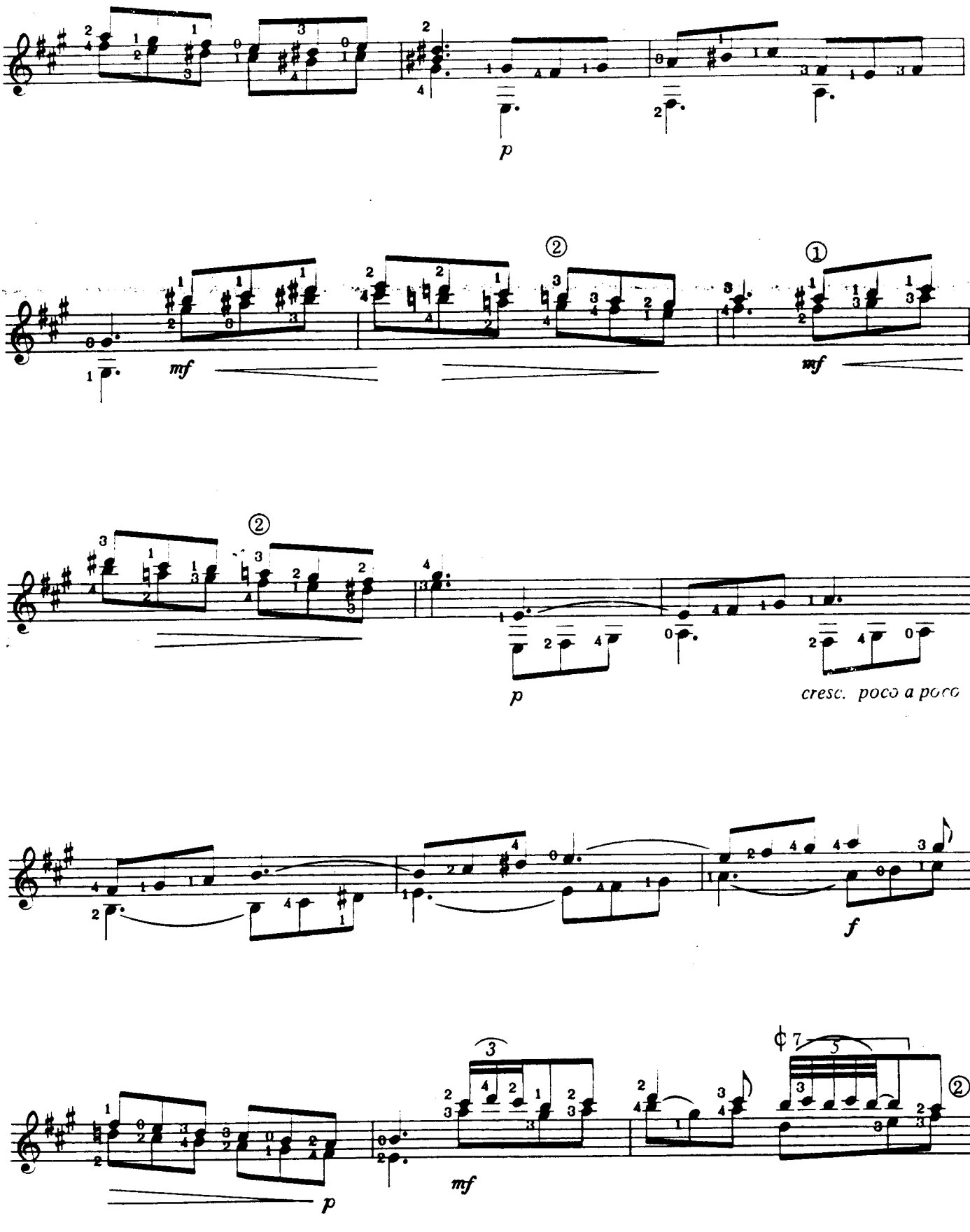

④
mp
p
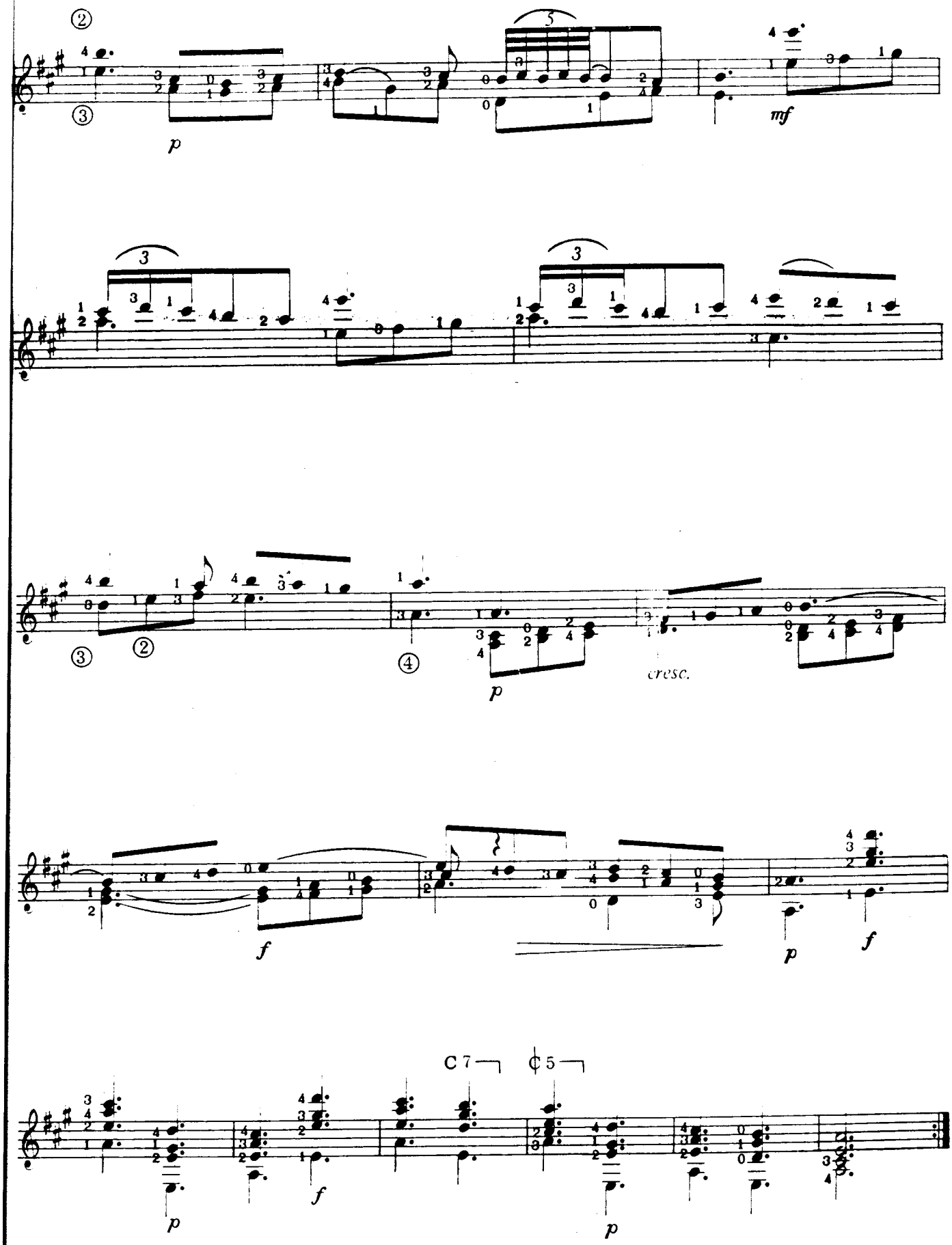

③
②
④
p
③
cresc.
①
②
f


②
①
②
f
⑤
p
cresc.


f
mf
cresc.
f
C 4
③
④
dim.
⑥
①
f
p
p
f
f
C 2
p


p
mp
mf
mf
p
mf
p
mf


p
mf
mf
p
cresc. poco a poco
f
p
mf
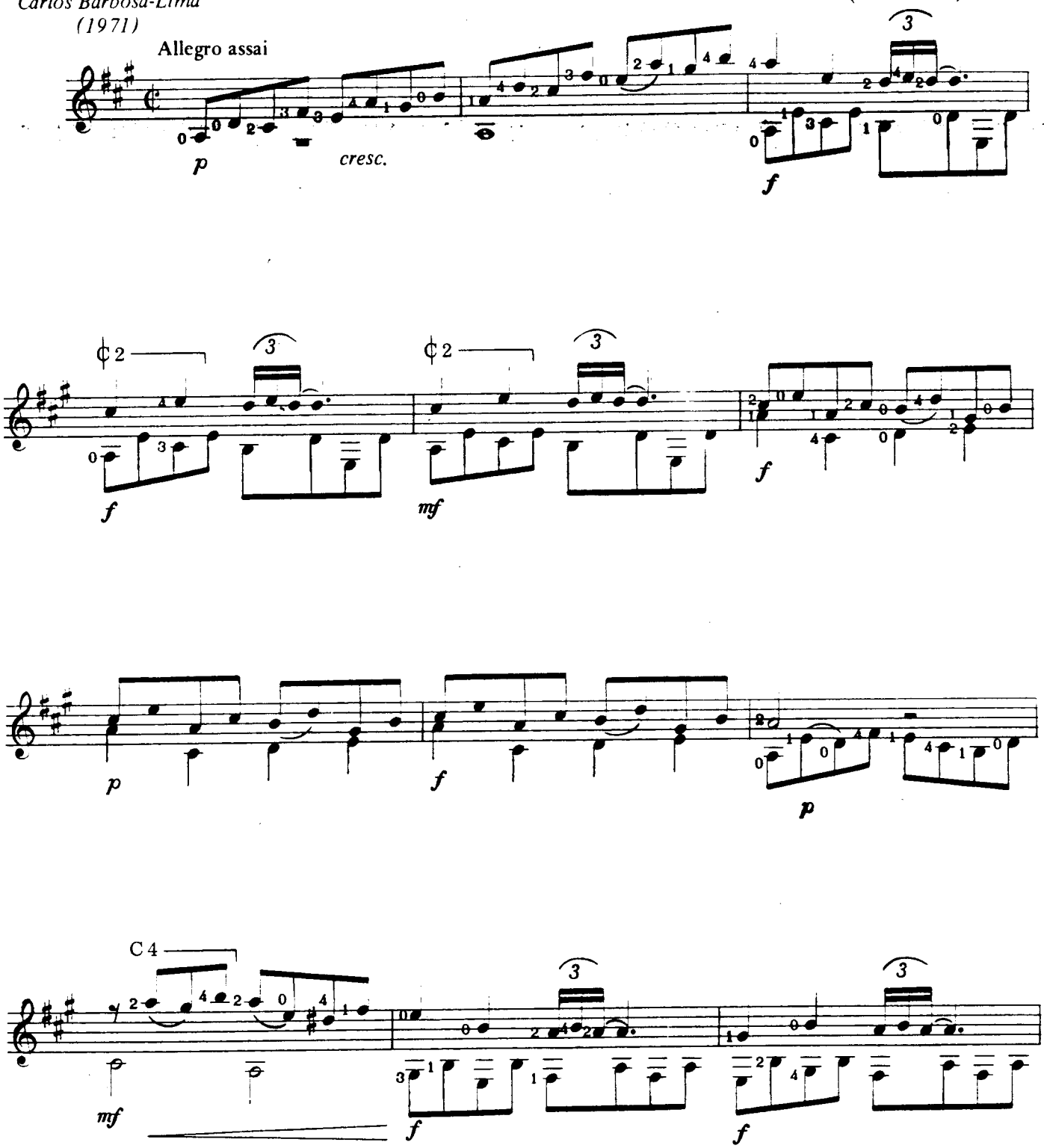

p
mf
cresc.
p
f
p
f
C 7
¢ 5
p
f
p

SONATA L. 395

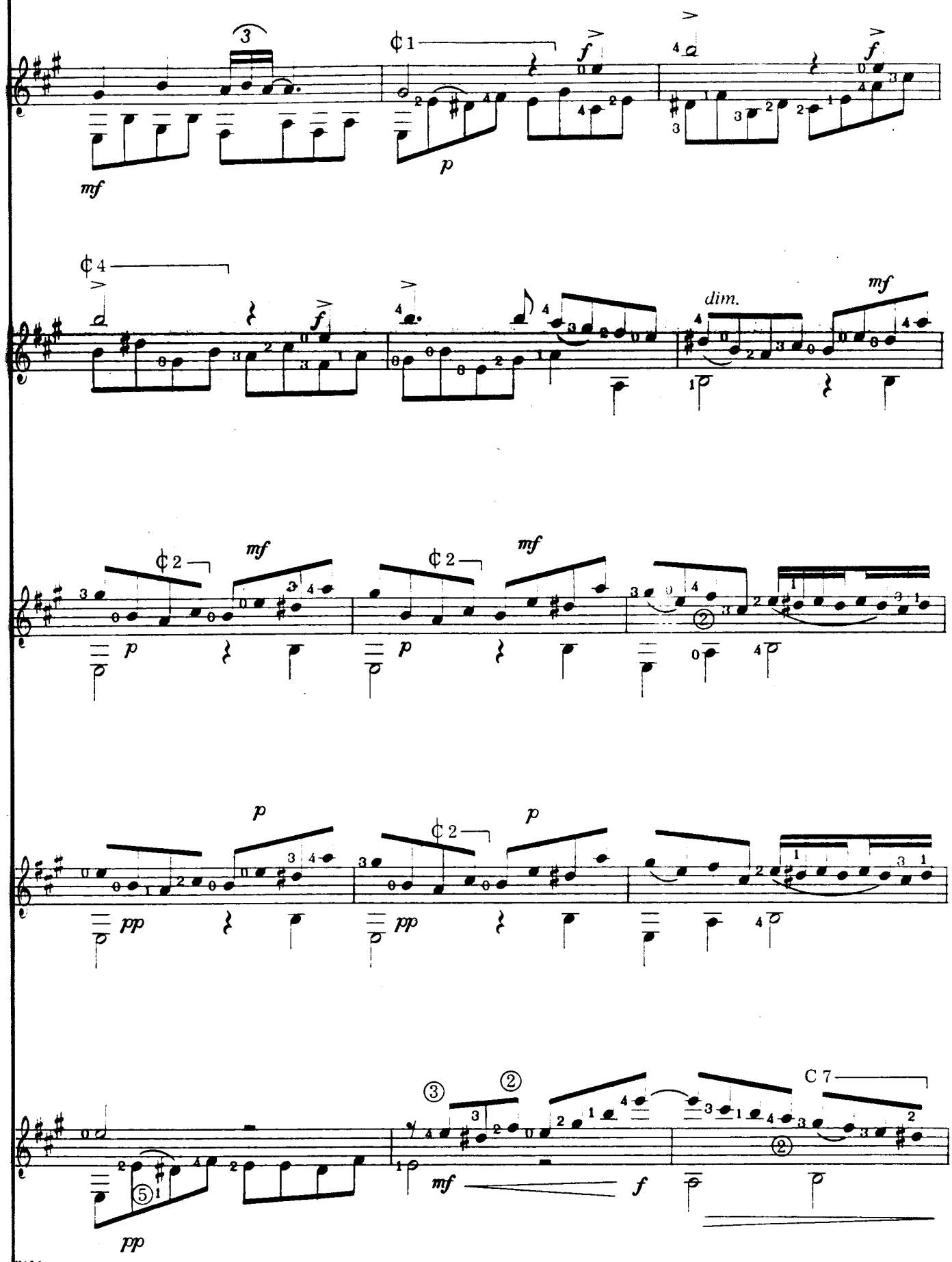
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Carlos Barbosa-Lima
(1971)
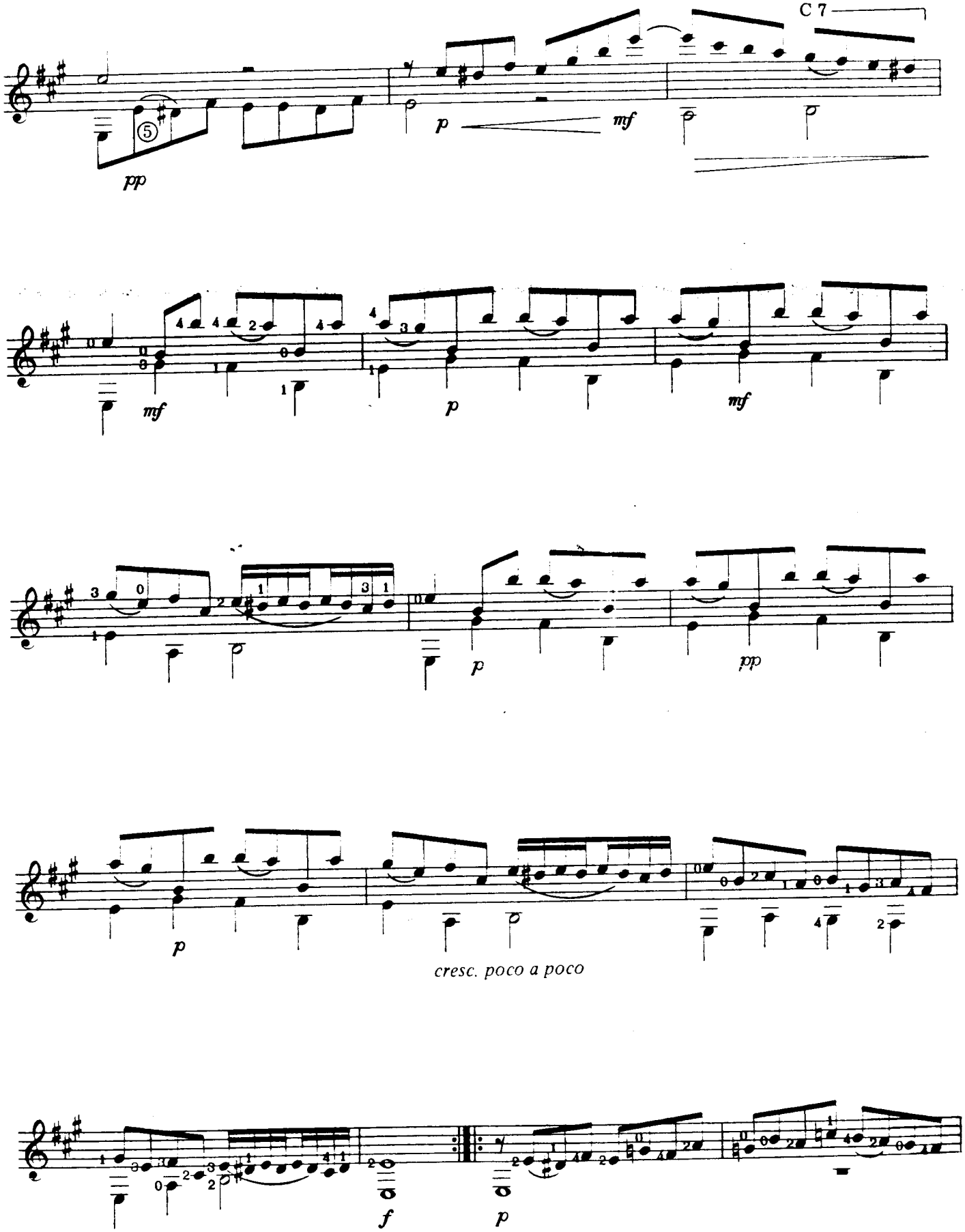
DOMENICO SCARLATTI
(1685-1757)

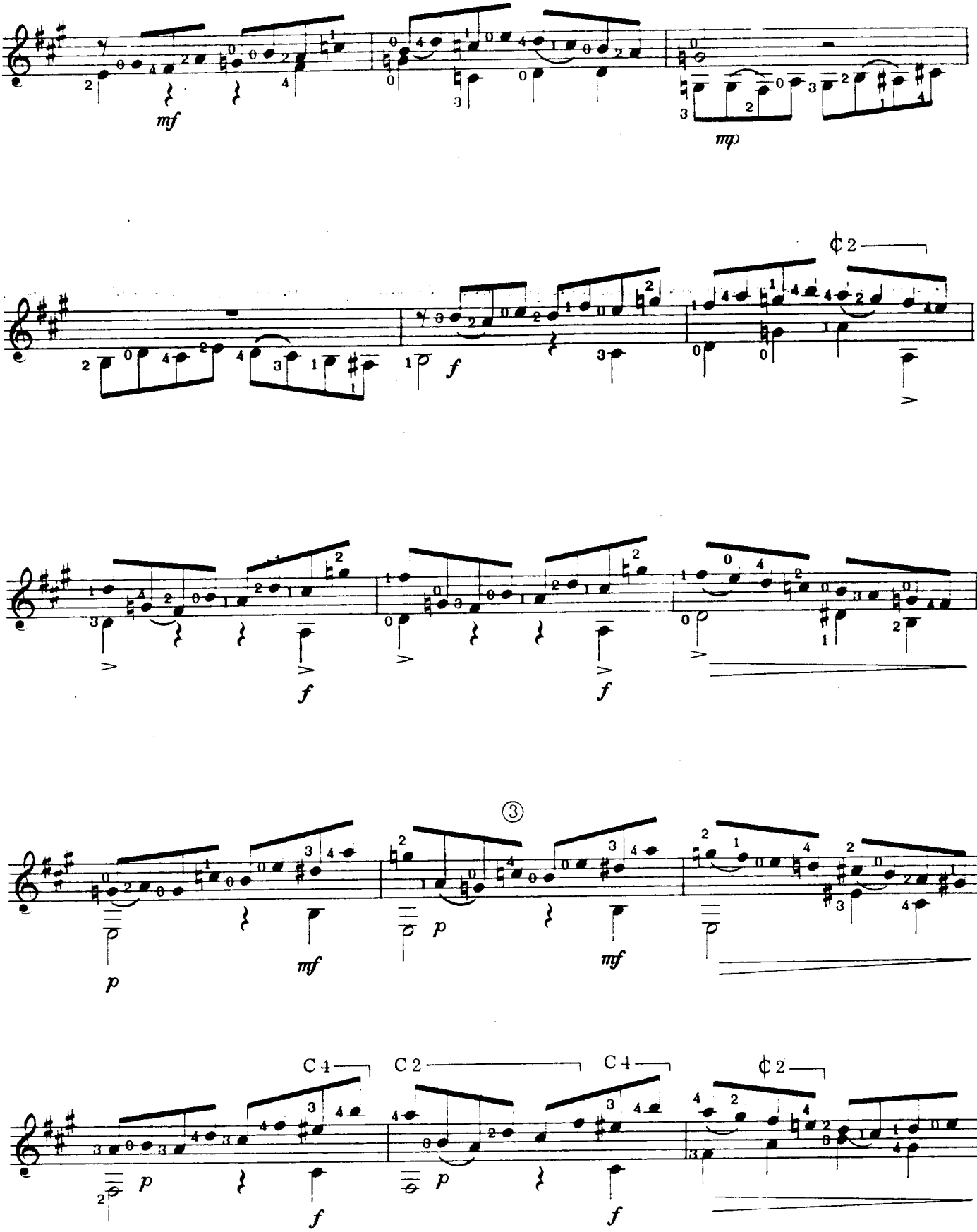
Allegro assai
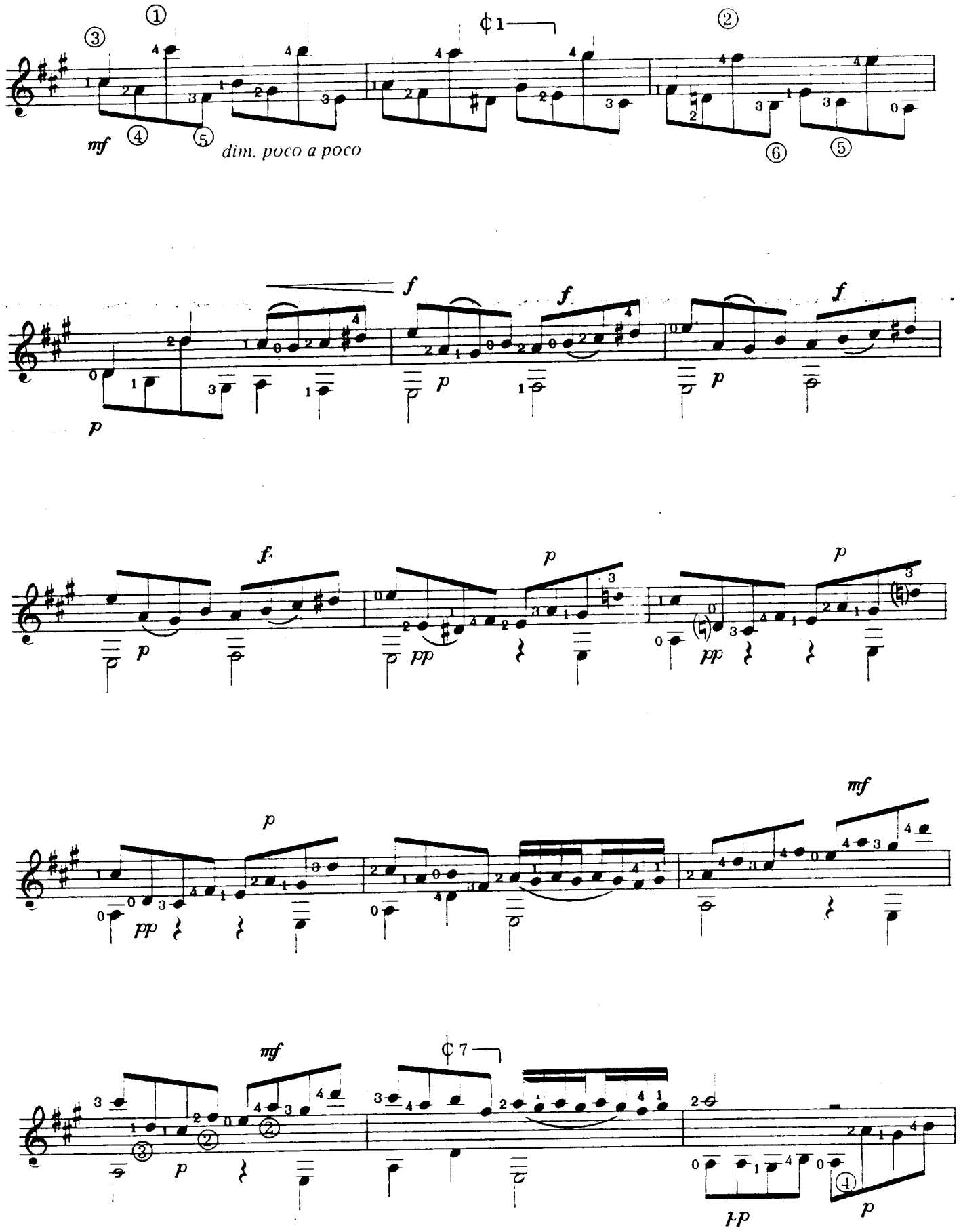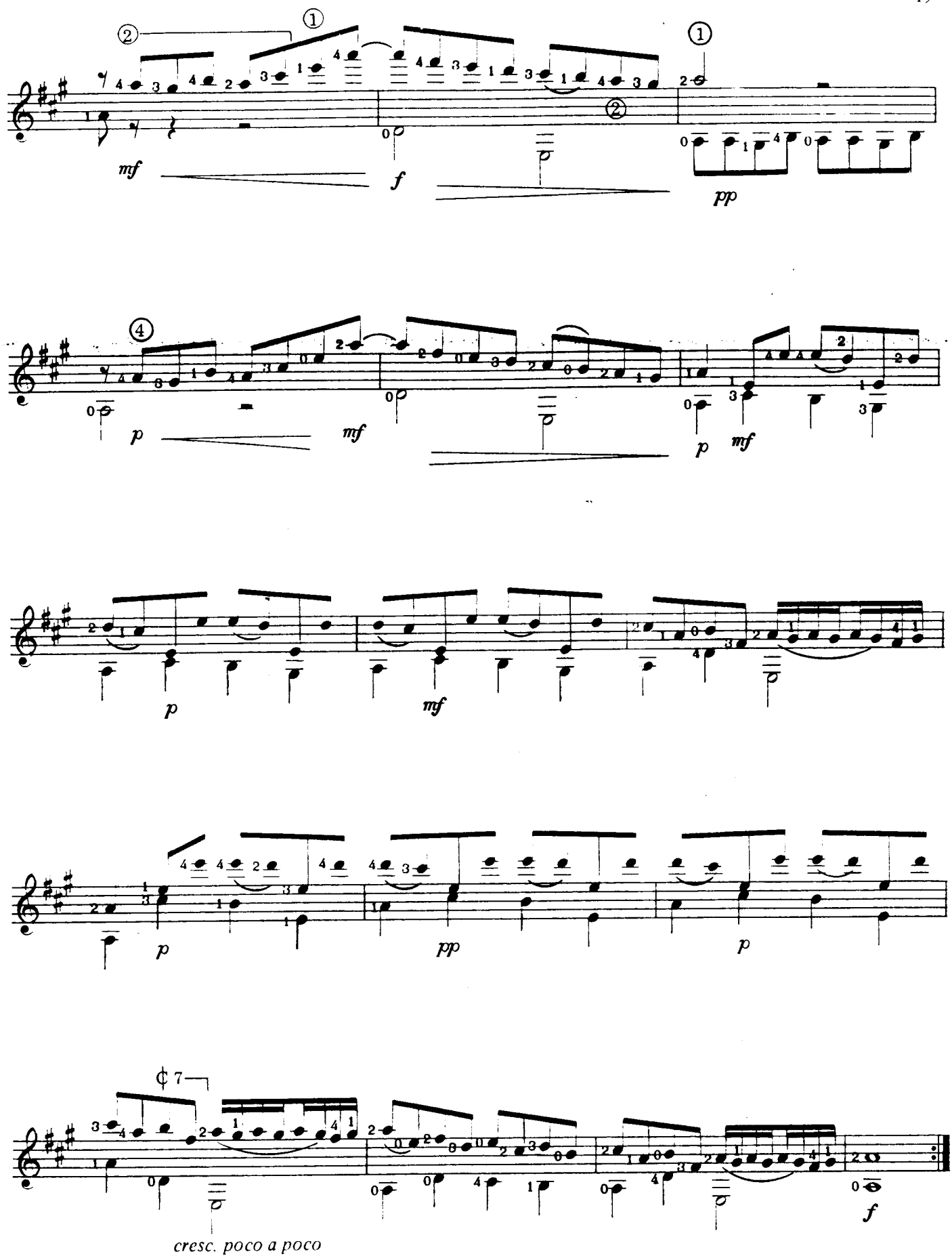


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mf
p
f
dim.
mf
pp
C 7


C 7
pp
p
mf
mf
p
mf
p
pp
p
cresc. poco a poco
f
p


mf
mp
f
f
f
③
p
mf
p
mf
C 4
C 2
C 4
¢ 2
¢ 2
p
f
p
f


mf
dim. poco a poco
f
p
pp
mf
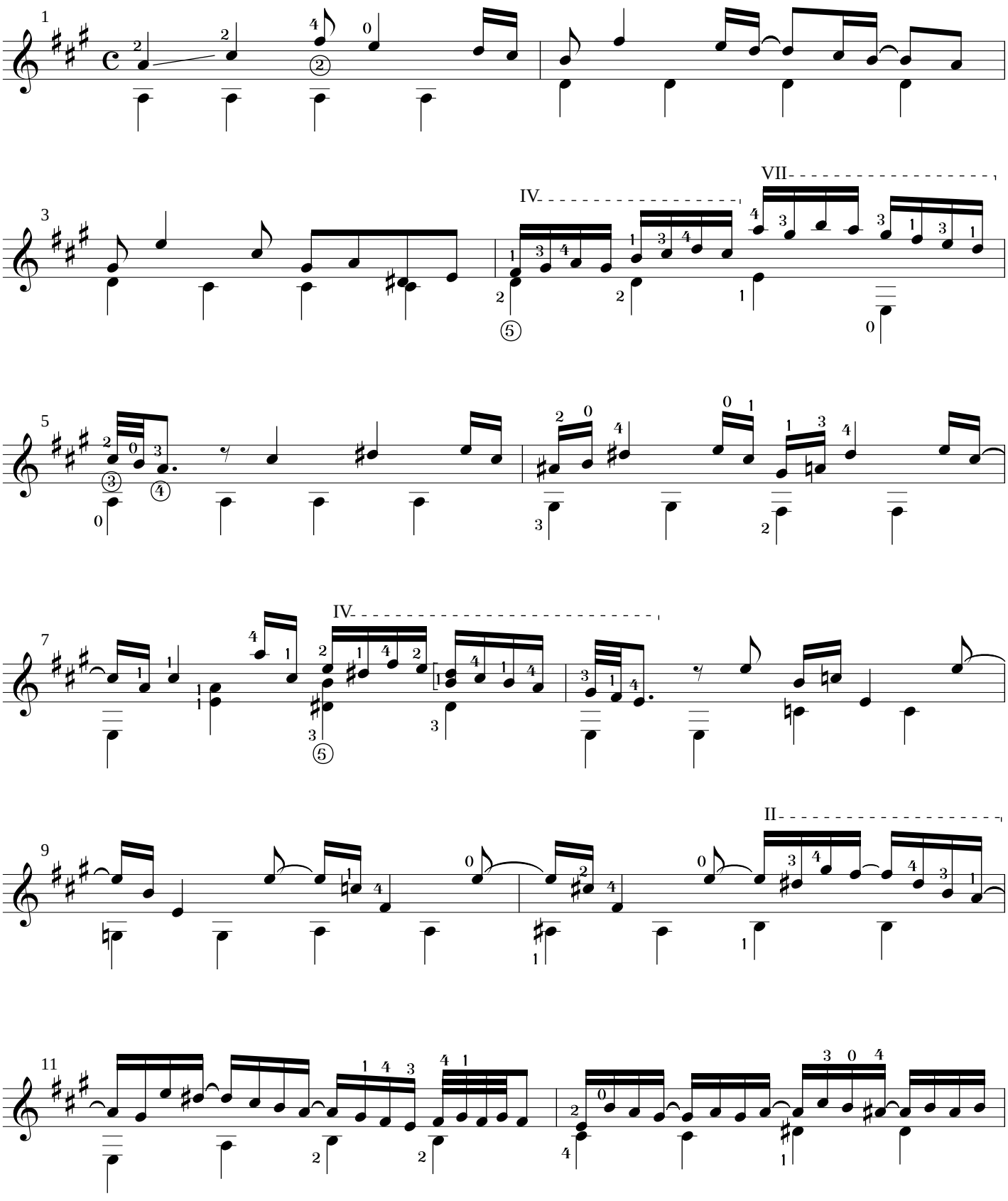

mf
f
pp
p
mf
p
mf
p
pp
p
7
cresc. poco a poco
f
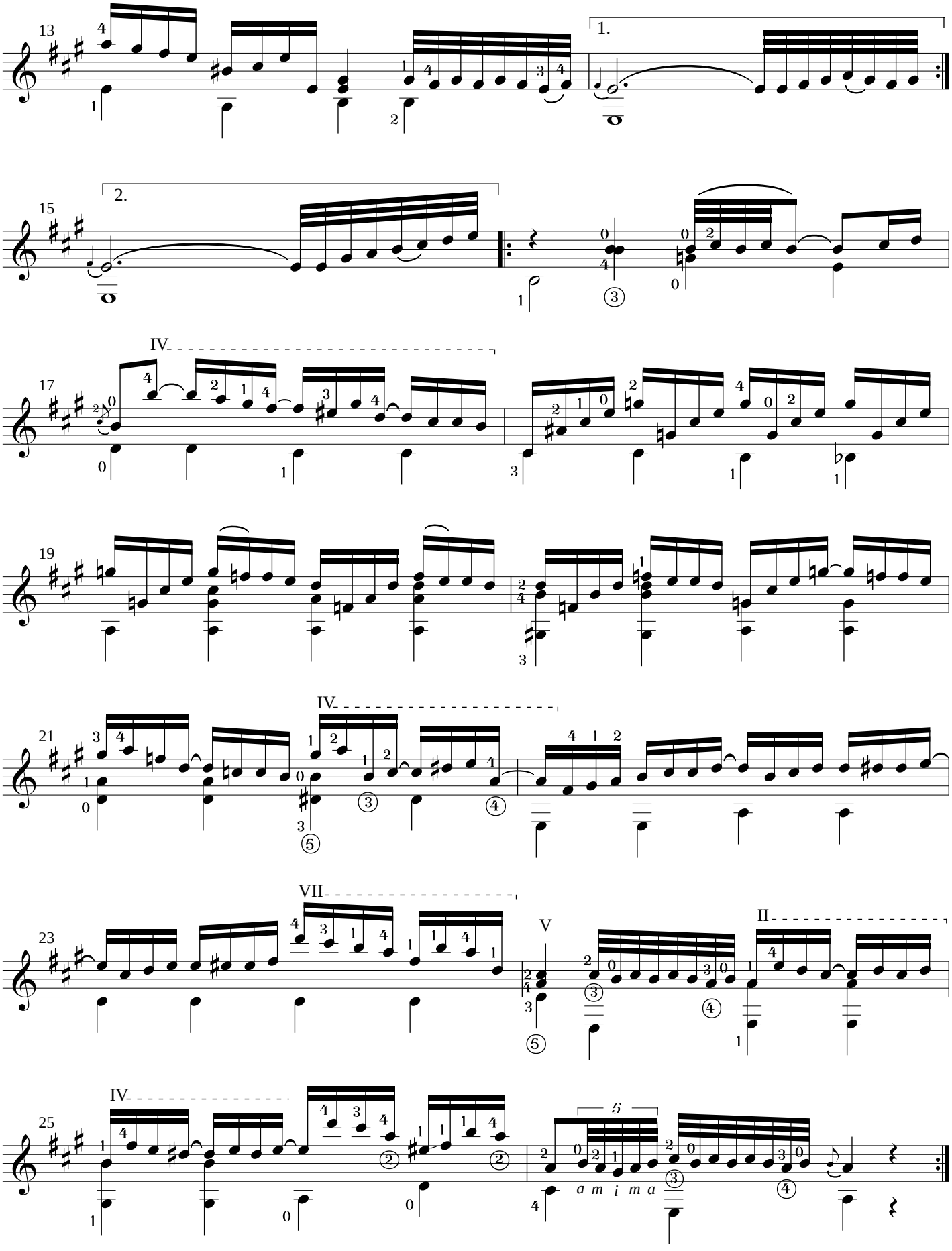
SONATA

(L. 238)

D. Scarlatti

Andante cantabile



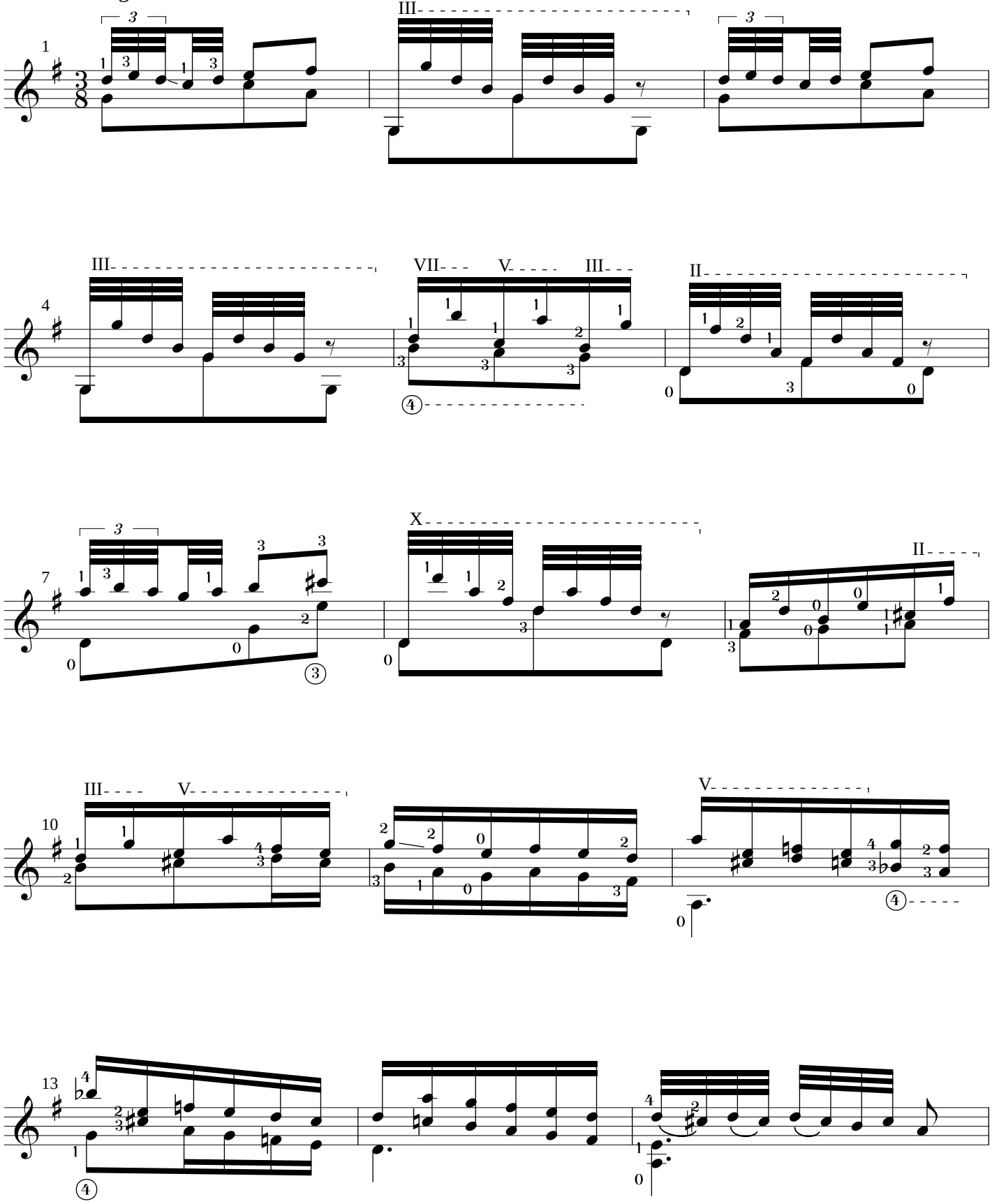

13
1.
15
2.
IV
17
19
IV
21
VII
V
II
23
IV
25
5
a m i m a

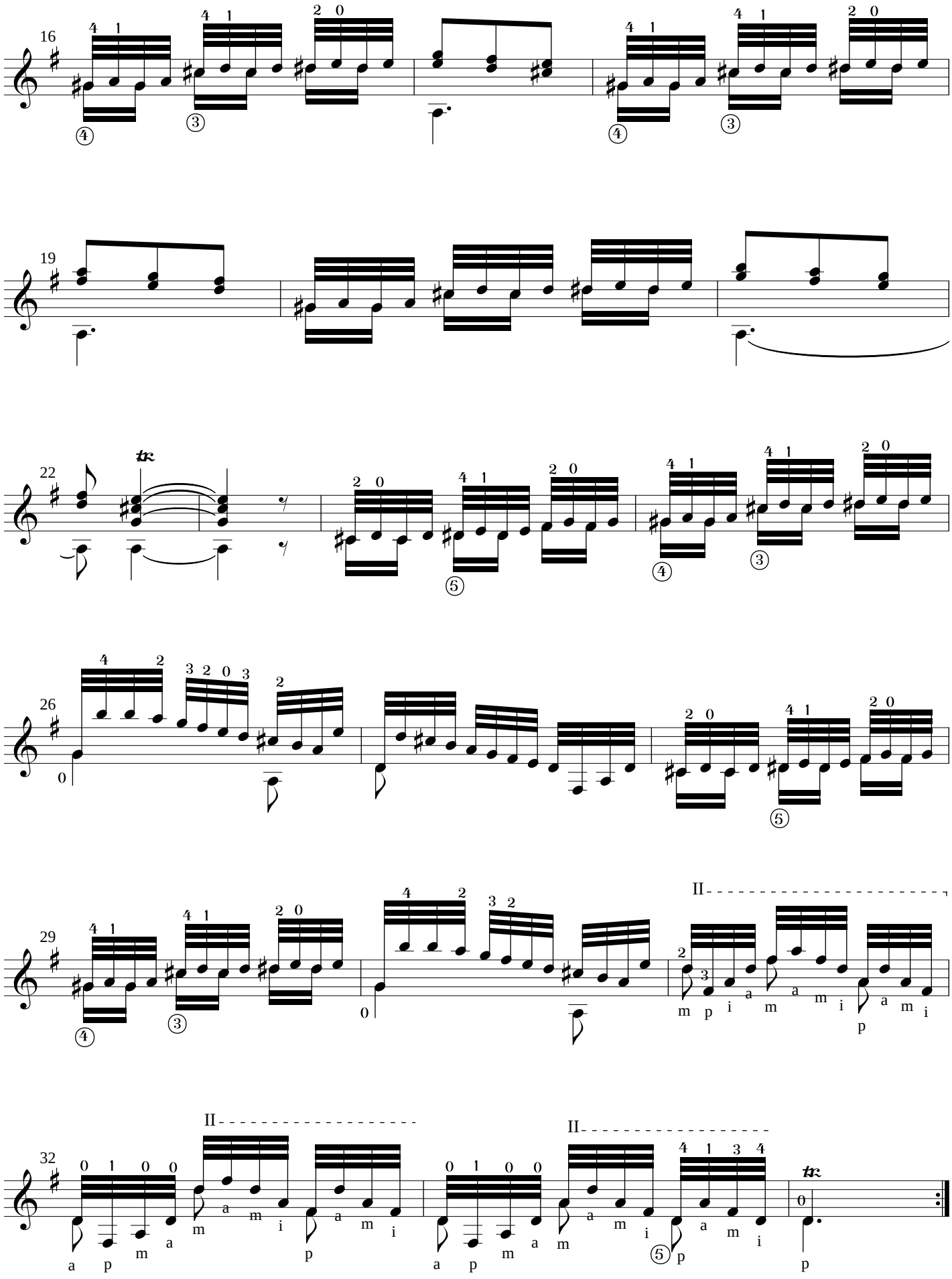
SONATA

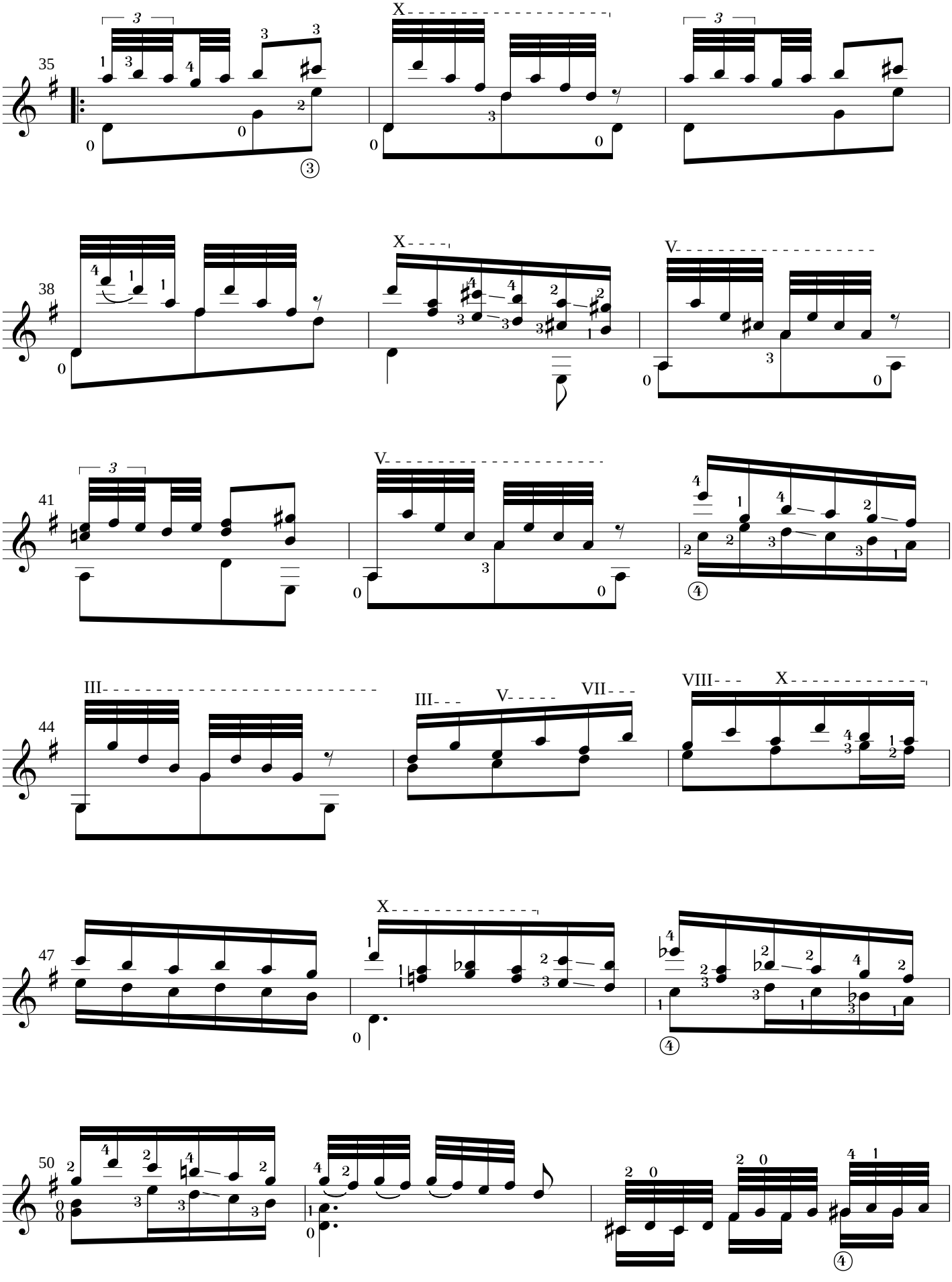
(L. 349)

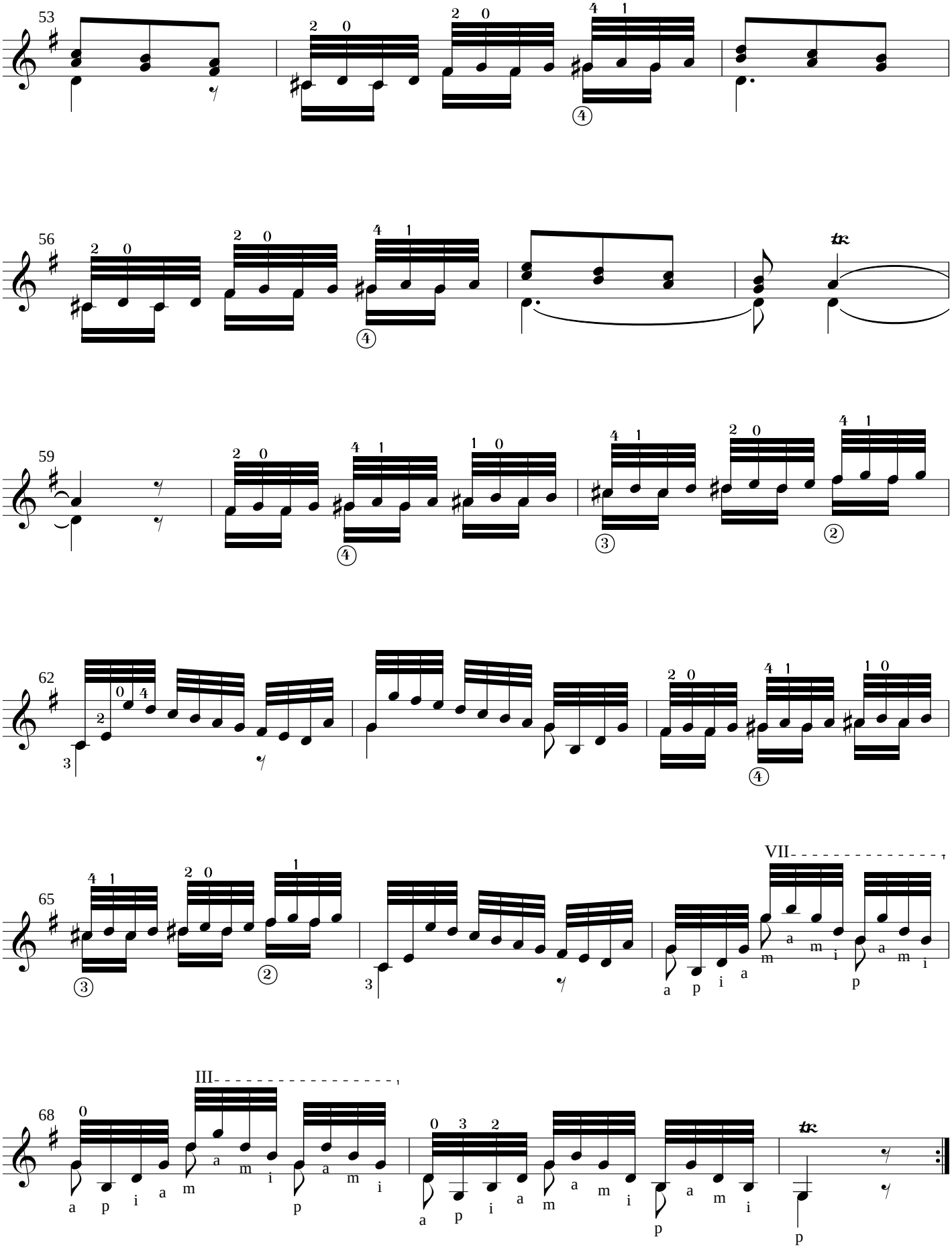
D. Scarlatti

Allegro




16
19
22
26
29
32
II
II
II
tr
tr
m p i a m a m i p a m i
a p m a m i p a m i
a p m a m
a m i ⑤ p a m i
p


35
X
38
X
V
41
V
44
III
III
V
VII
VIII
X
47
X
50
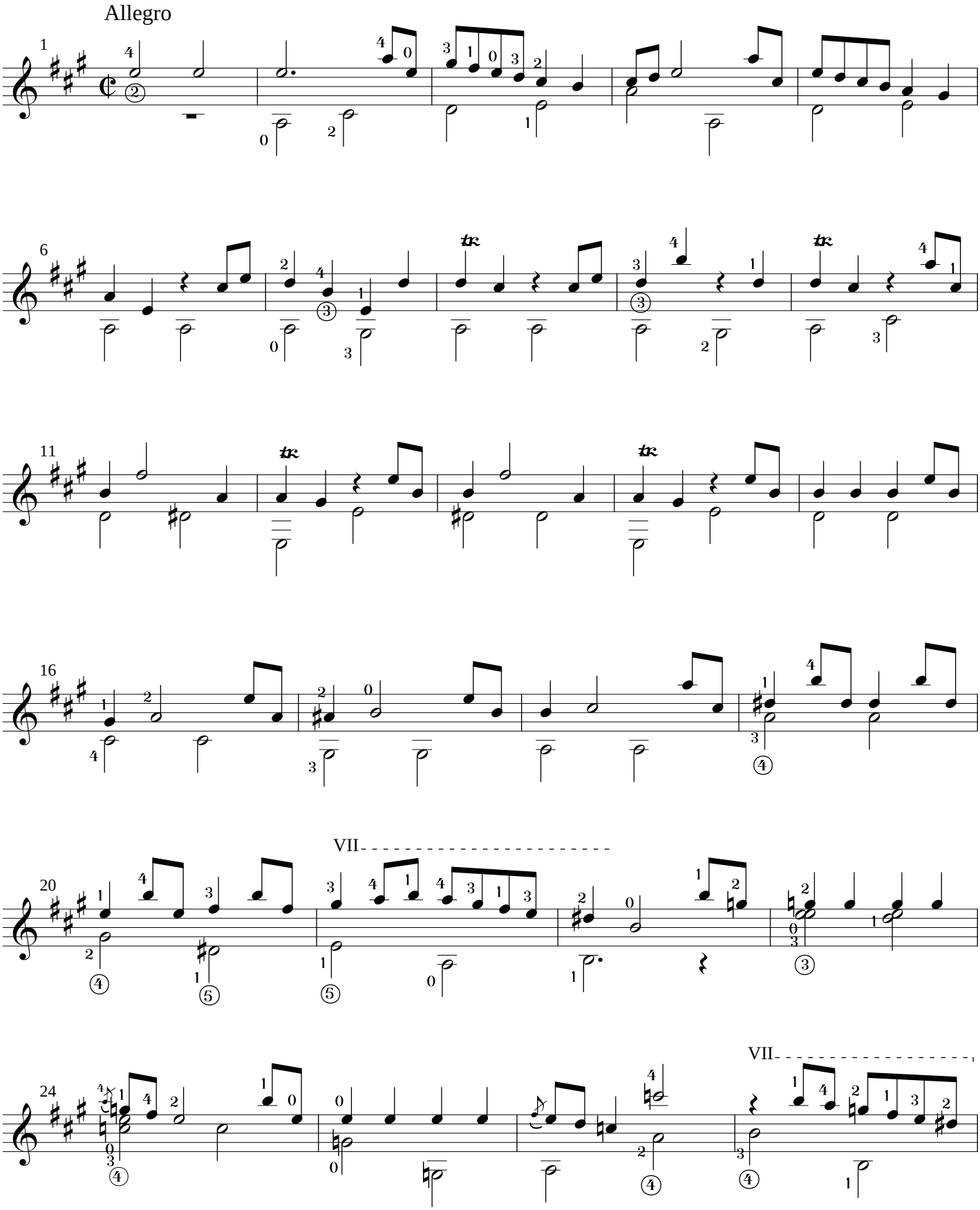

53
56
59
62
65
68
VII
III
a p i a m i
1024
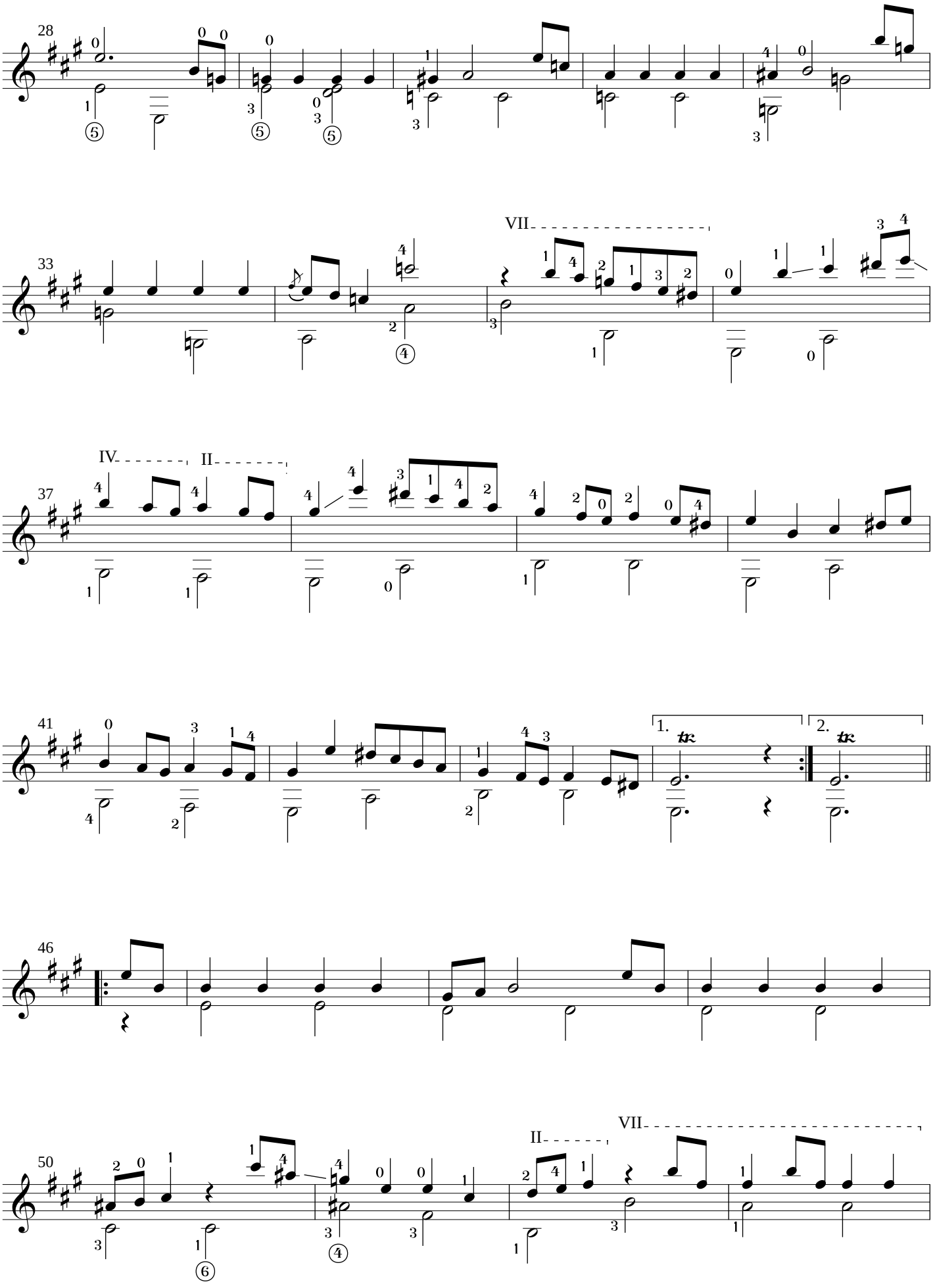
SONATA
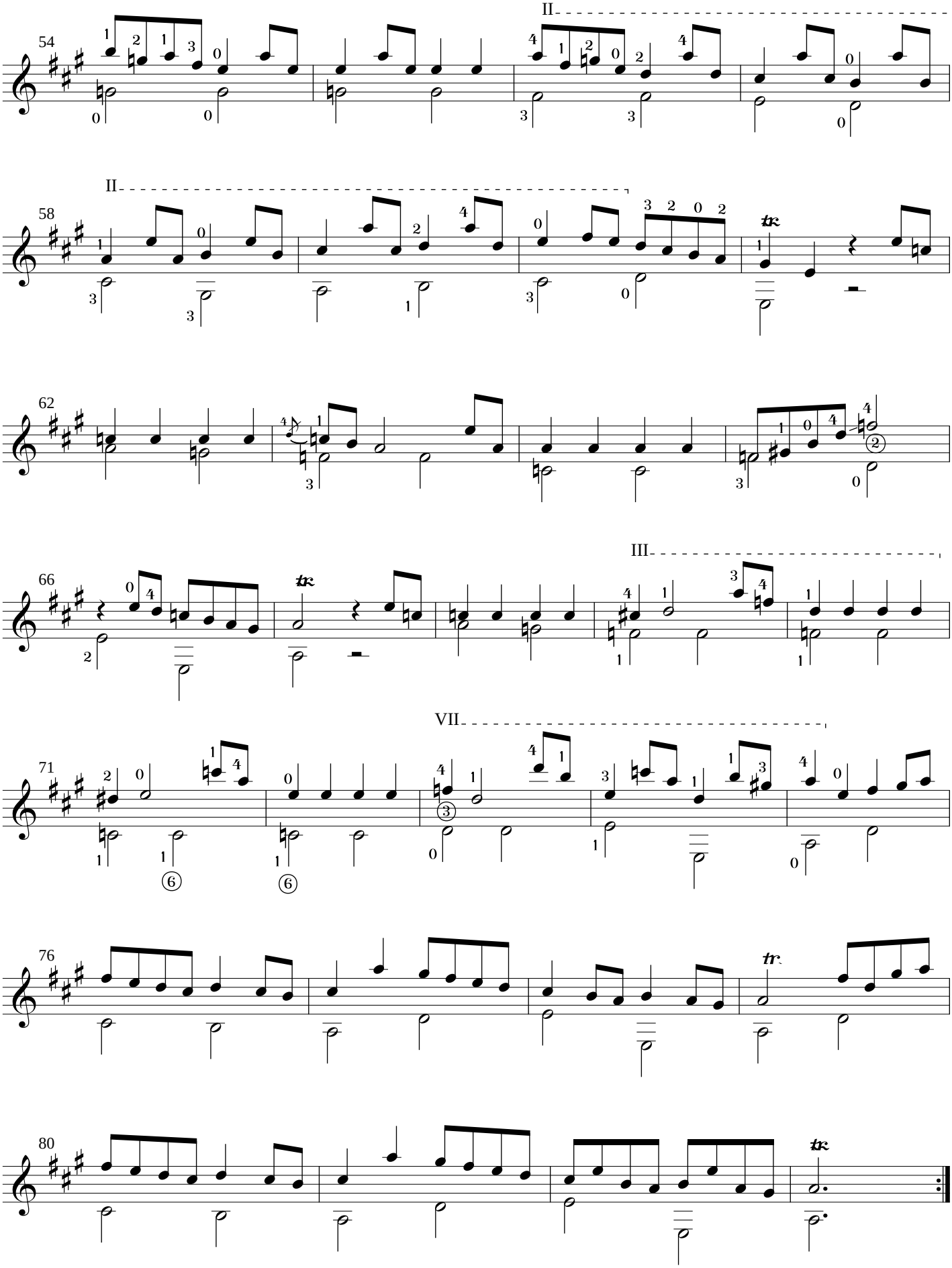
(L 483)

D. Scarlatti

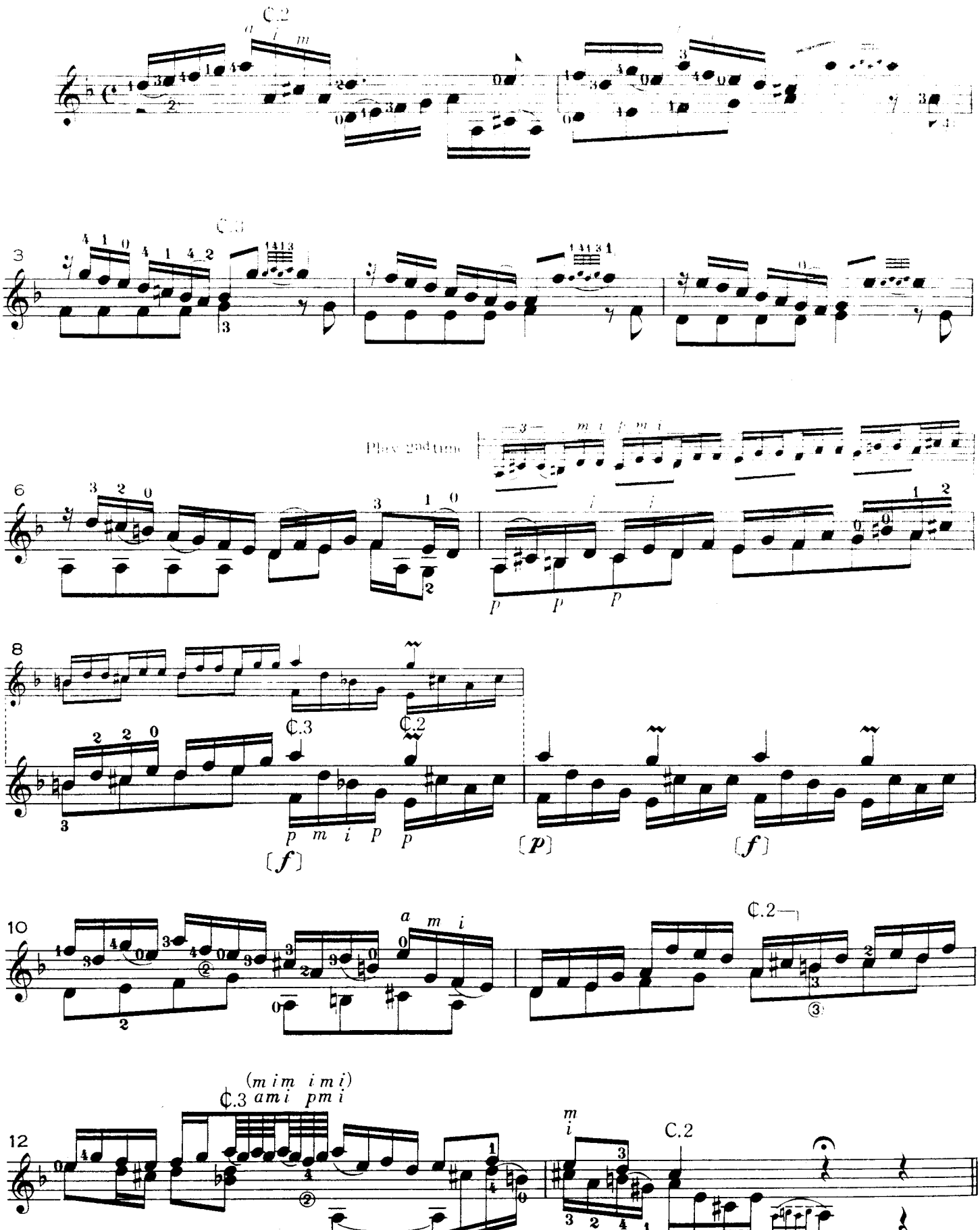
Allegro
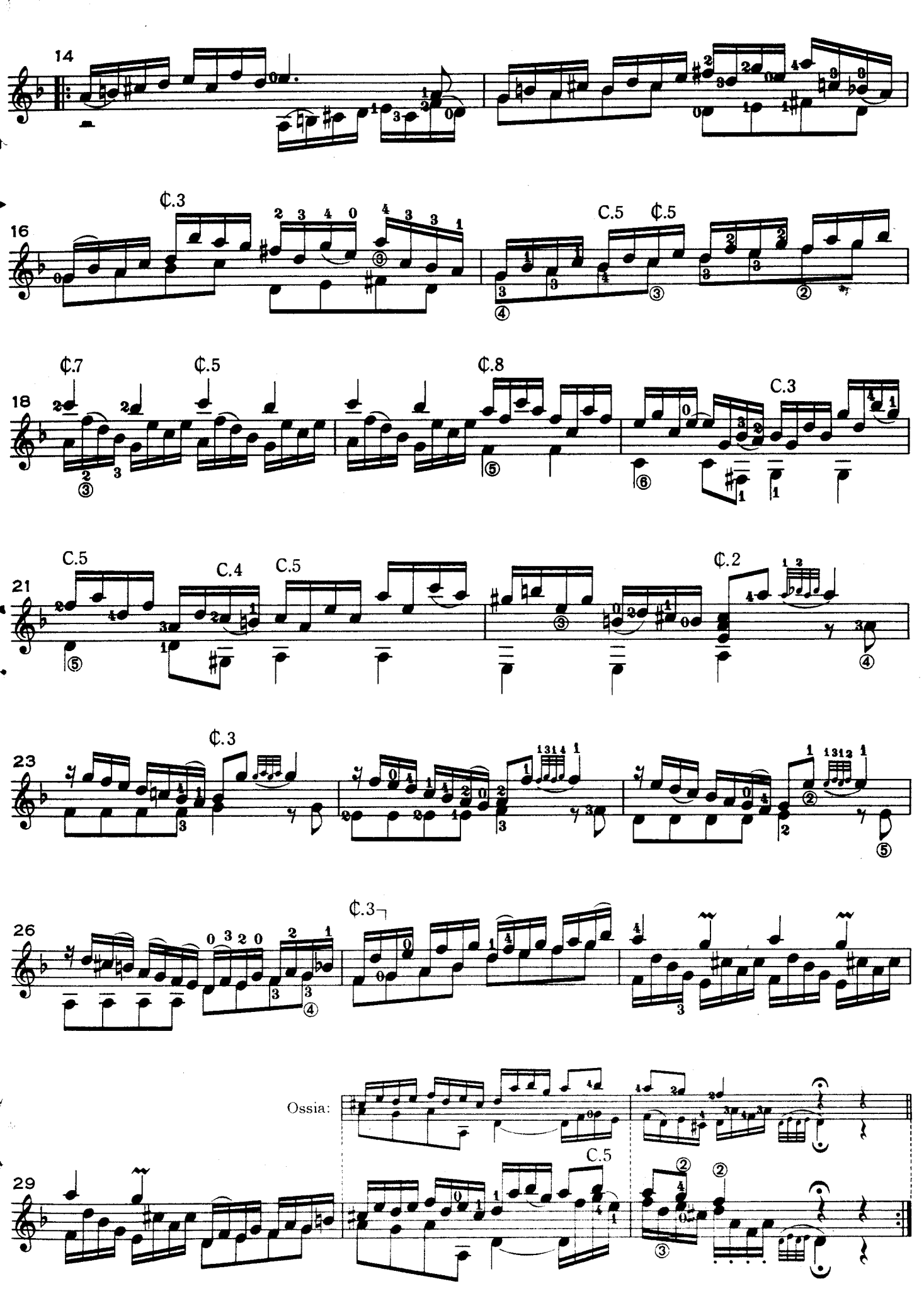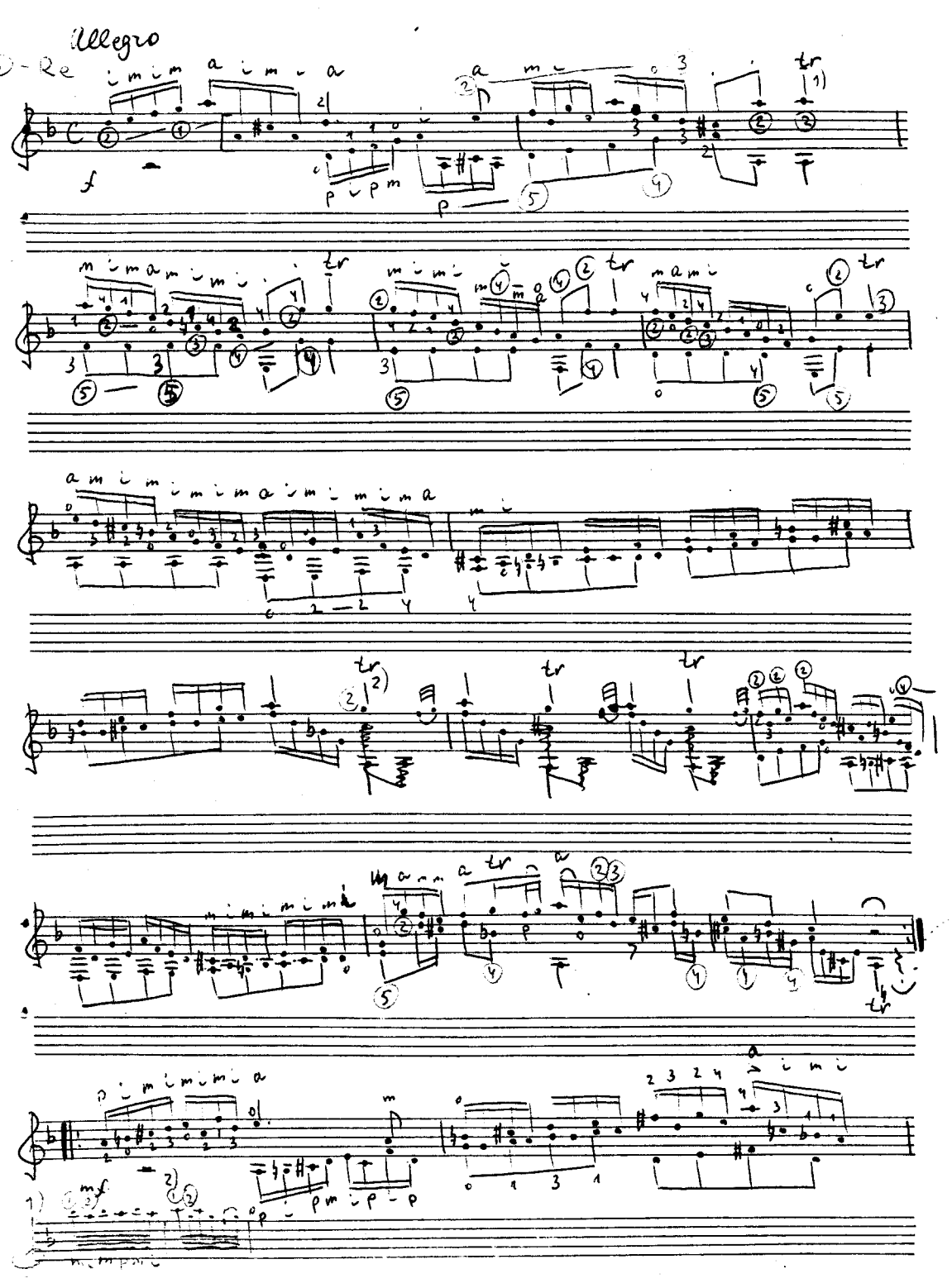



28
33
VII
37
IV
II
41
1.
2.
46
50
II
VII
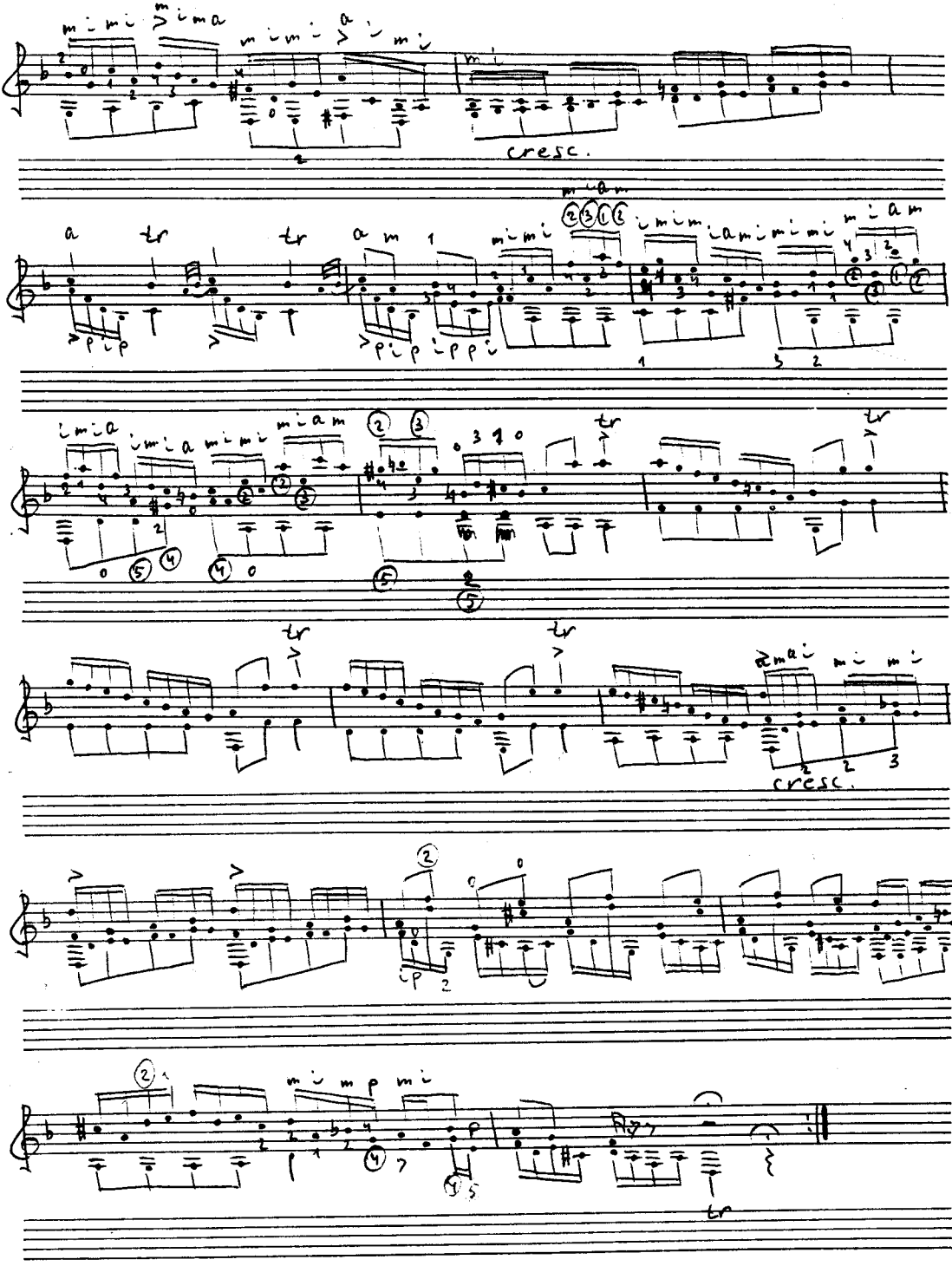

54
II
58
II
62
66
III
71
VII
76
80

Sonata in D minor L.366 K.1
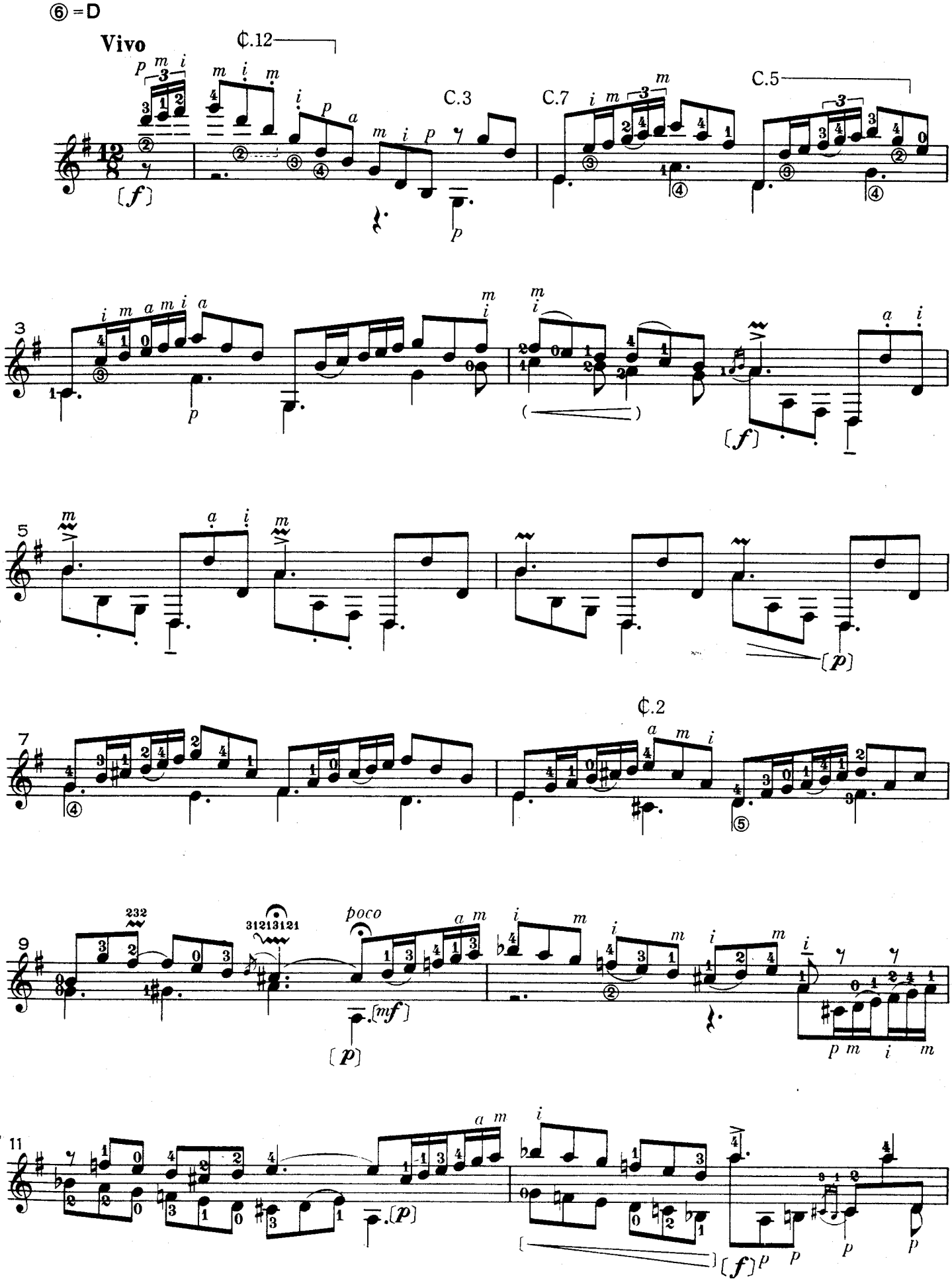



14
16
¢.3
C.5
¢.5
18
¢.7
¢.5
¢.8
C.3
21
C.5
C.4
C.5
¢.2
23
¢.3
26
¢.3
Ossia:
29
C.5
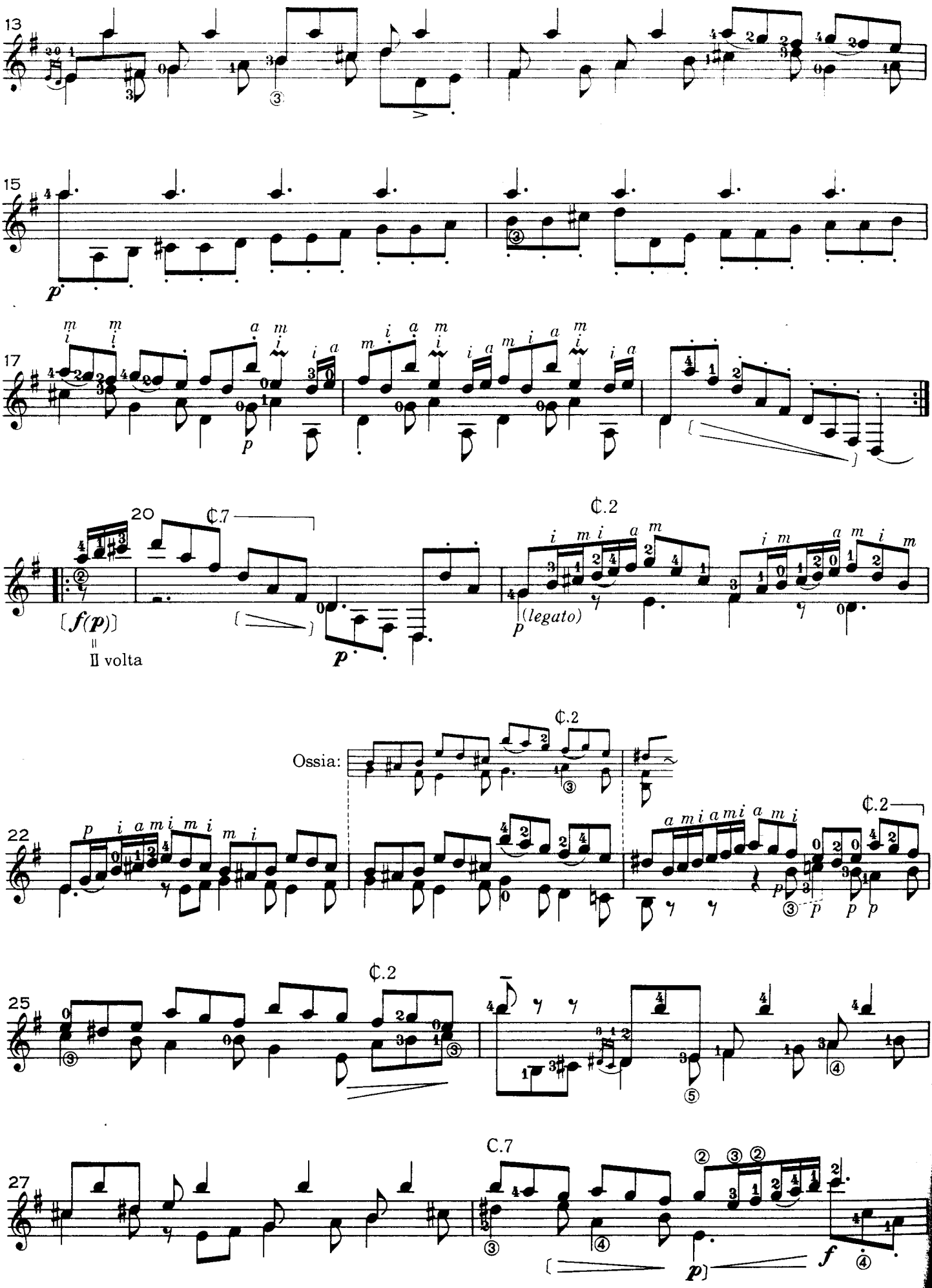

Allegro
f
p
tr
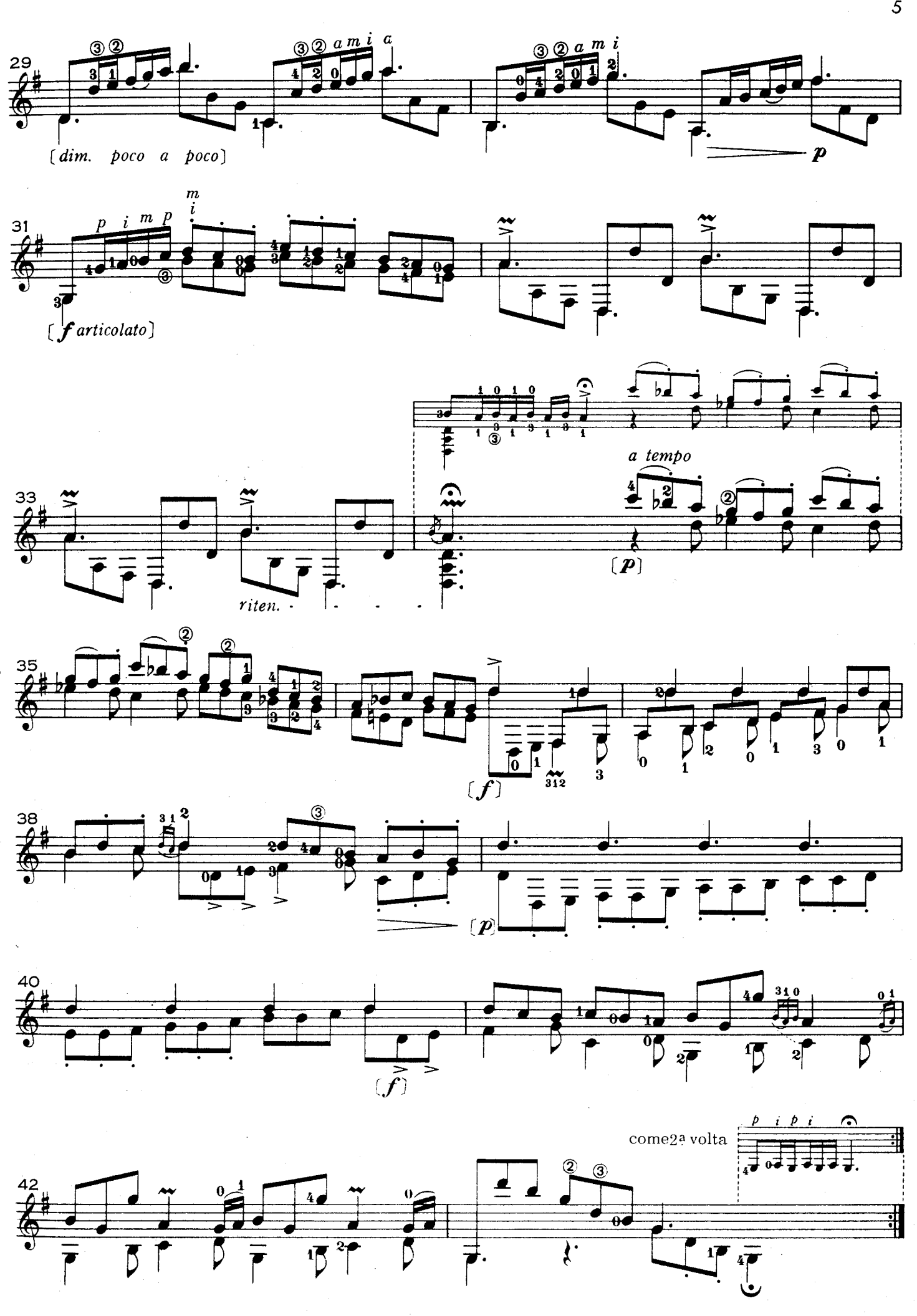

cresc.
tr
cresc.

Sonata in G major L.387／K.14 ✓
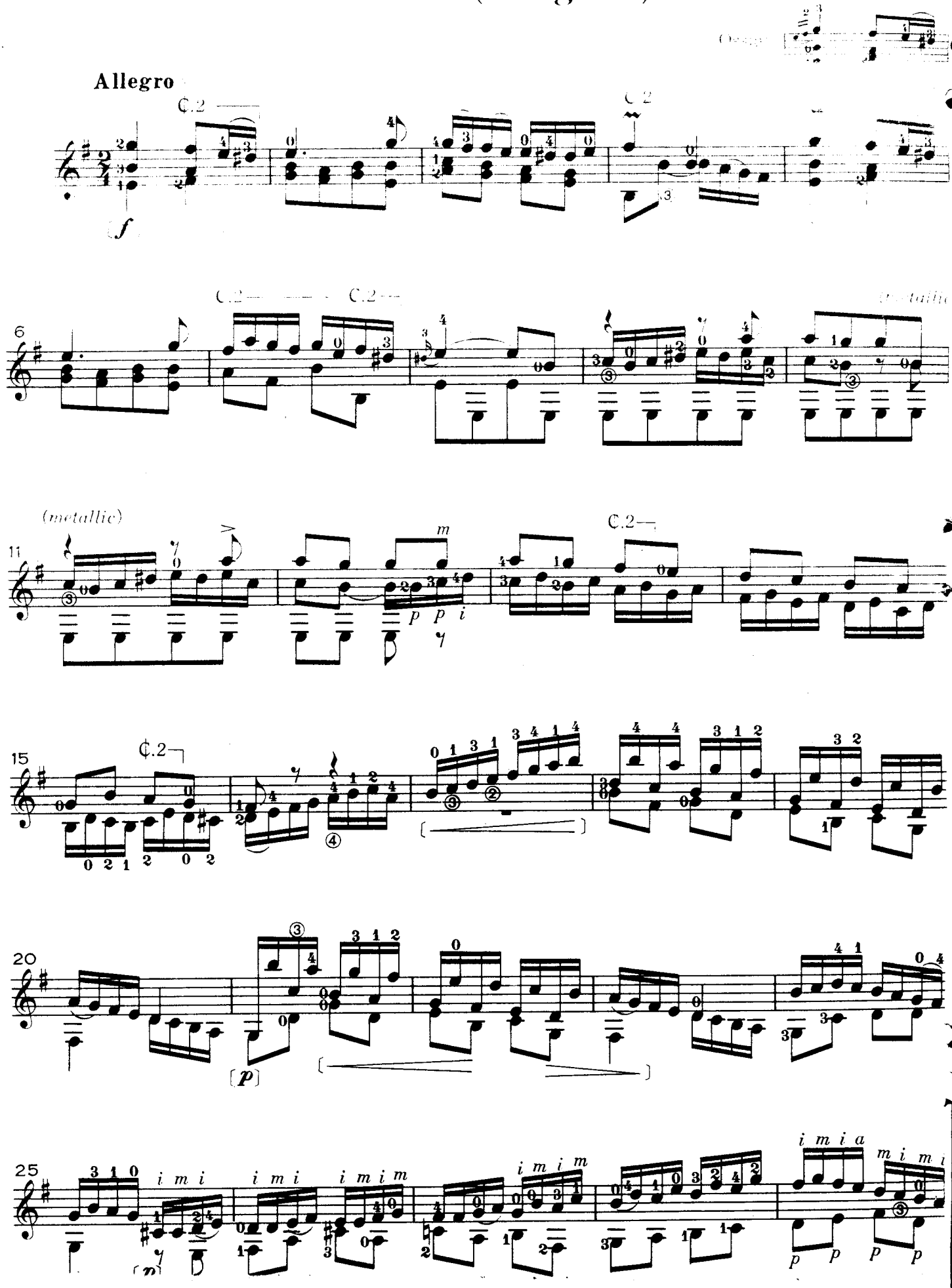
⑥ = D
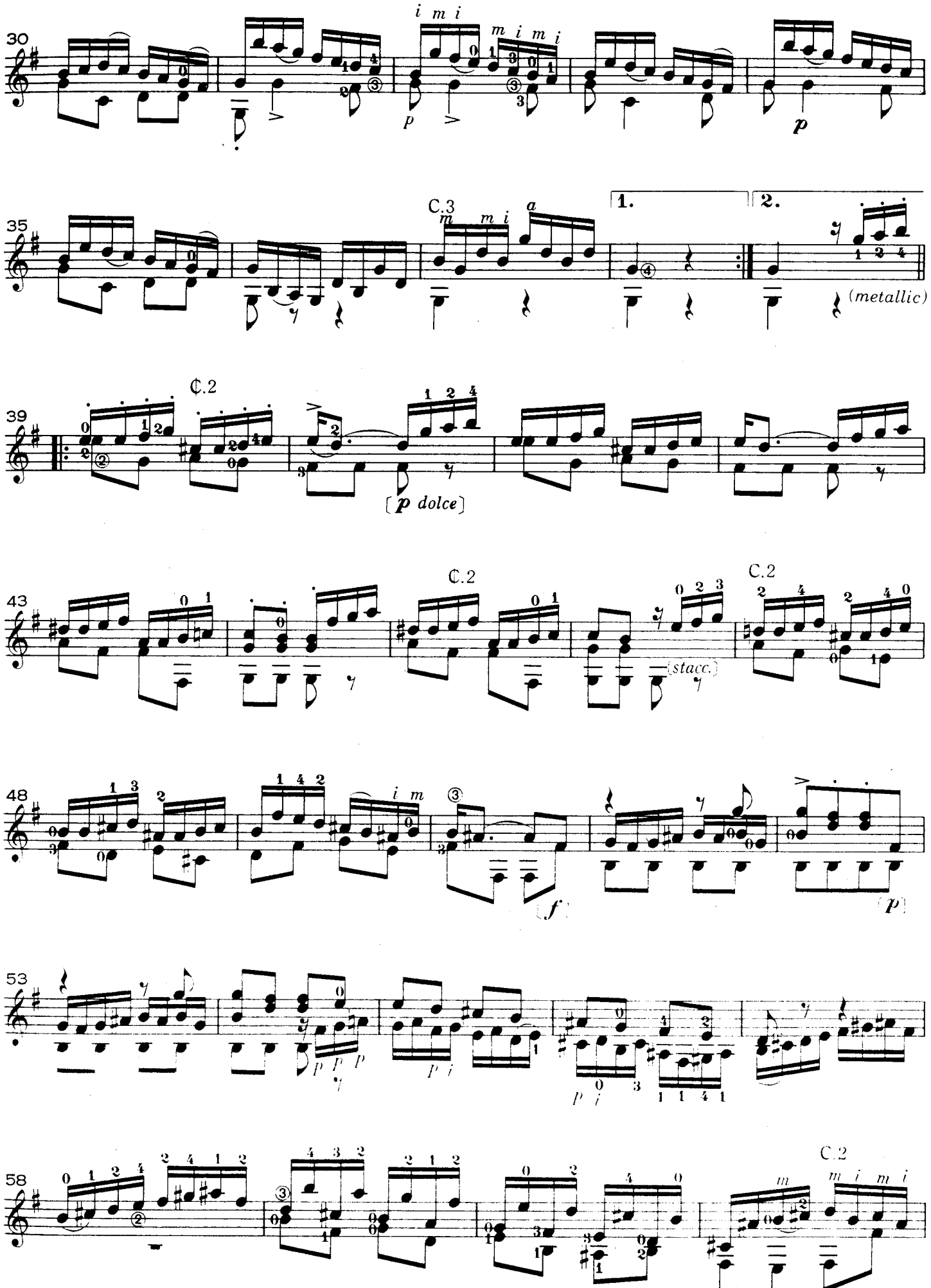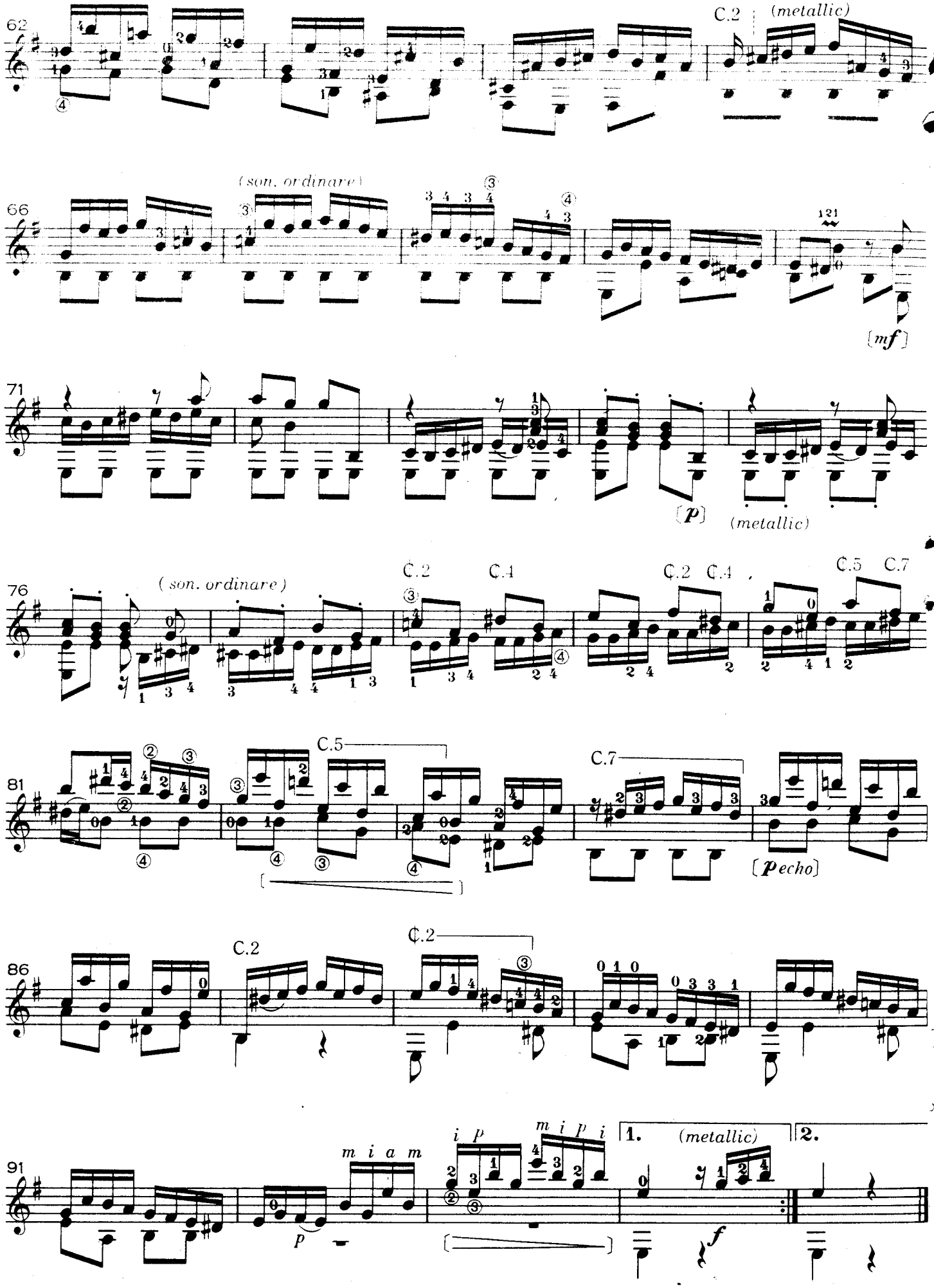



13
15
p
17
p
20
C.7
[f(p)]
II volta
p
C.2
i m i a m
p (legato)
Ossia:
C.2
22
p i a m i m i
m i
C.2
a m i a m i a m i
p p p p
25
C.2
27
C.7
f
p


29
[dim. poco a poco]
p
31
[f articolato]
33
riten.
a tempo
[p]
35
[f]
38
[p]
40
[f]
42
come2ª volta

Sonata in E minor (Orig : F) L.383 K.19
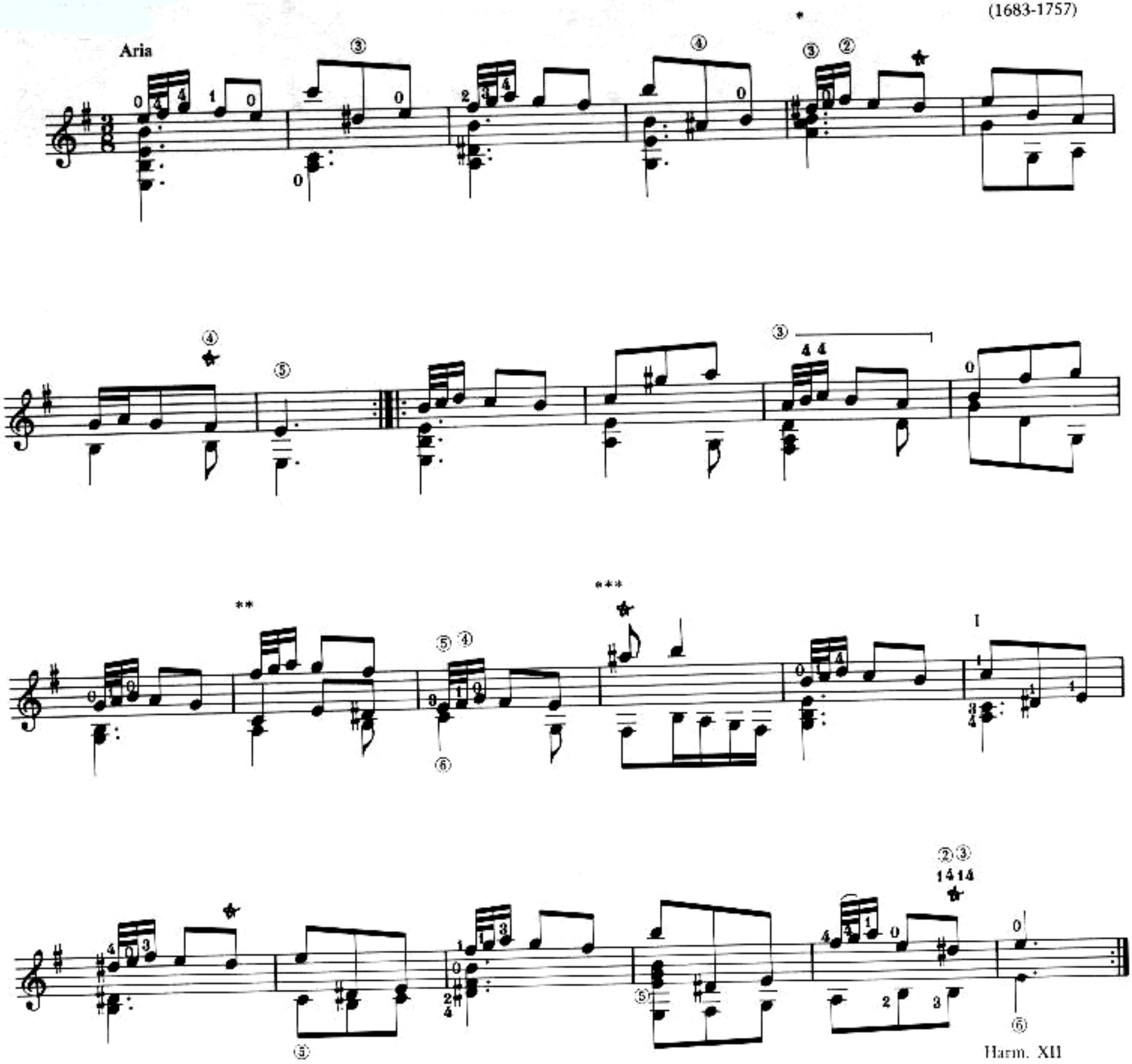



30
35
C.3
1.
2.
(metallic)
39
C.2
[p dolce]
43
C.2
C.2
(stacc.)
48
[f]
[p]
53
58
C.2


62
C.2
(metallic)
66
(son. ordinare)
mf
71
p
(metallic)
76
(son. ordinare)
C.2
C.4
C.2
C.4
C.5
C.7
81
C.5
C.7
p echo
86
C.2
C.2
91
m i a m
p
i p
m i p i
1.
(metallic)
2.
f

Sonata

(K. 32)

Domenico Scarlatti
(1683-1757)



Sonata
(K. 62)

Domenico Scarlatti
(1683-1757)

Allegro

(3030)

III

VII

XII

I

VI

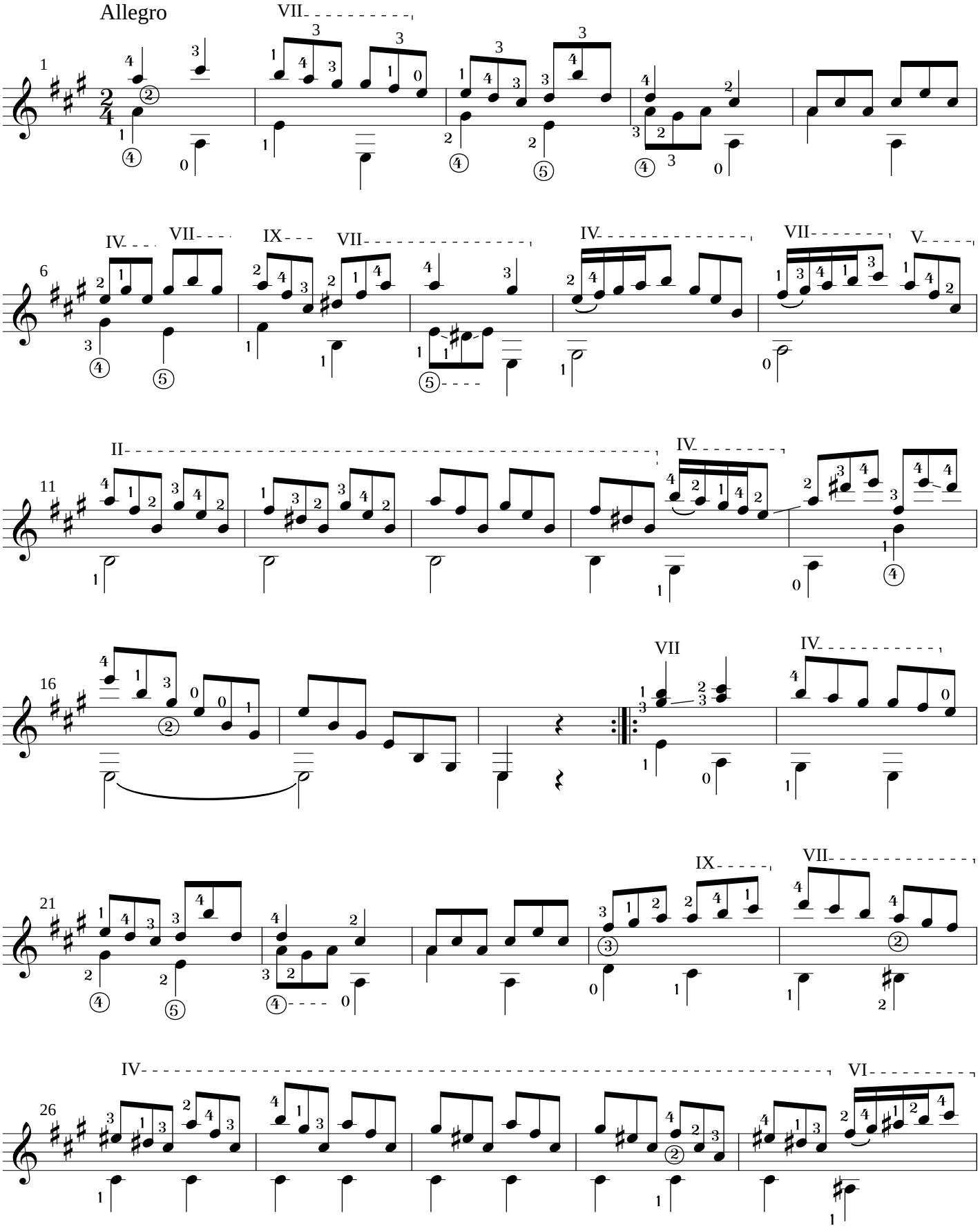
II

V
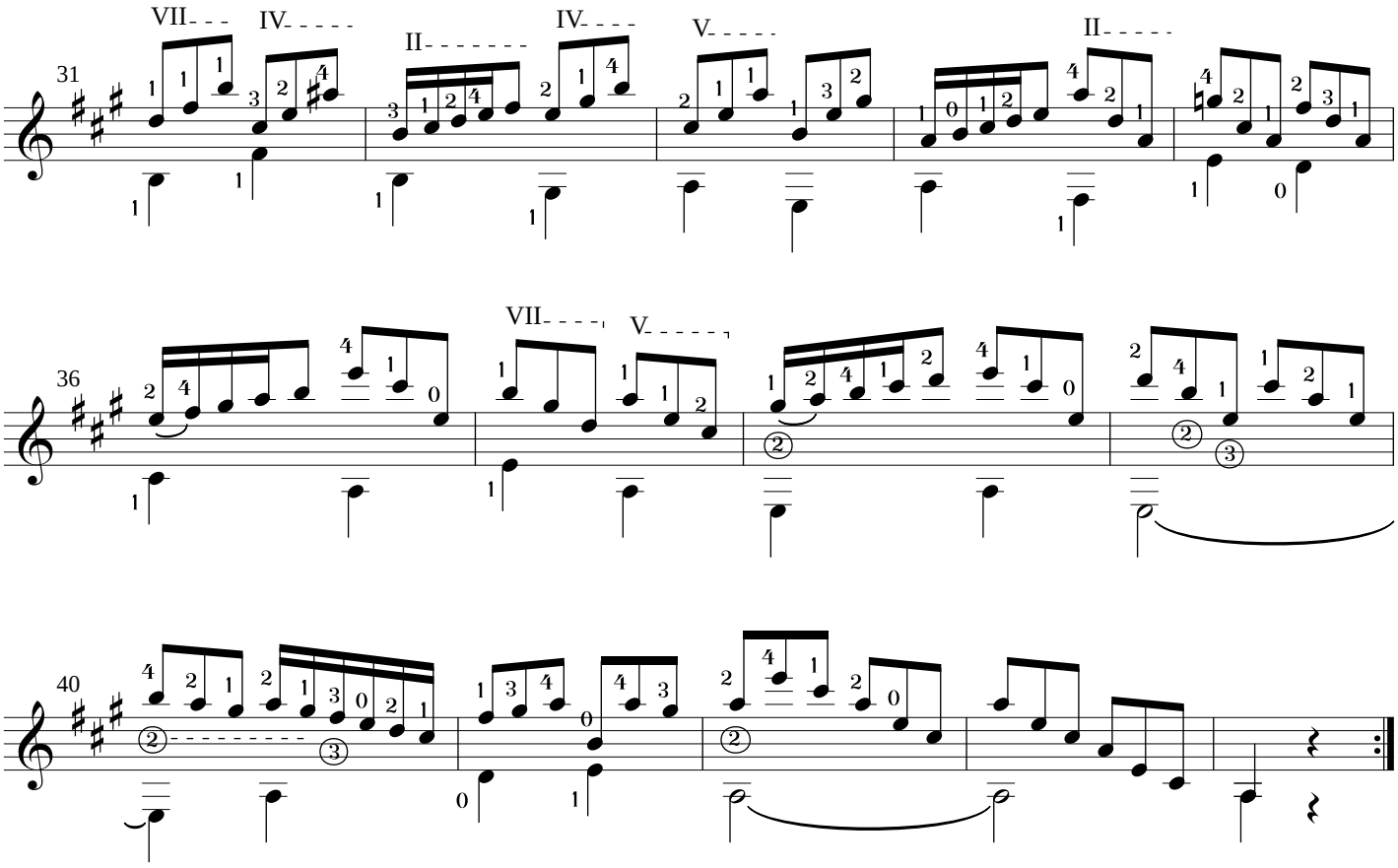
SONATA

(K. 78)
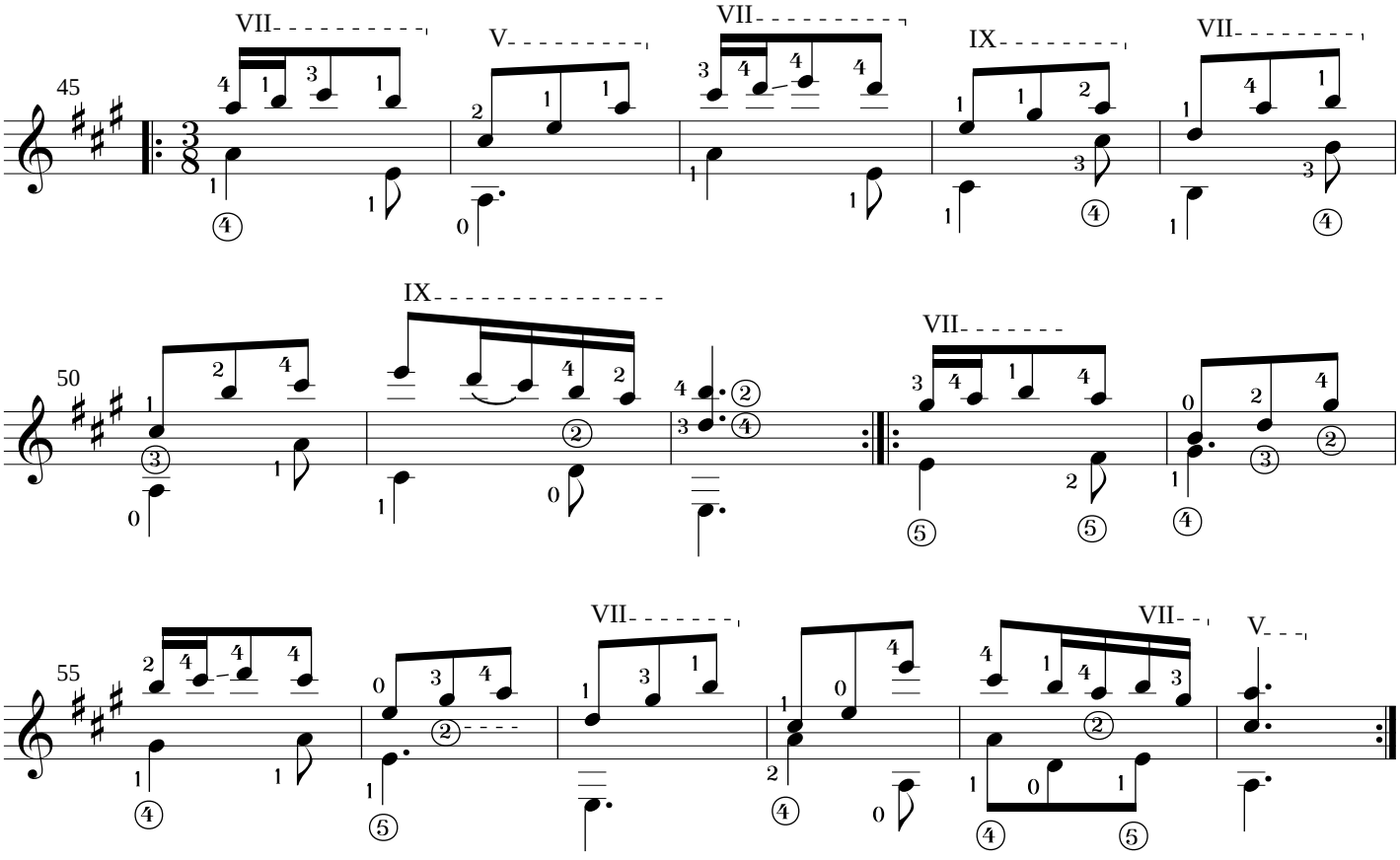
D. Scarlatti



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VII
IV
II
IV
V
II
31
VII
V
36
40

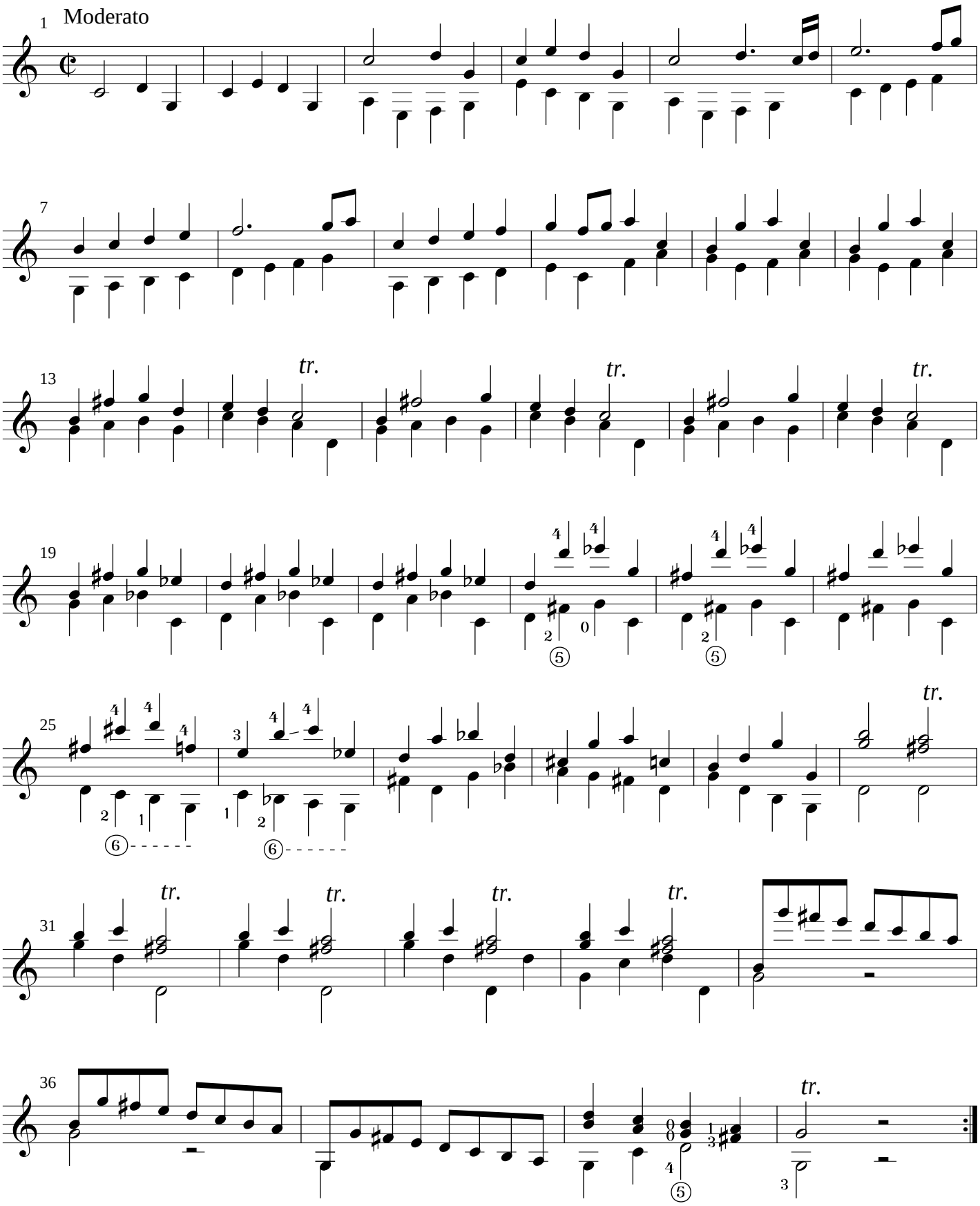
MINUET
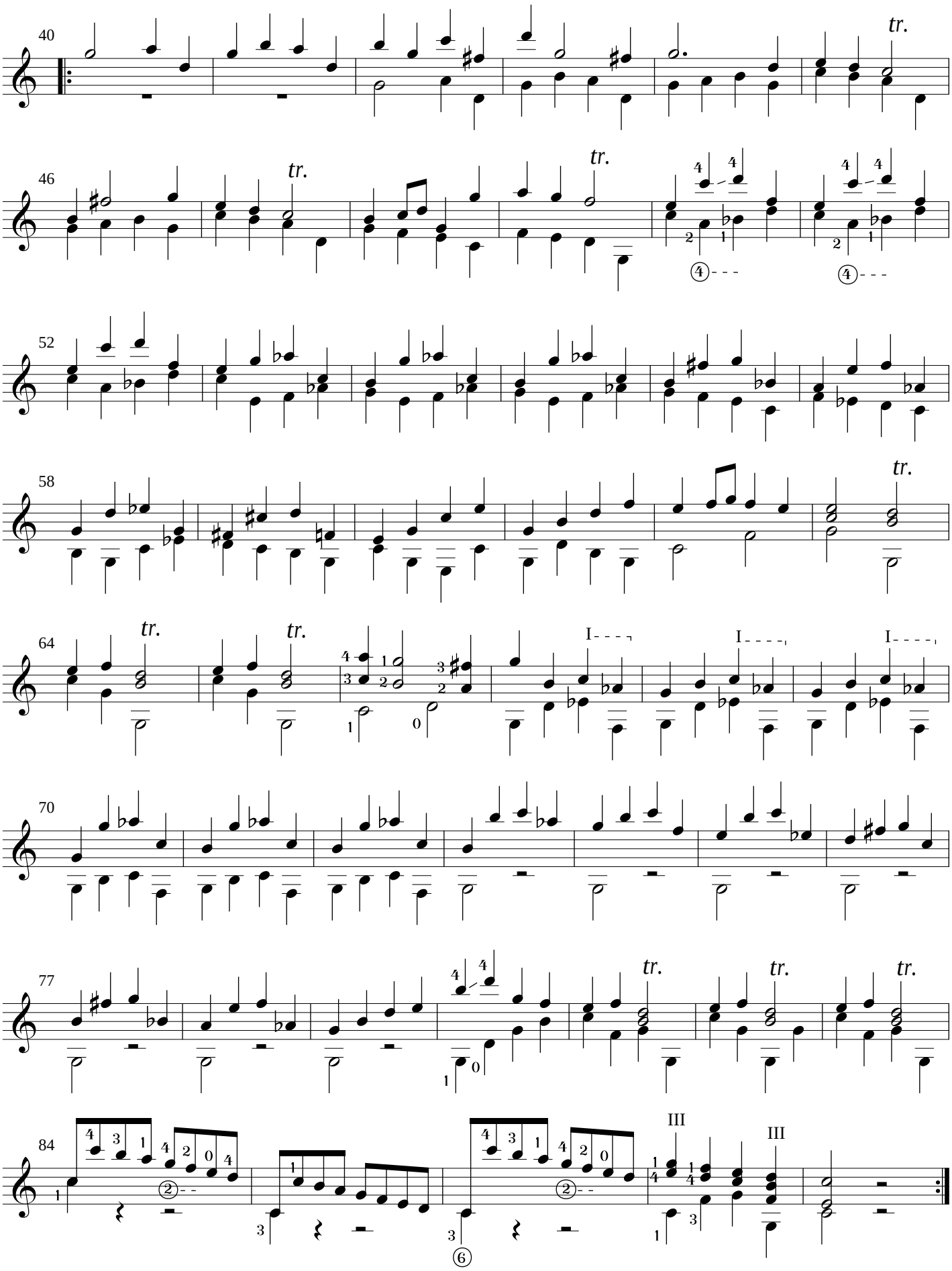

VII
V
VII
IX
VII
45
IX
VII
50
VII
VII
V
55

SONATA
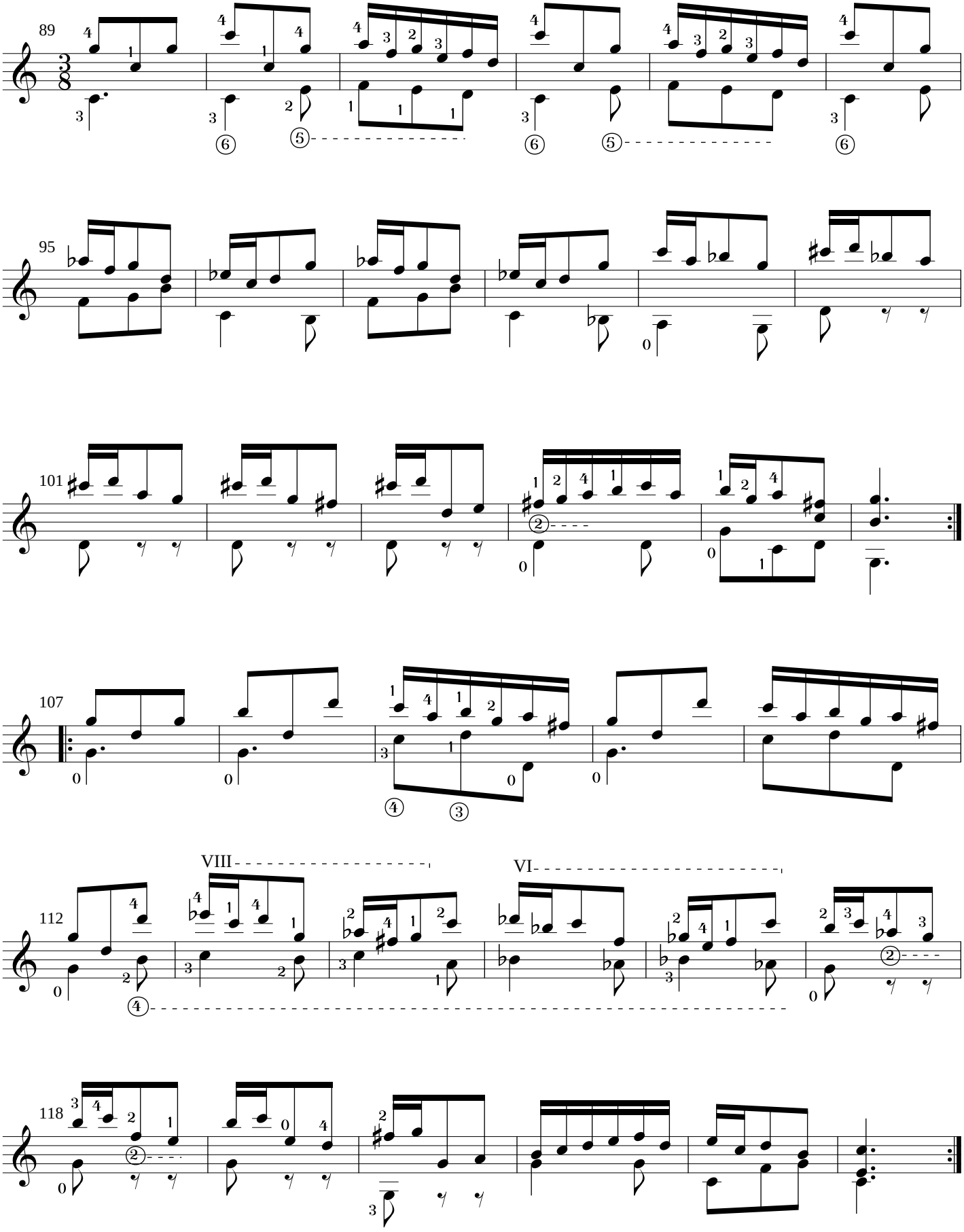
(K. 83)

D. Scarlatti




40
tr.
46
tr.
tr.
52
58
tr.
64
tr.
tr.
I
I
I
70
77
tr.
tr.
tr.
84
III
III

MINUET



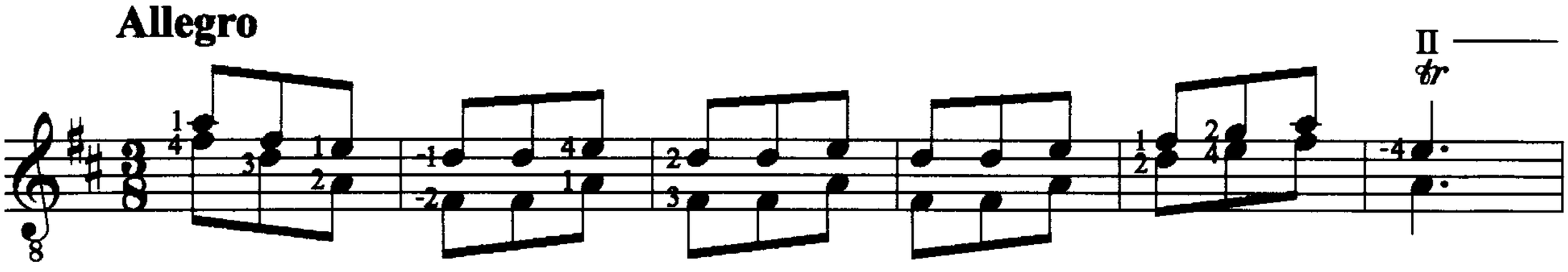
Sonata

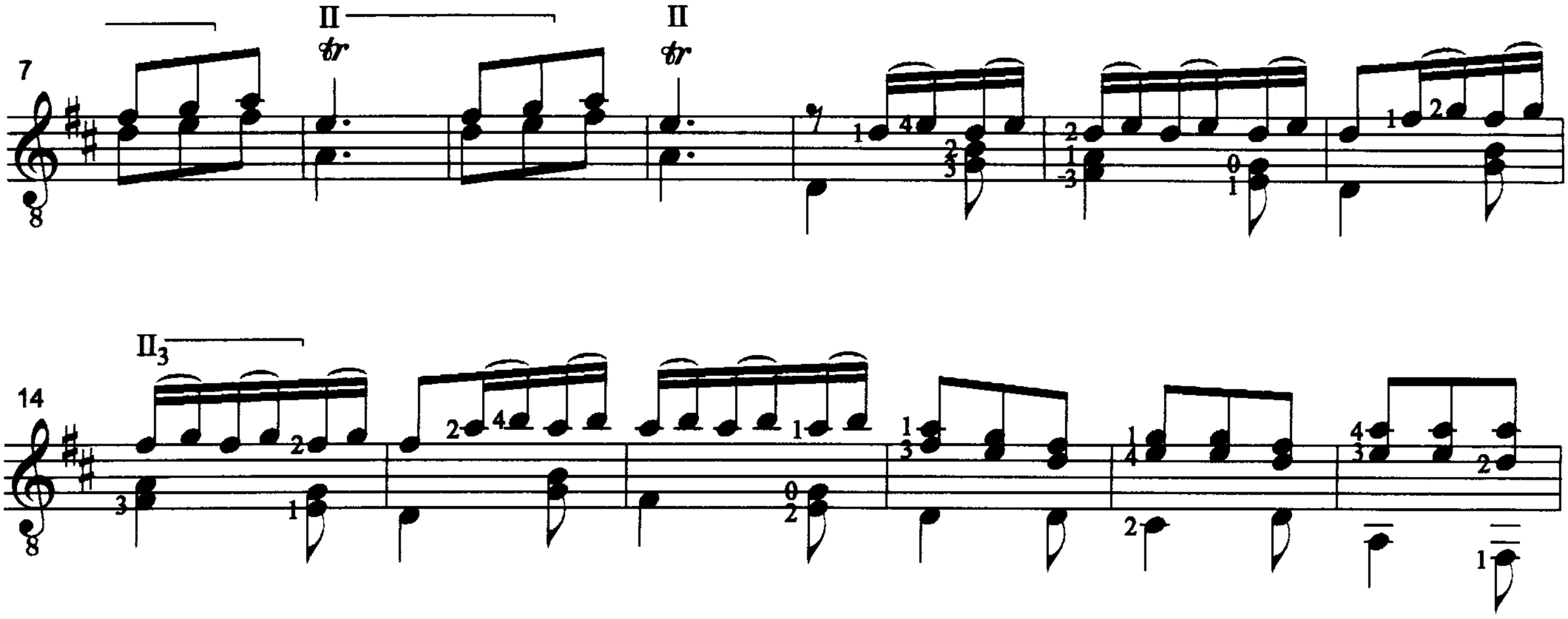
K. 96

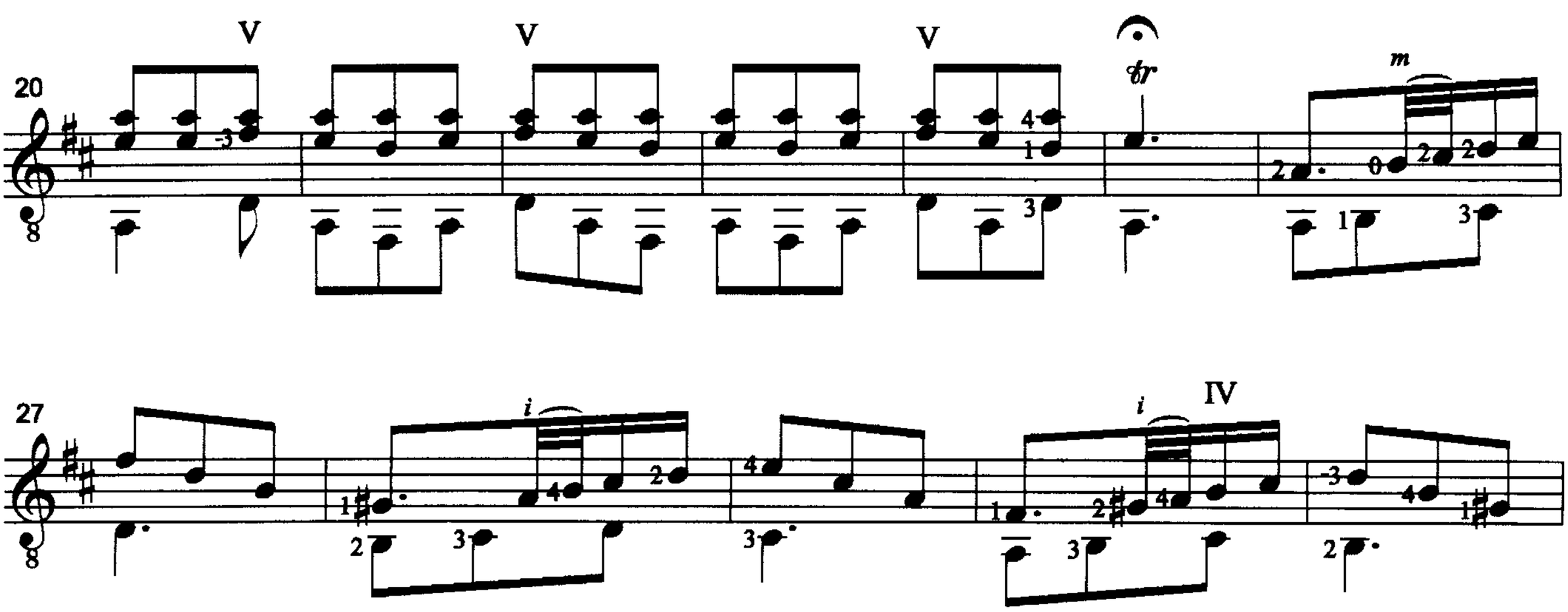
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by Richard Yates

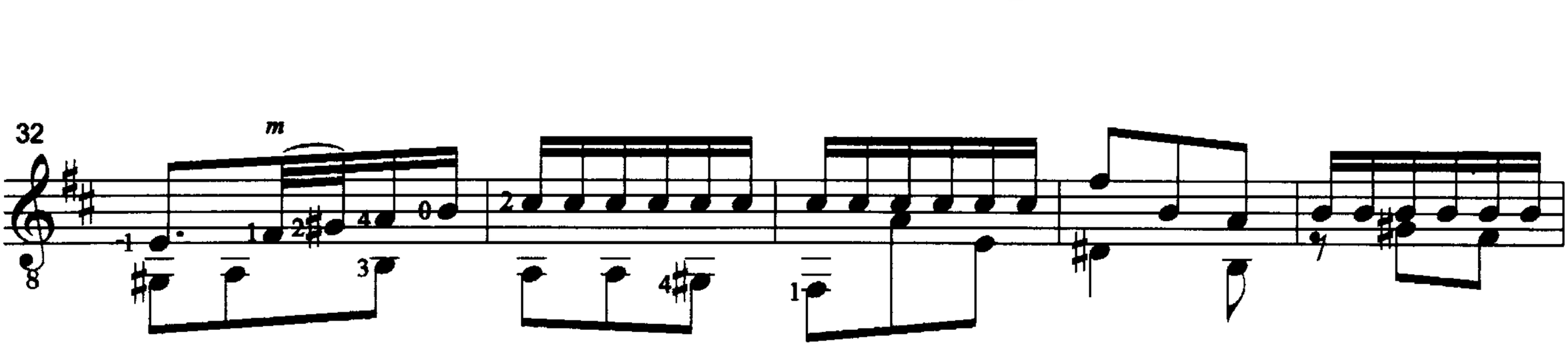
Domenico Scarlatti
(1685-1757)

Allegro









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37

43

47

53

tr

59

tr

tr

III

65

III

71

77

83

89

95

102

108

115

122

128

134

140

145

151

156

163

a

p i m

169

175

III

IV

181

188

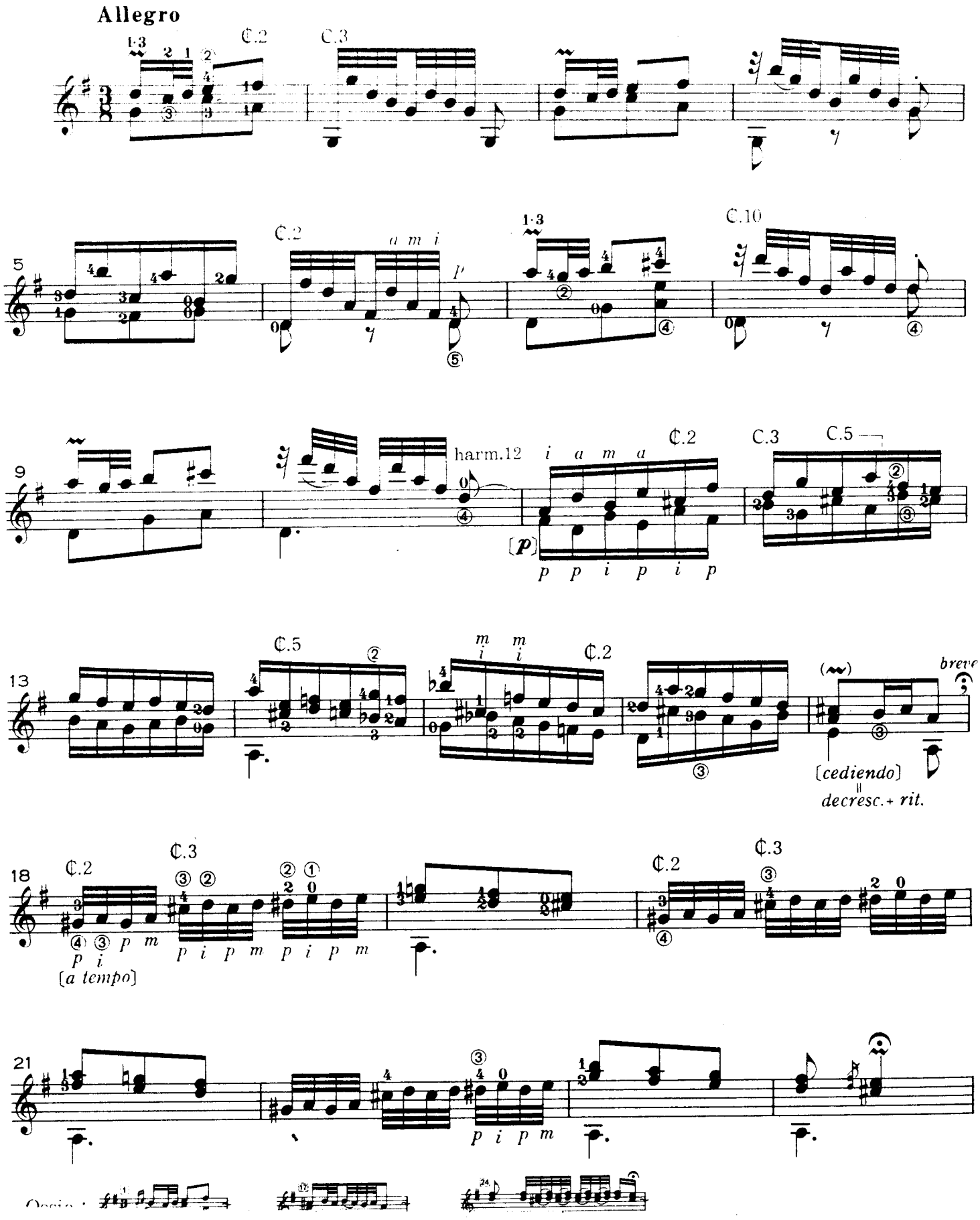
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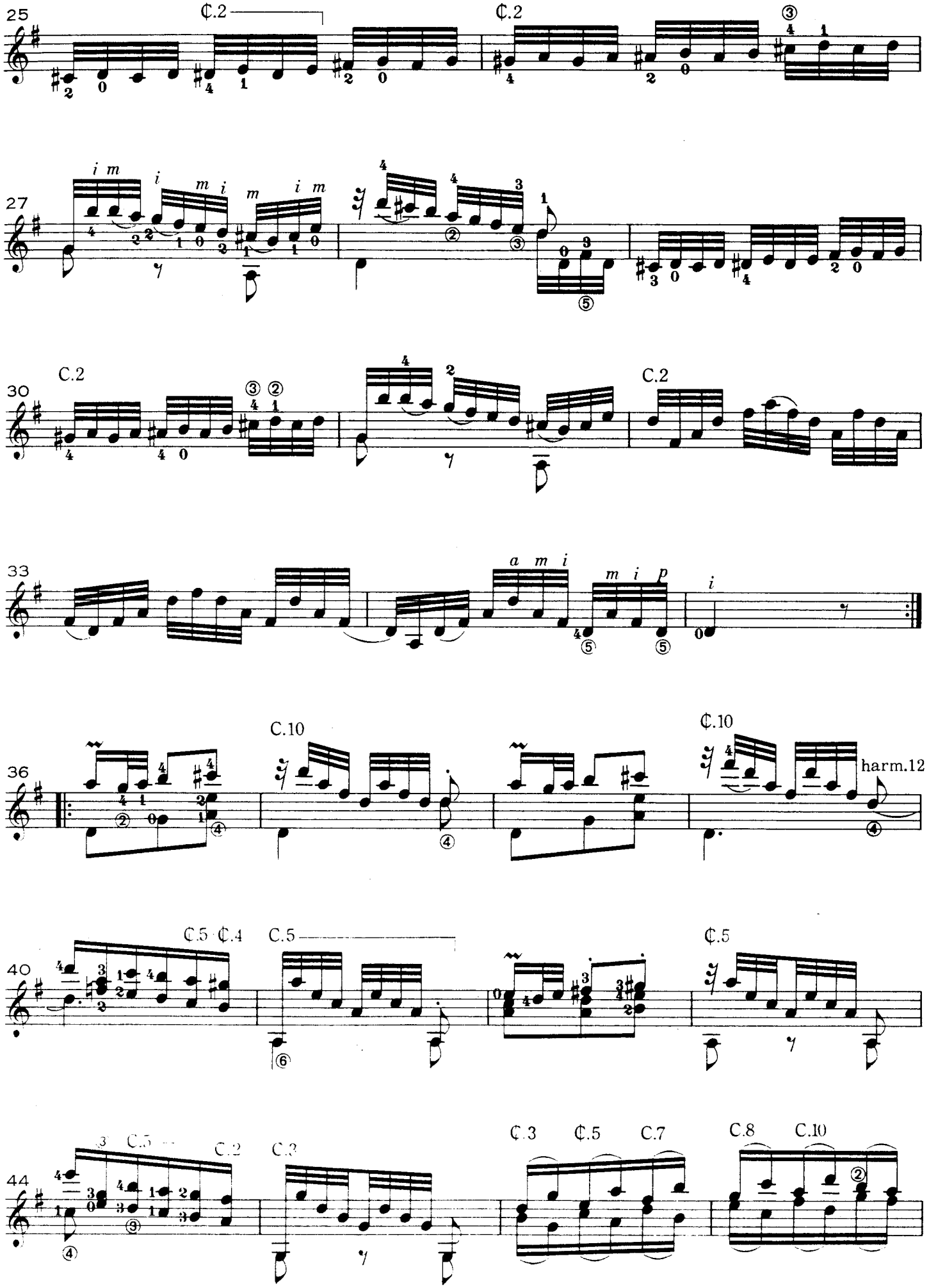
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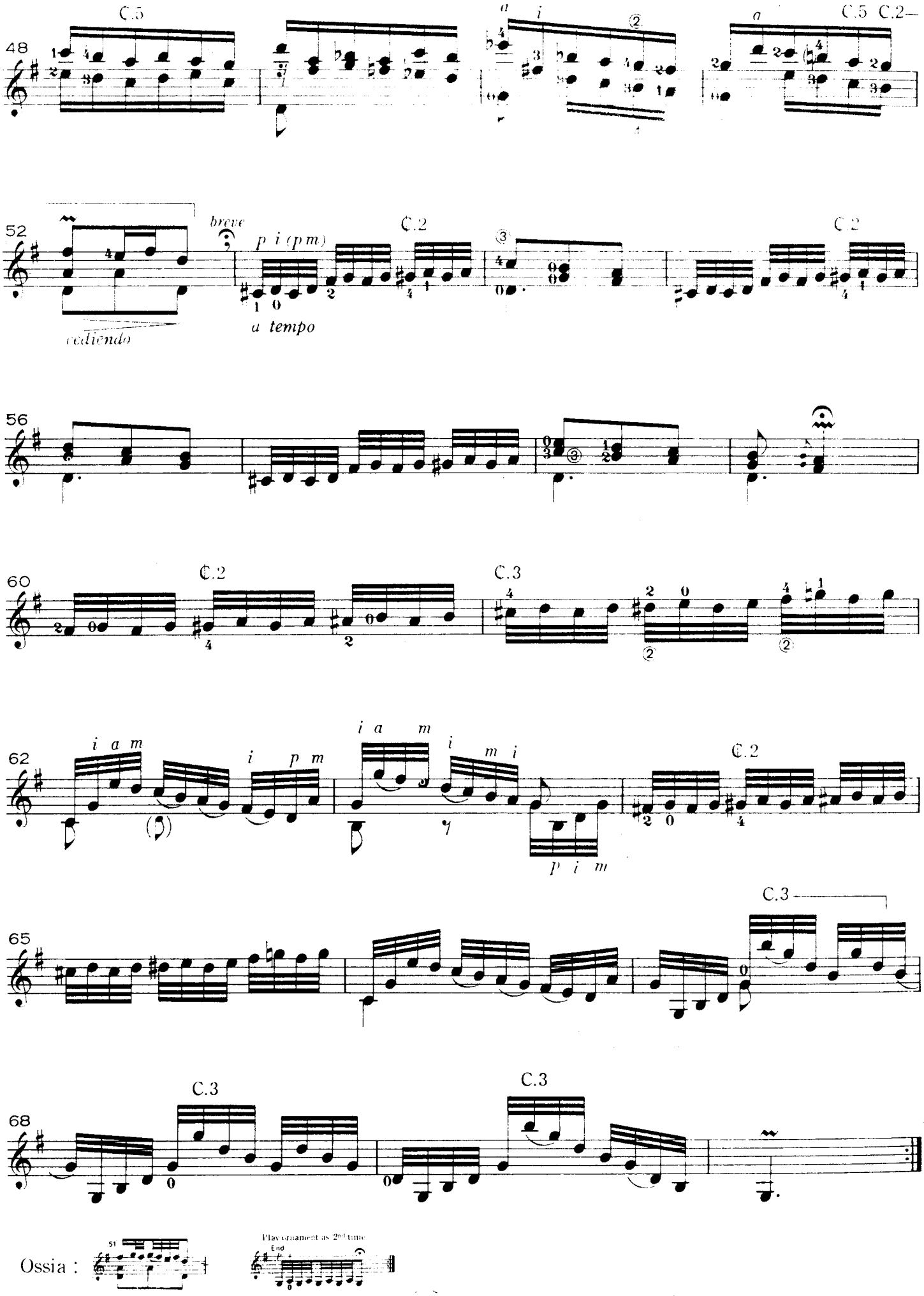
204

tr
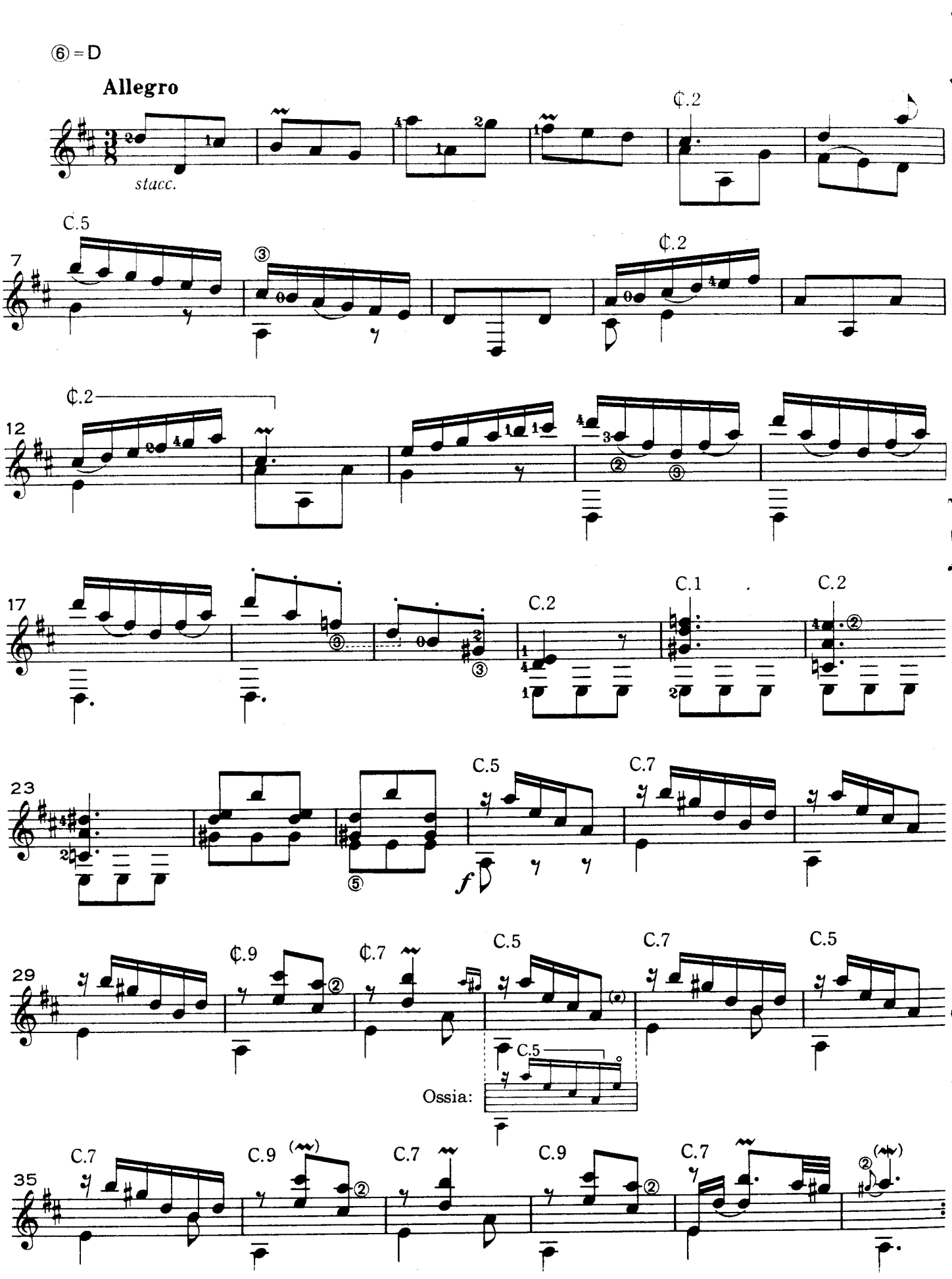
Sonata in G major L.349 / K.149
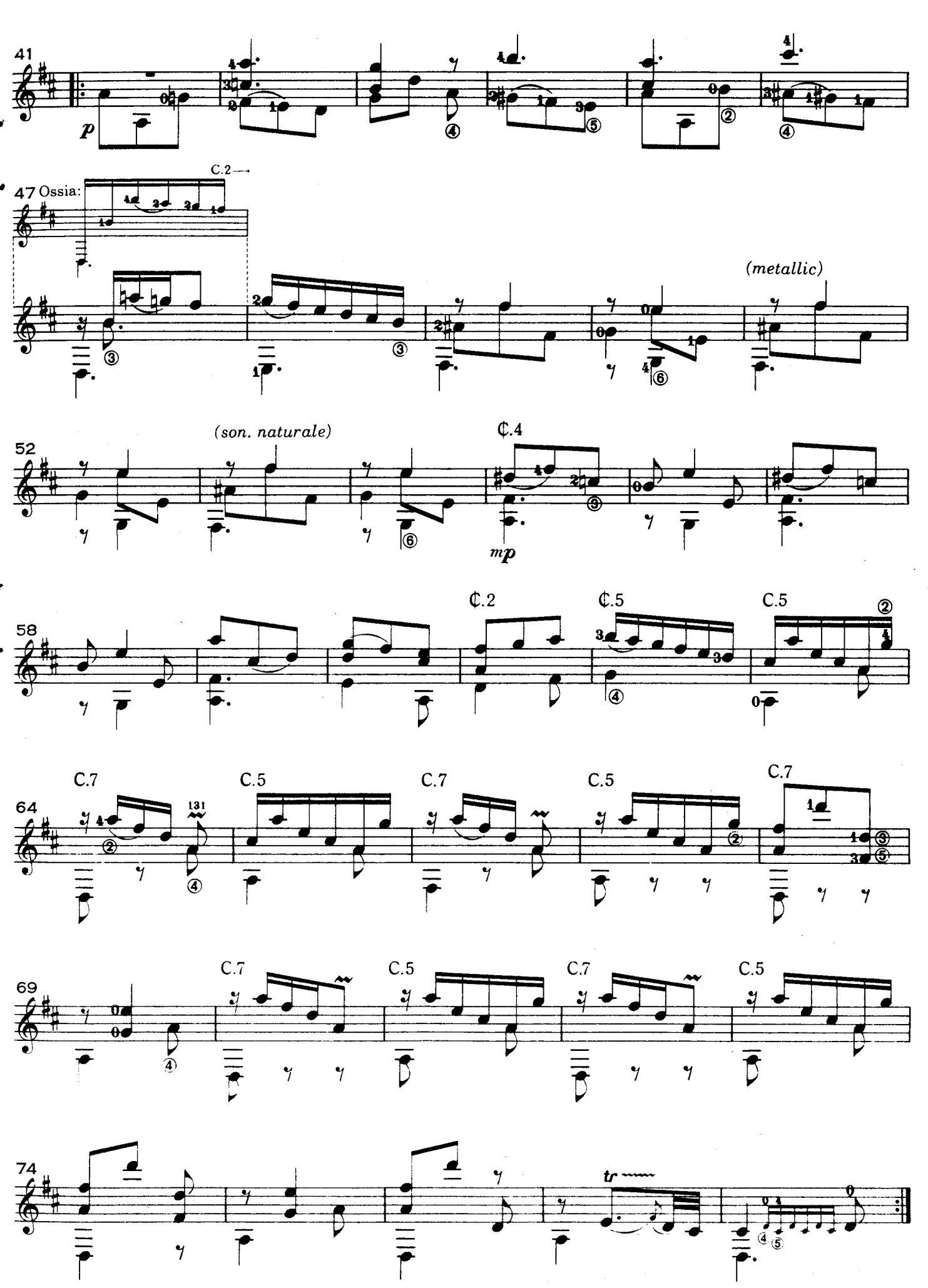



25
C.2
C.2
27
i m
i
m i
m
i m
30
C.2
C.2
33
a m i
m i p
i
36
C.10
C.10
harm.12
40
C.5 C.4
C.5
C.5
44
C.5
C.2
C.3
C.3
C.5
C.7
C.8
C.10
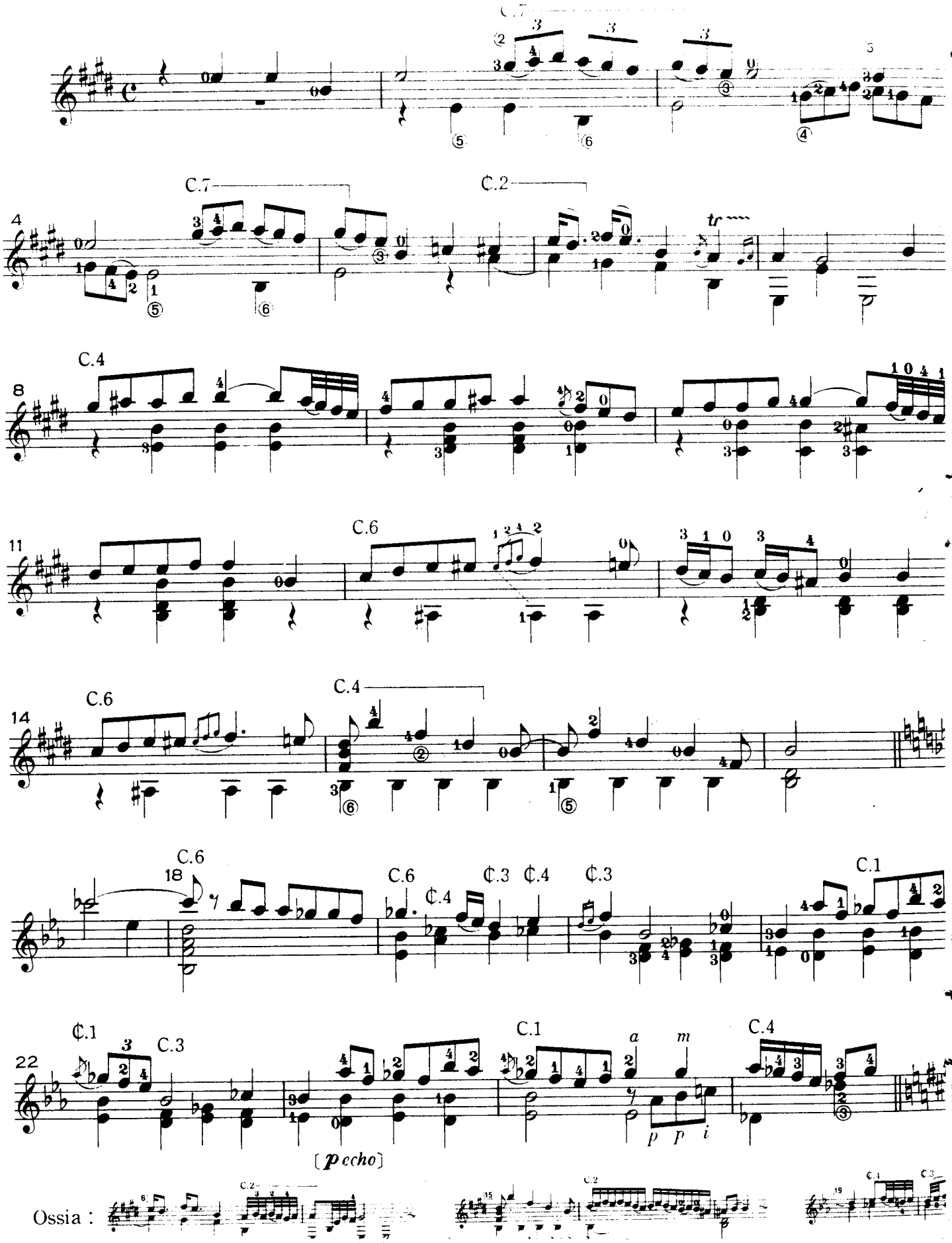

C.5
48
a i
C.5 C.2
52
breve
p i (p m)
C.2
C.2
rallentando
a tempo
56
60
C.2
C.3
62
i a m
i p m
i a m
i m i
C.2
p i m
65
C.3
68
C.3
C.3
Ossia :
51
Play ornament as 2nd time
End
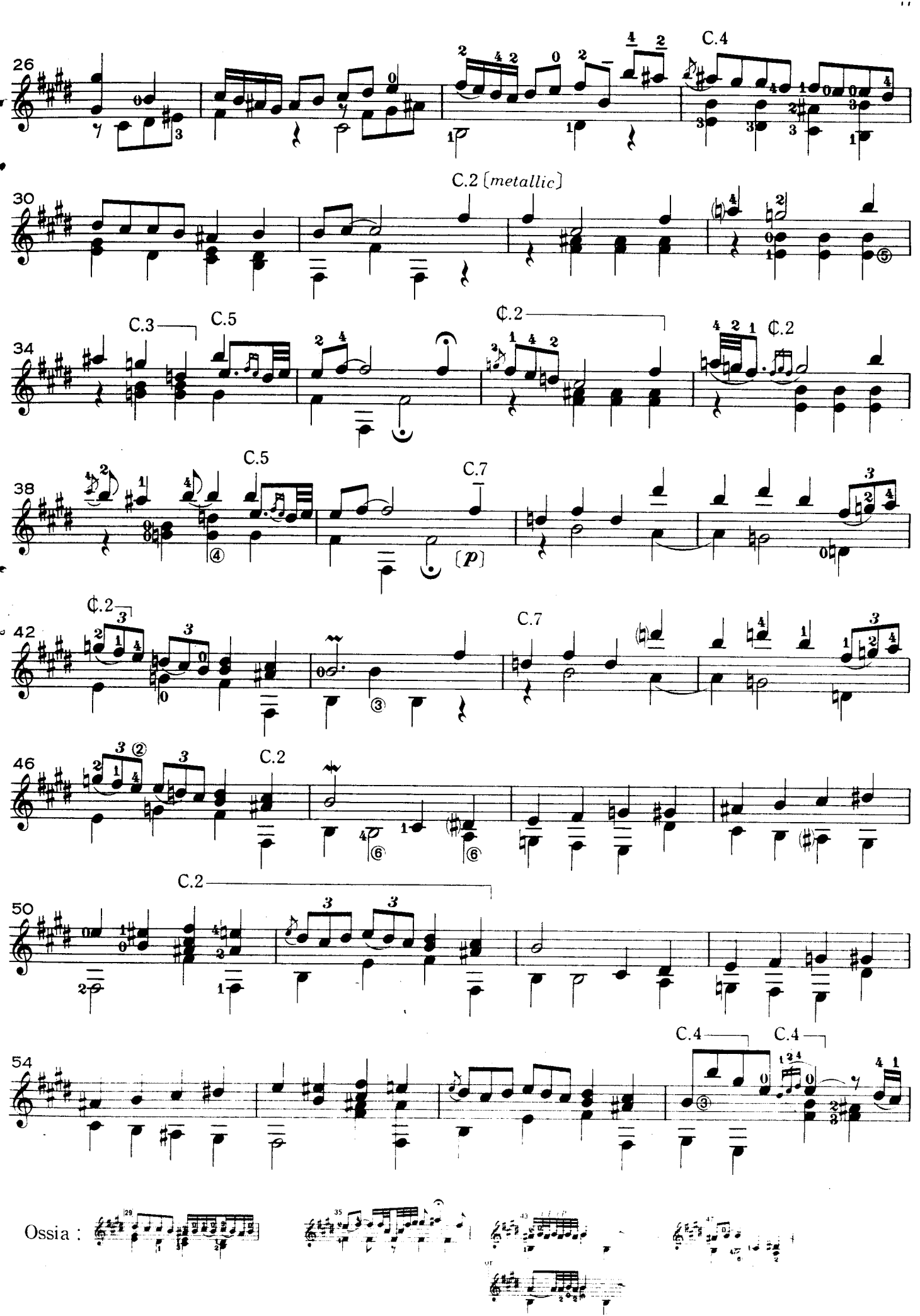
Sonata in D major L.162 / K.178 ✓
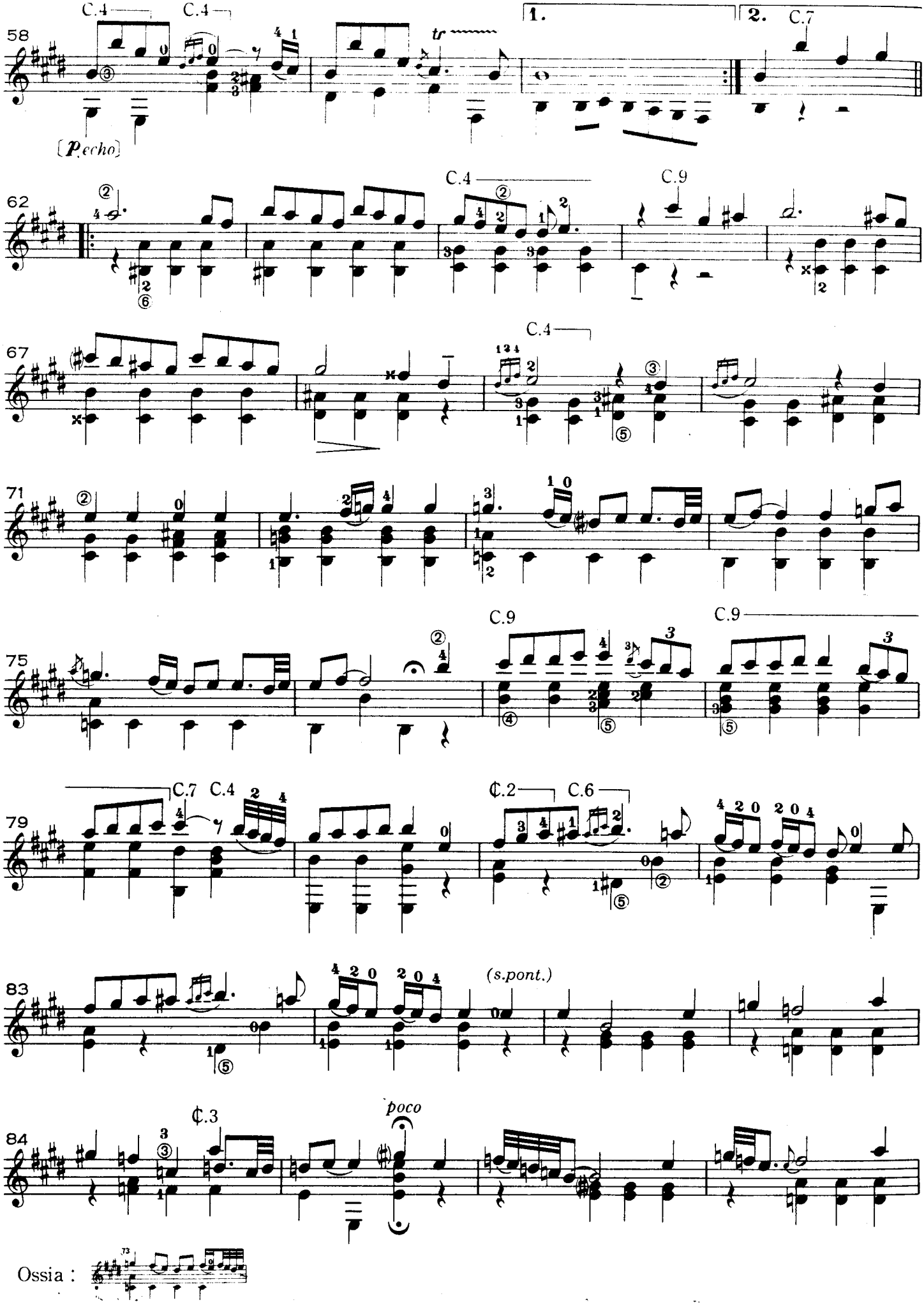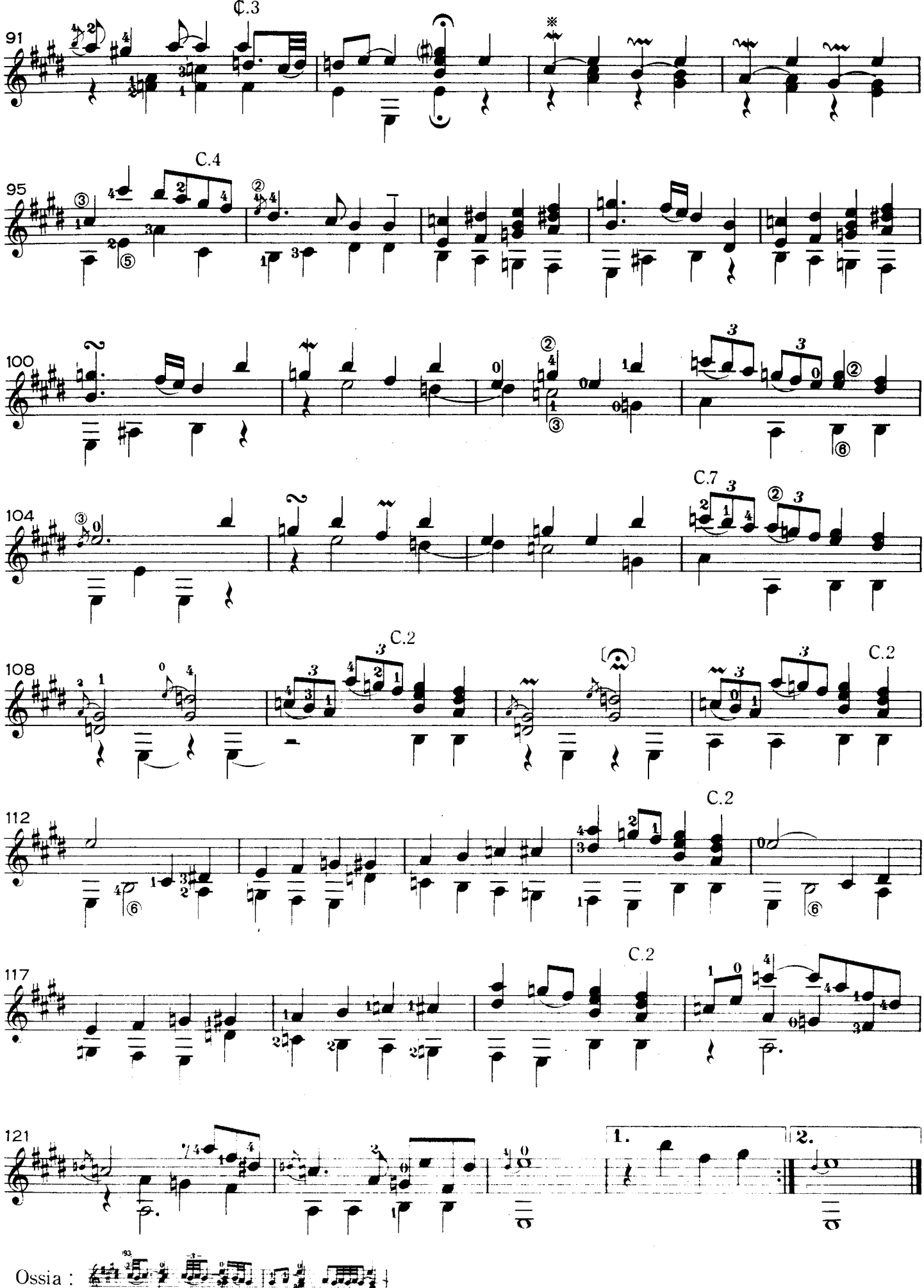



41
p
47 Ossia:
C.2 →
(metallic)
52
(son. naturale)
C.4
mp
58
C.2
C.5
C.5
64
C.7
C.5
C.7
C.5
C.7
69
C.7
C.5
C.7
C.5
74
tr

Sonata in E major L.257 K.206
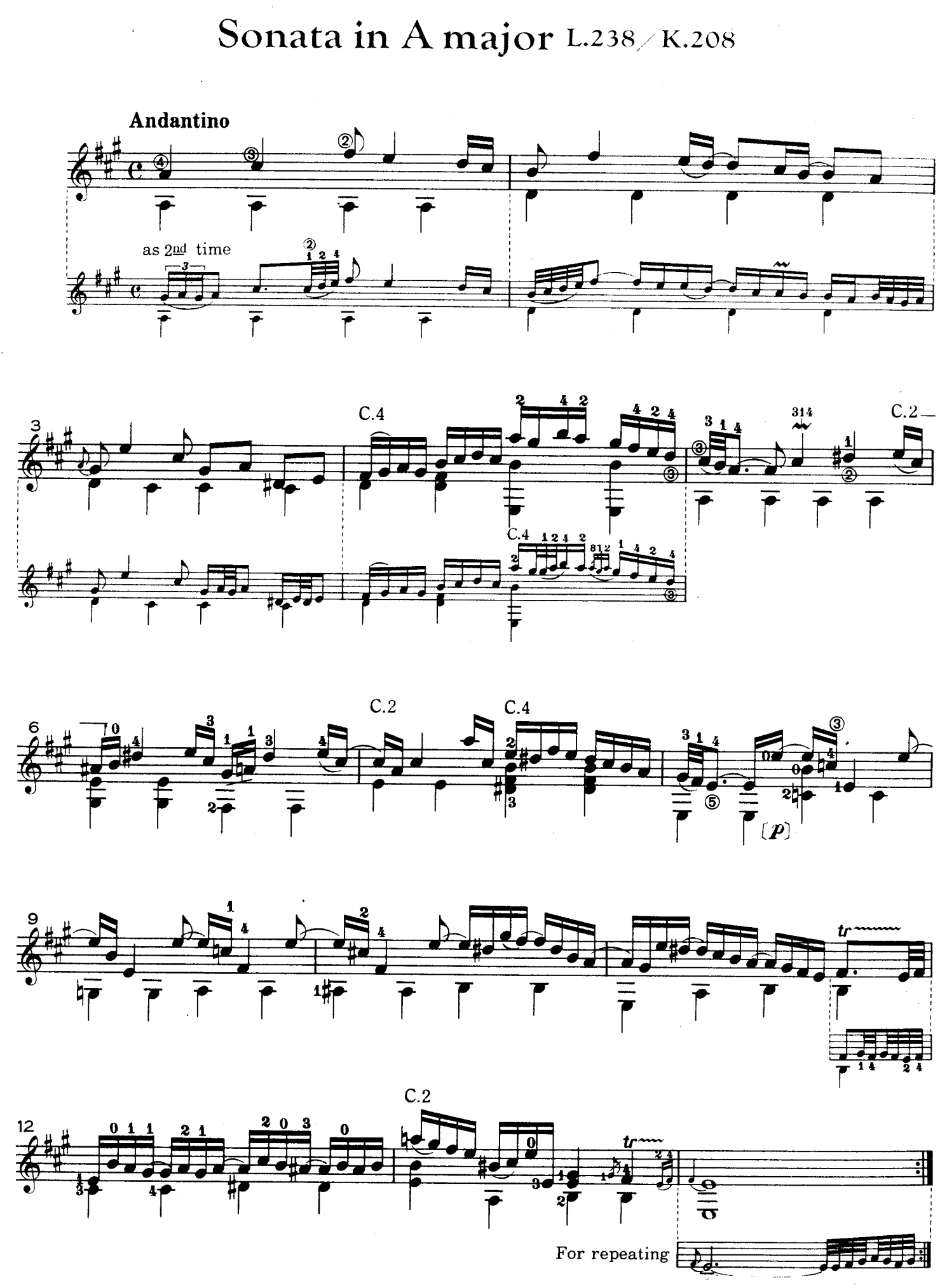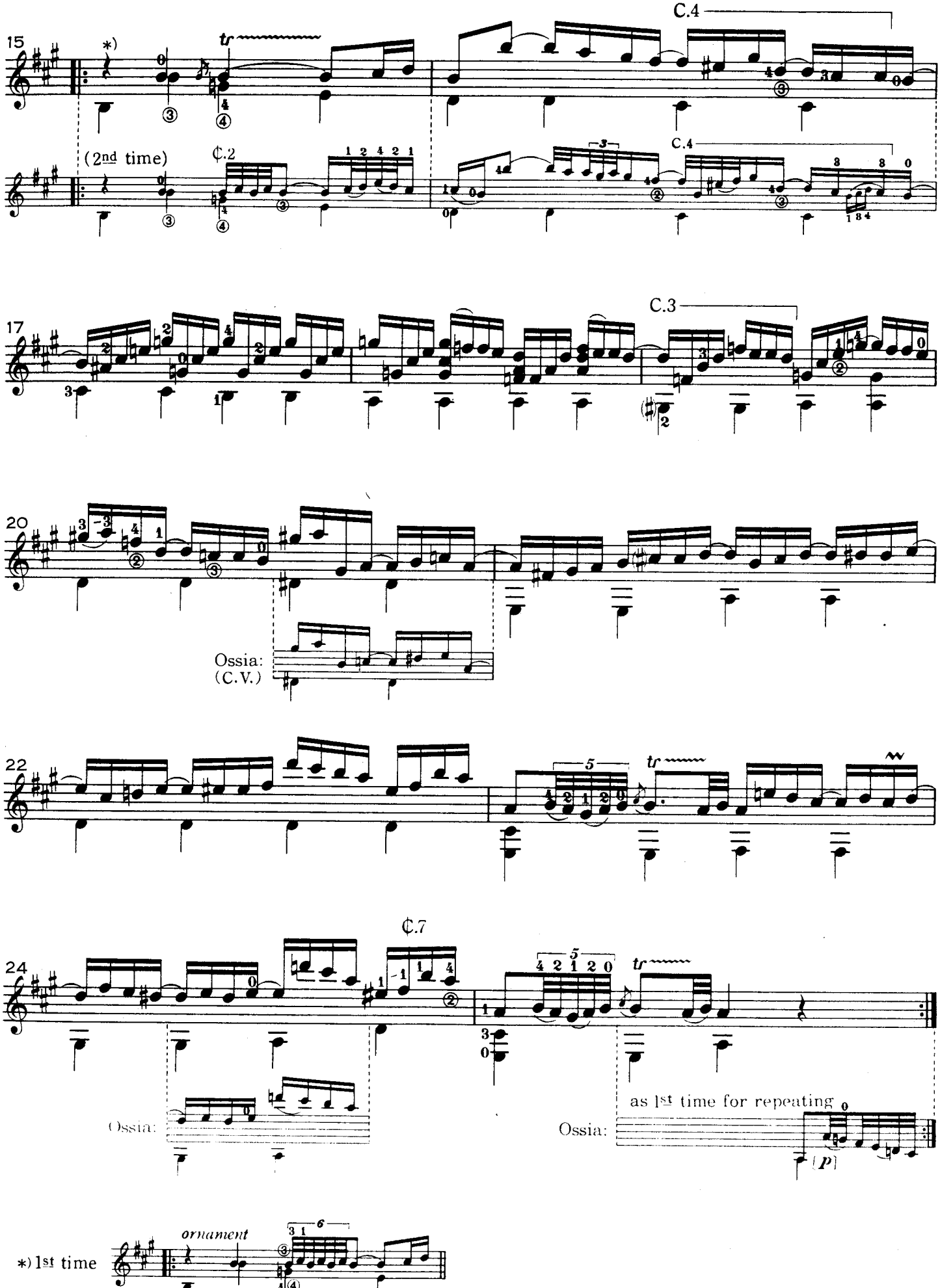



26
C.4
30
C.2 [metallic]
34
C.3
C.5
¢.2
¢.2
38
C.5
C.7
[p]
42
¢.2
C.7
46
C.2
50
C.2
54
C.4
C.4
Ossia :


58
C.4
C.4
1.
2.
C.7
tr
〔p echo〕
62
C.4
C.9
67
C.4
71
75
C.9
C.9
79
C.7
C.4
¢.2
C.6
83
(s.pont.)
84
¢.3
poco
Ossia :


C.3
91
C.4
95
100
C.7
104
C.2
108
C.2
112
C.2
117
121
1.
2.
Ossia :
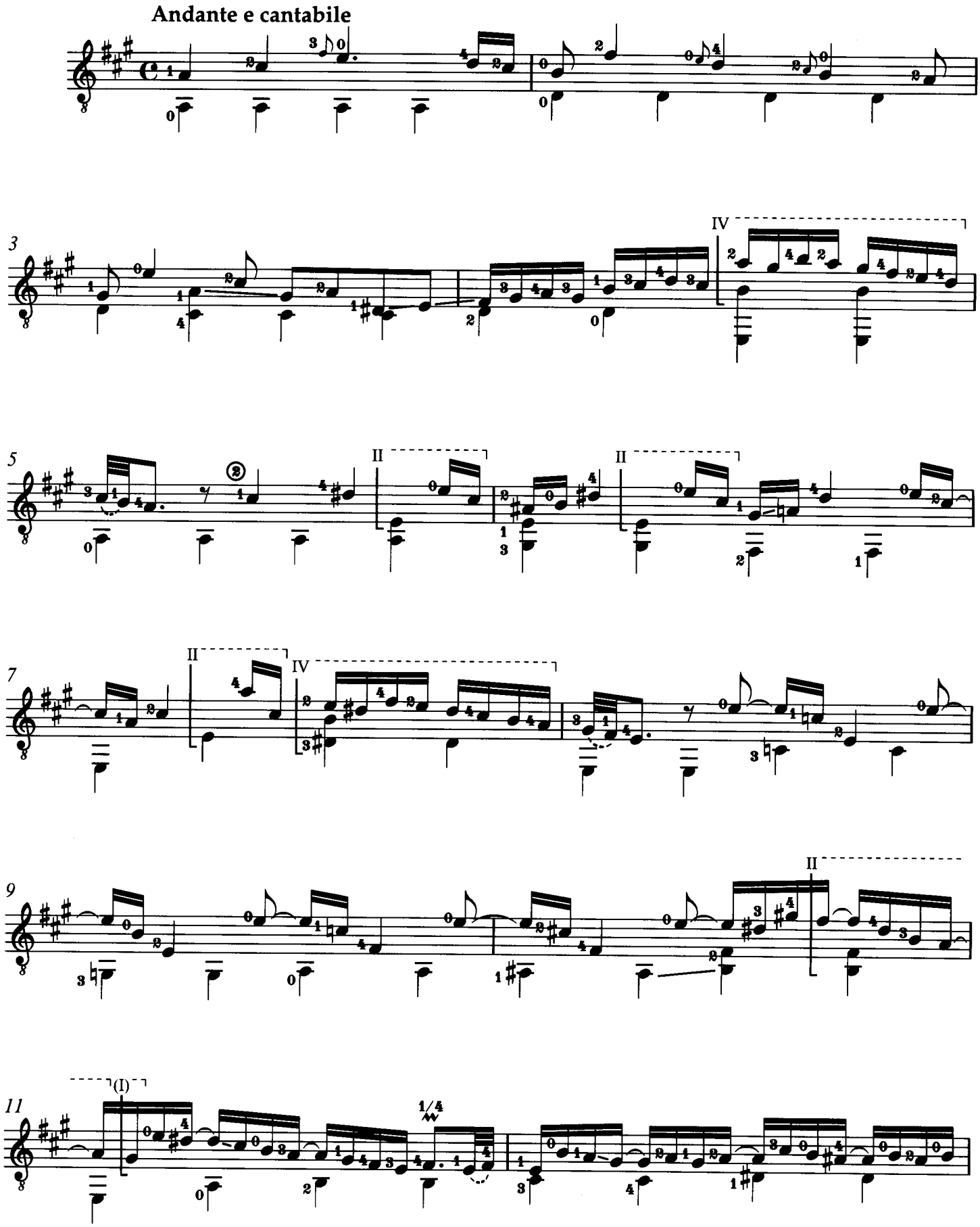
Sonata in A major L.238 / K.208

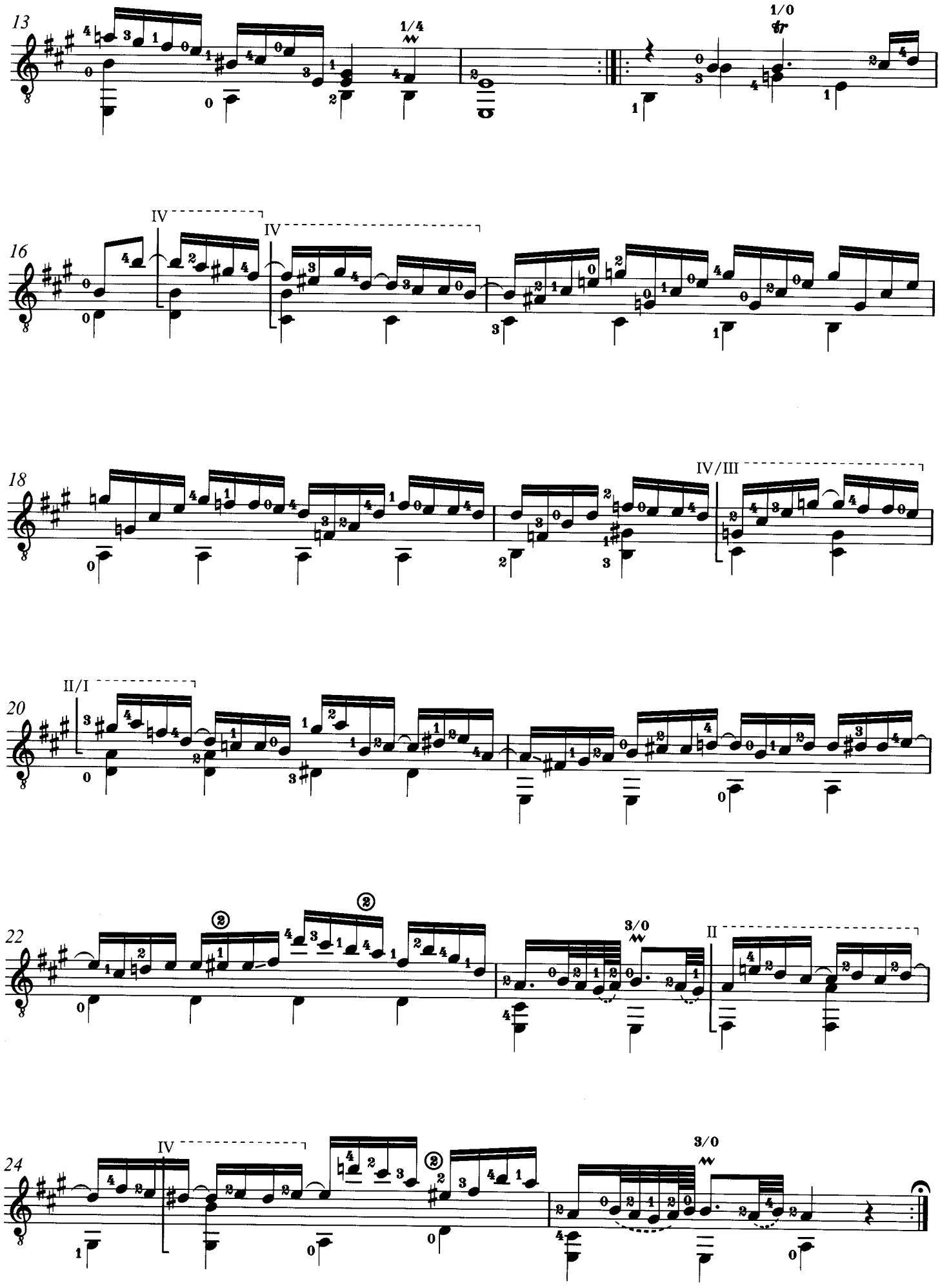



15
*)
tr
C.4
(2nd time)
¢.2
C.4
17
C.3
20
Ossia:
(C.V.)
22
tr
¢.7
24
tr
Ossia:
as 1st time for repeating
Ossia:
[p]
*) 1st time
ornament

3. Sonata K 208

Original key
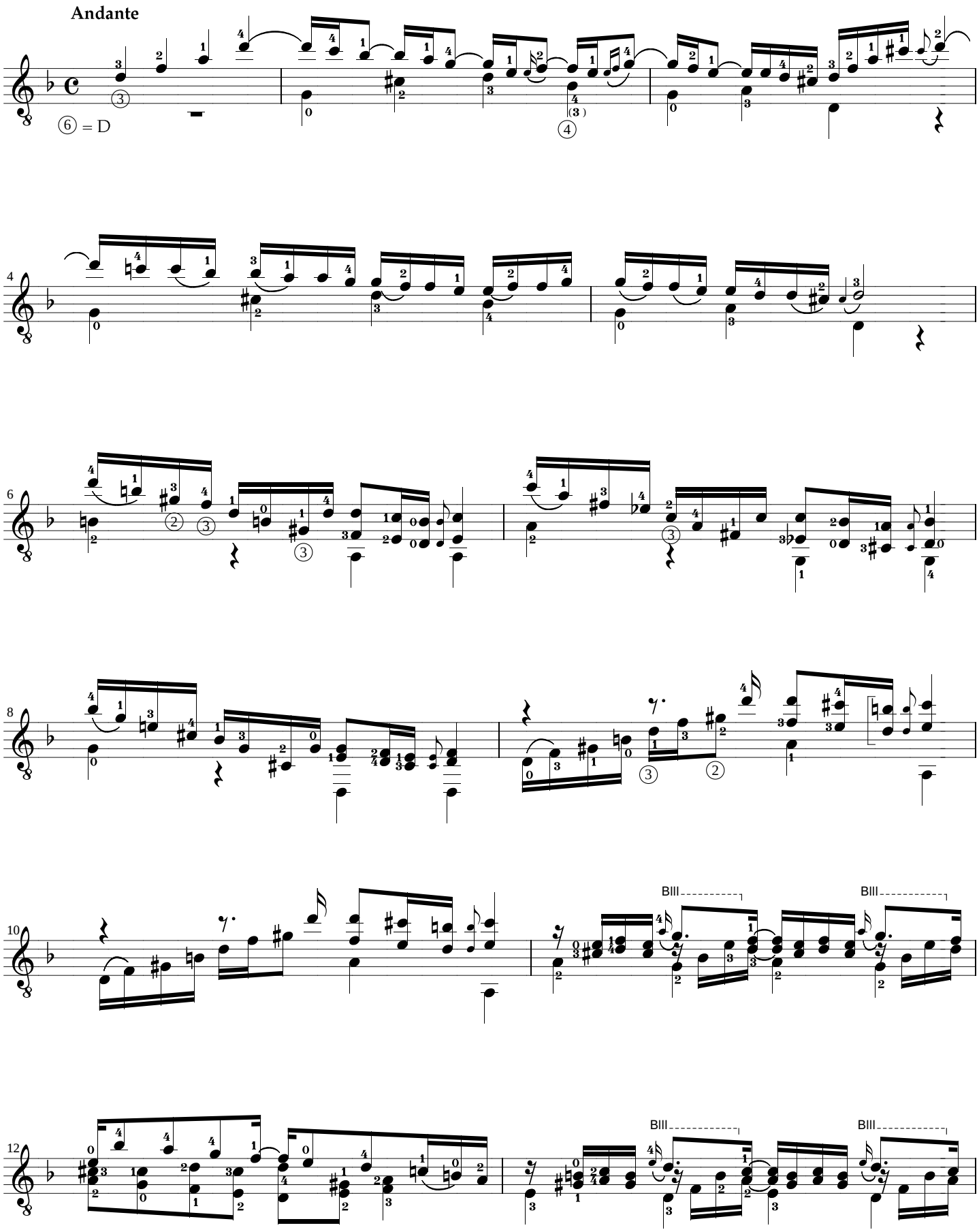



13
1/4
1/0
tr
16
IV
IV
18
IV/III
20
II/I
22
3/0
II
24
IV
3/0

Sonata
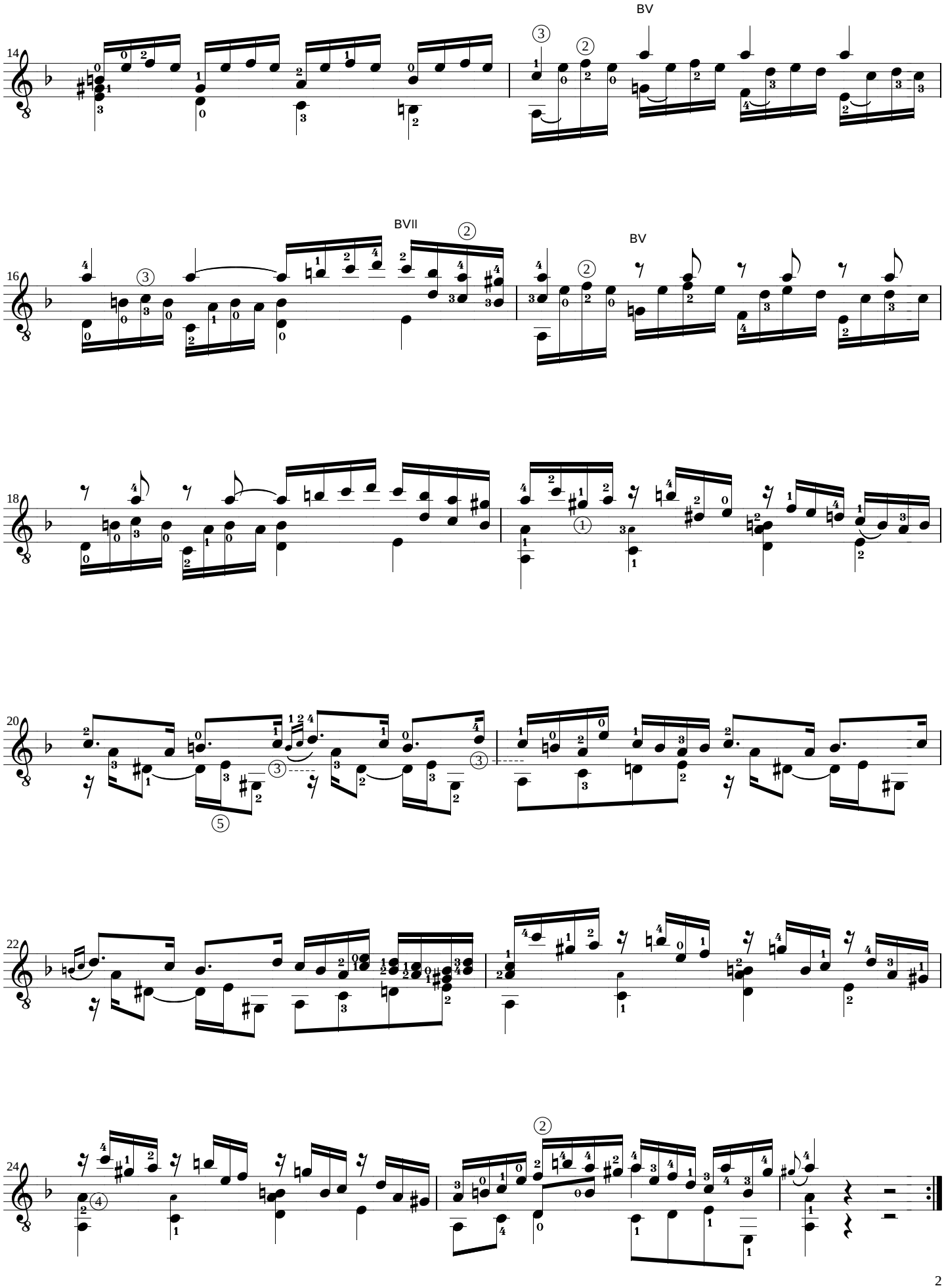
K 213 / L 108
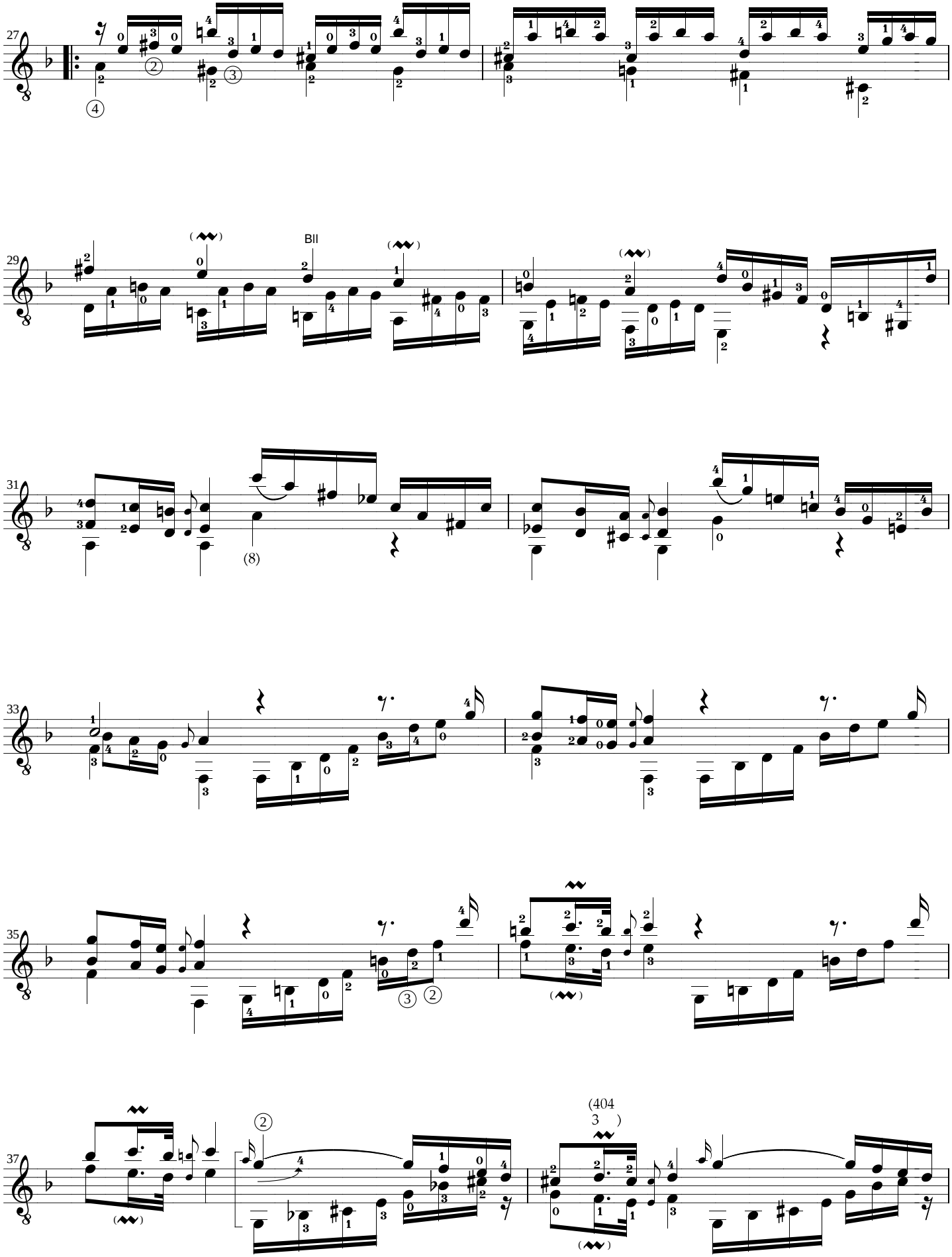
Transcribed for Guitar by
Jan-Olof Eriksson
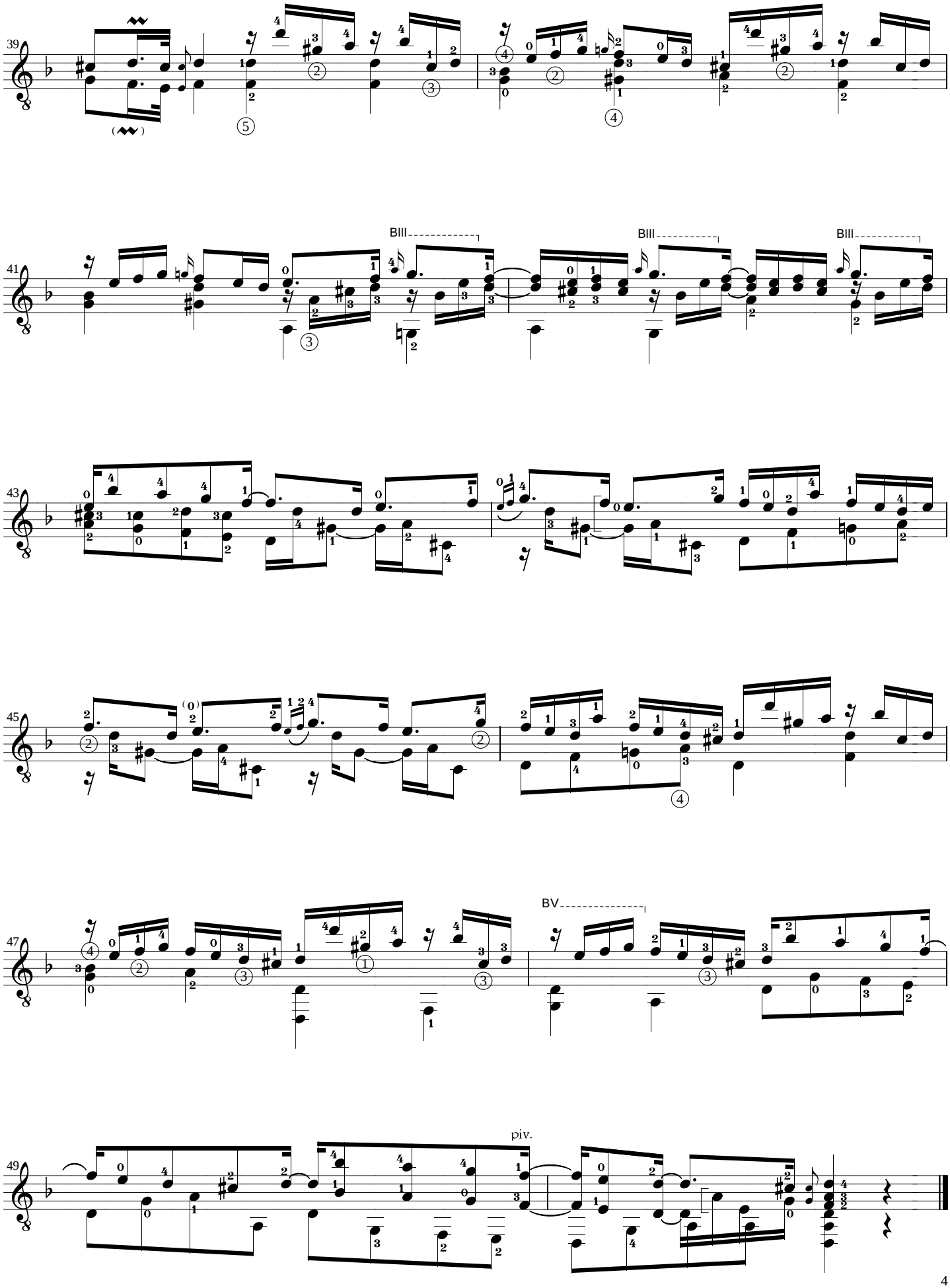
Domenico Scarlatti
(1685-1757)



© CGM/JOE
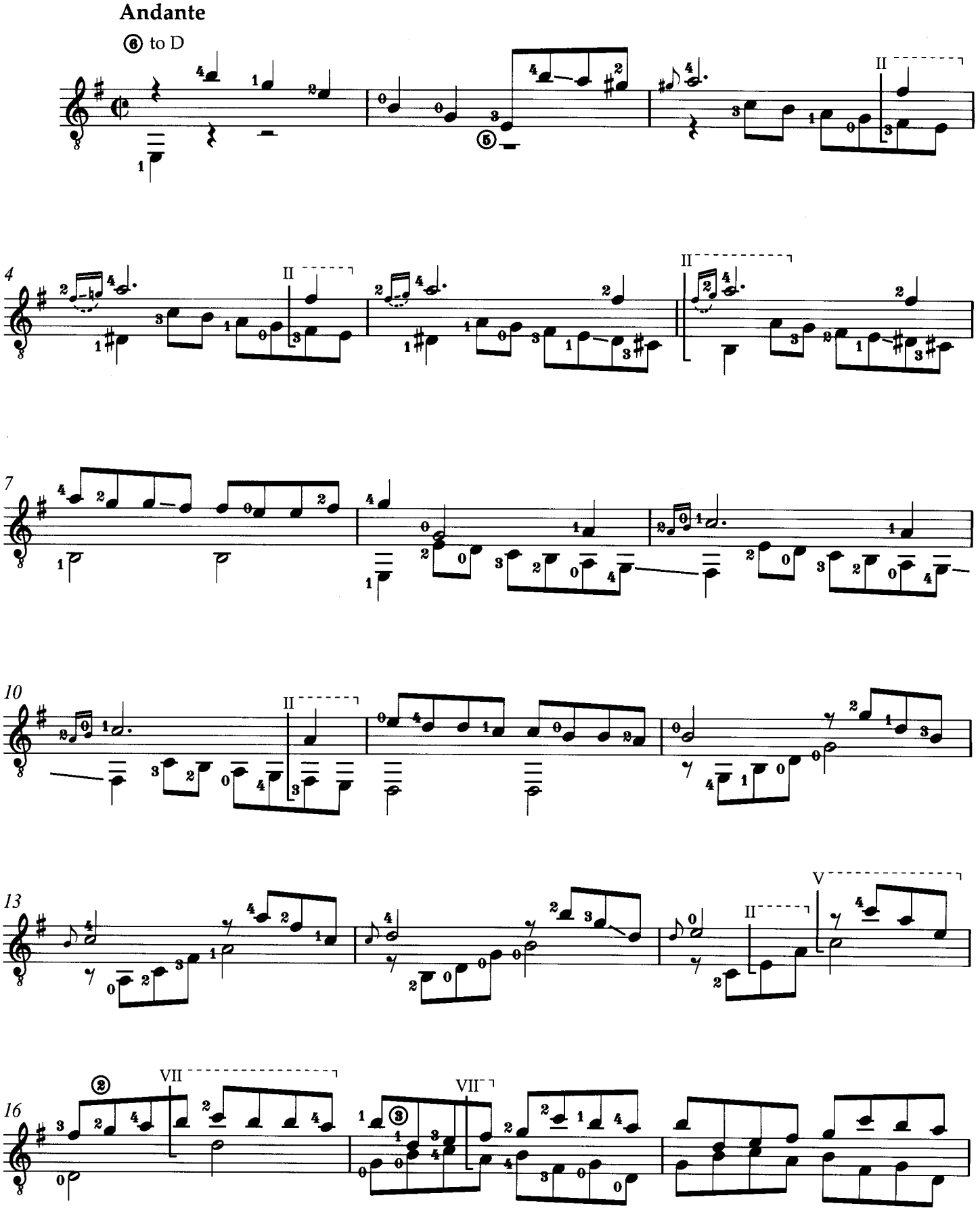

14
BV
16
BVII
BV
18
20
22
24
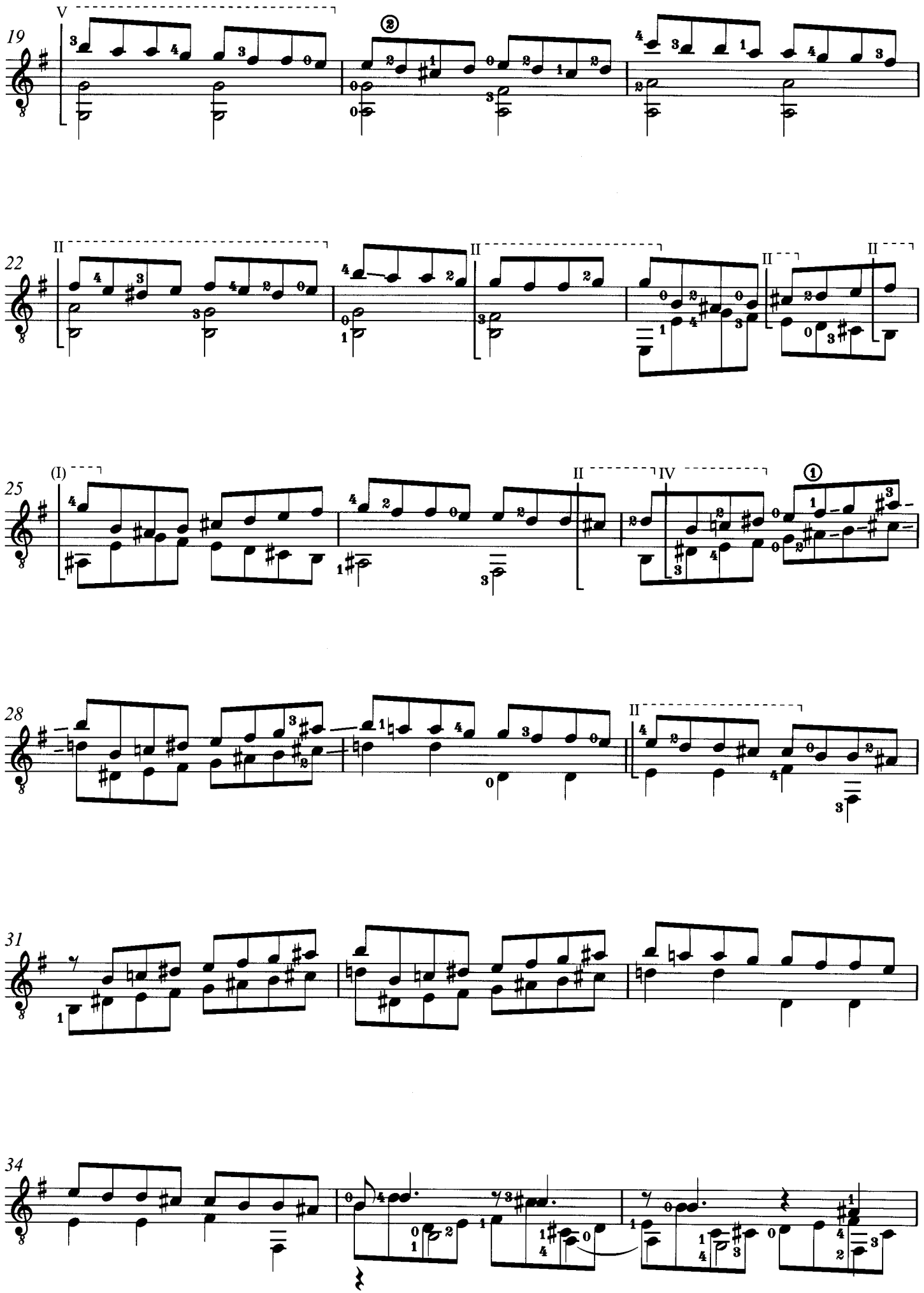

27
29
BII
31
(8)
33
35
37
(404
3)
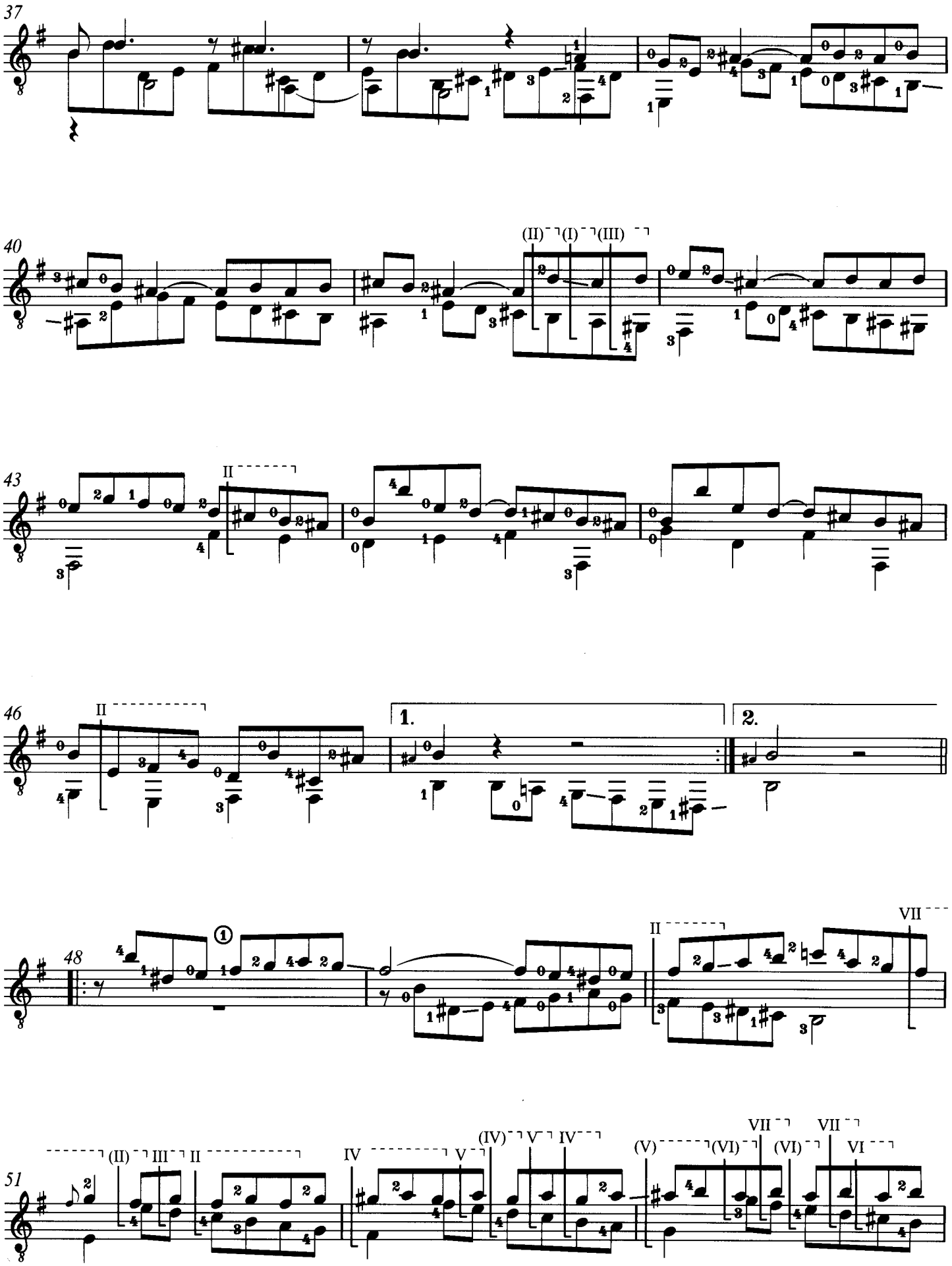

39
41
BIII
BIII
BIII
43
45
47
BV
49
piv.
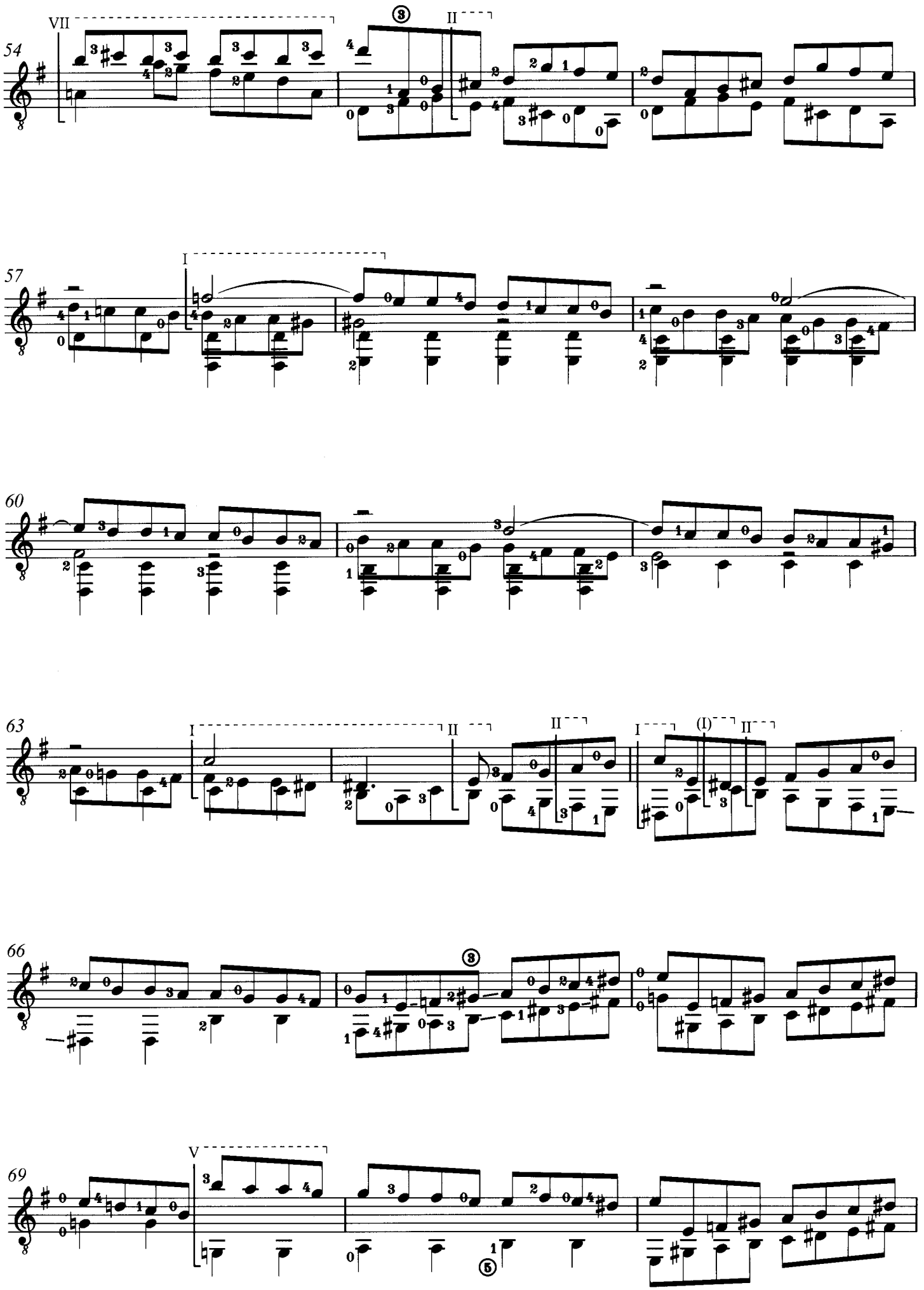
4. Sonata K 232
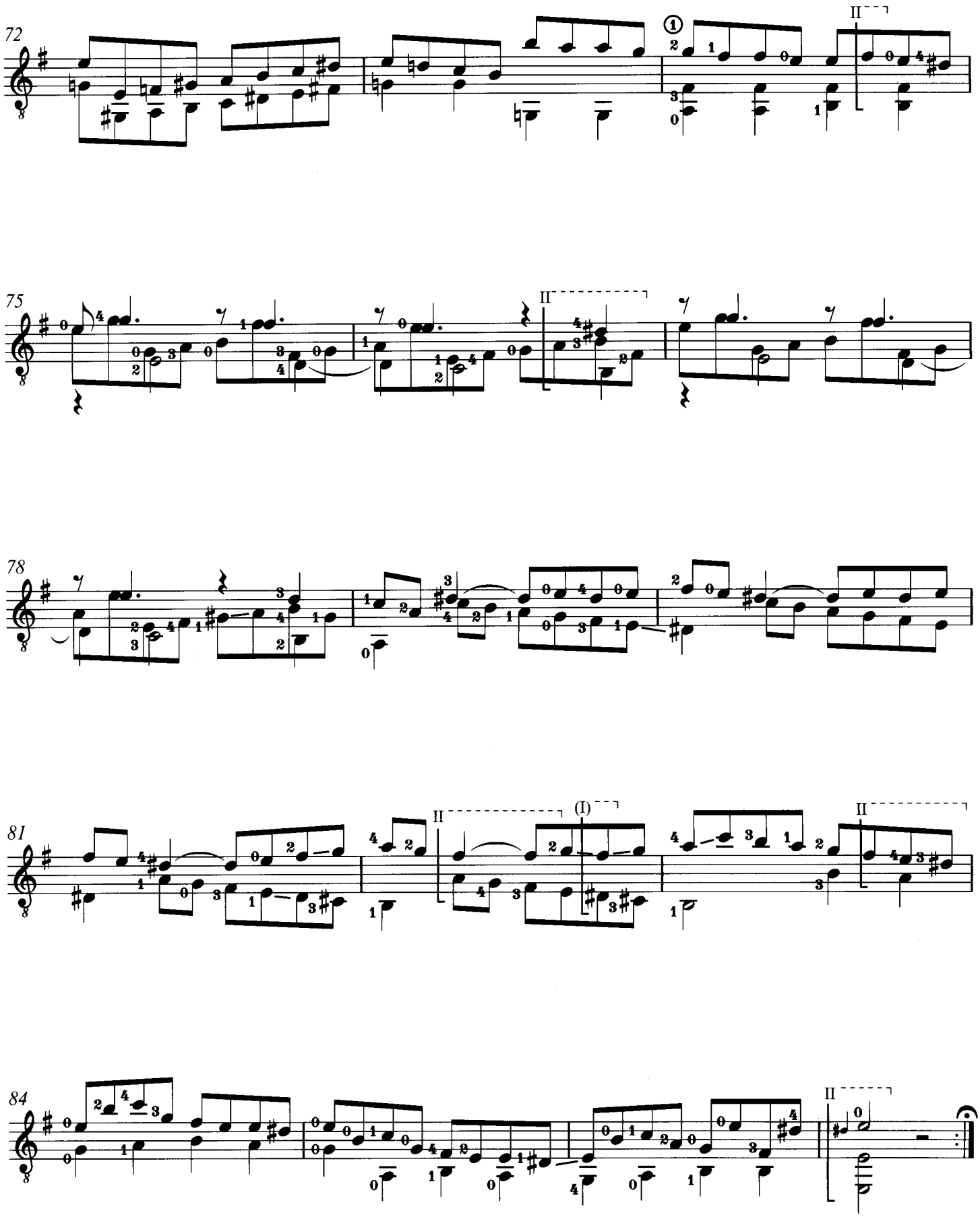
Original key



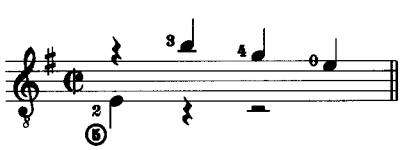

19
22
25
28
31
34


37
40
(II) (I) (III)
43
II
46
II
1.
2.
48
①
II
VII
51
(II) III II
IV V
(IV) V IV
(V) (VI) VII
(VI) VII VI

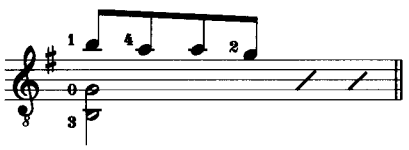

54
VII
II
57
I
60
63
I
II
II
I
(I)
II
66
69
V
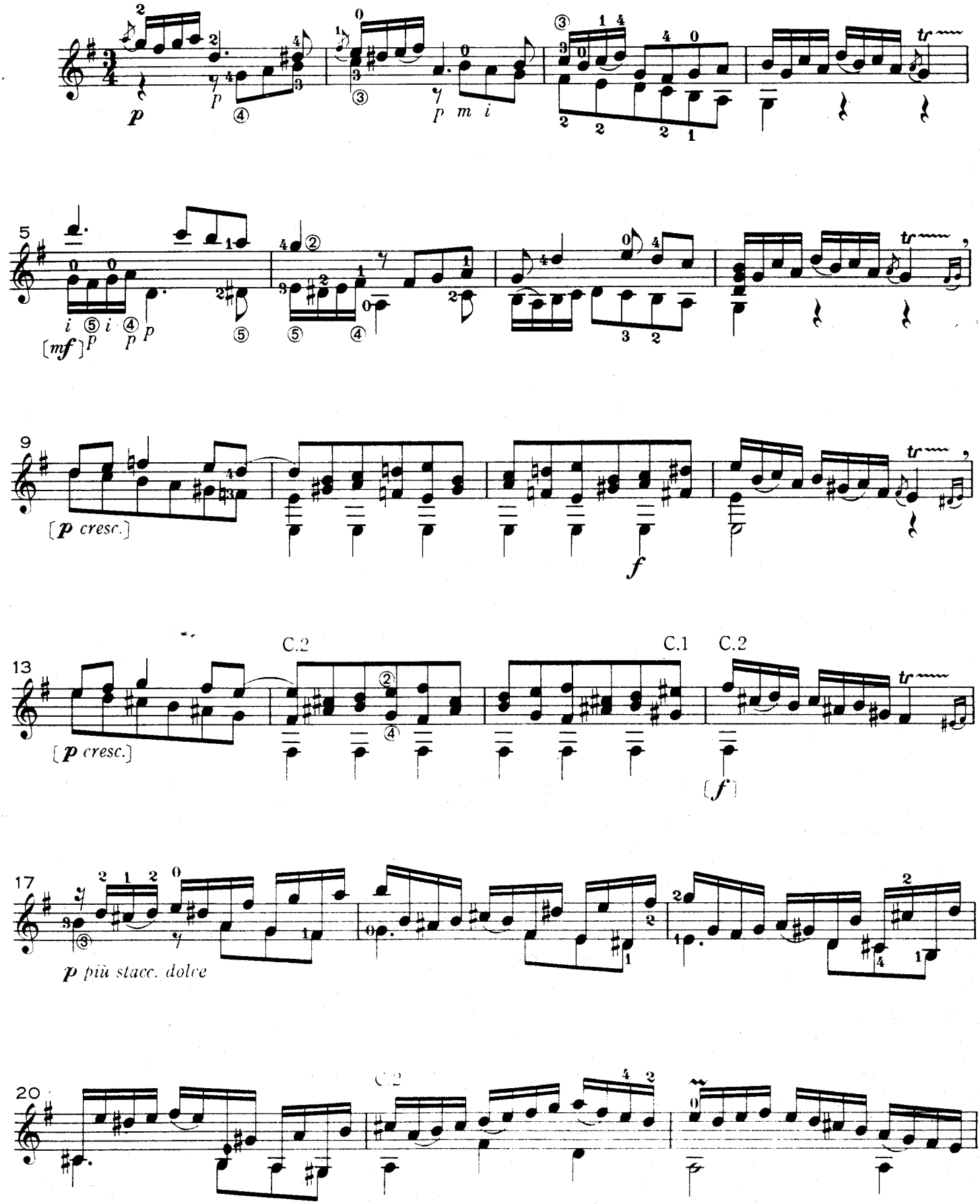


Ossia: bar 1

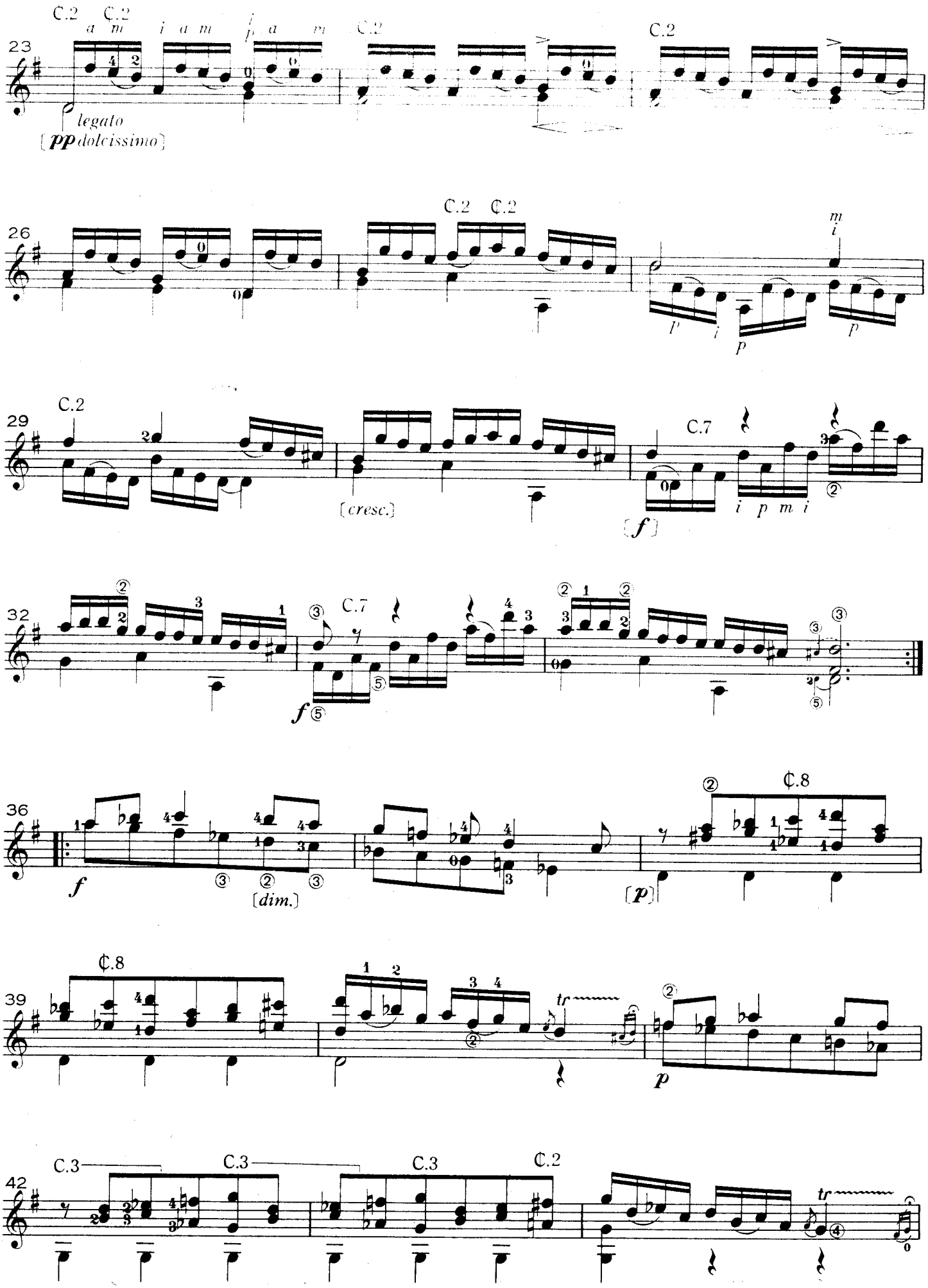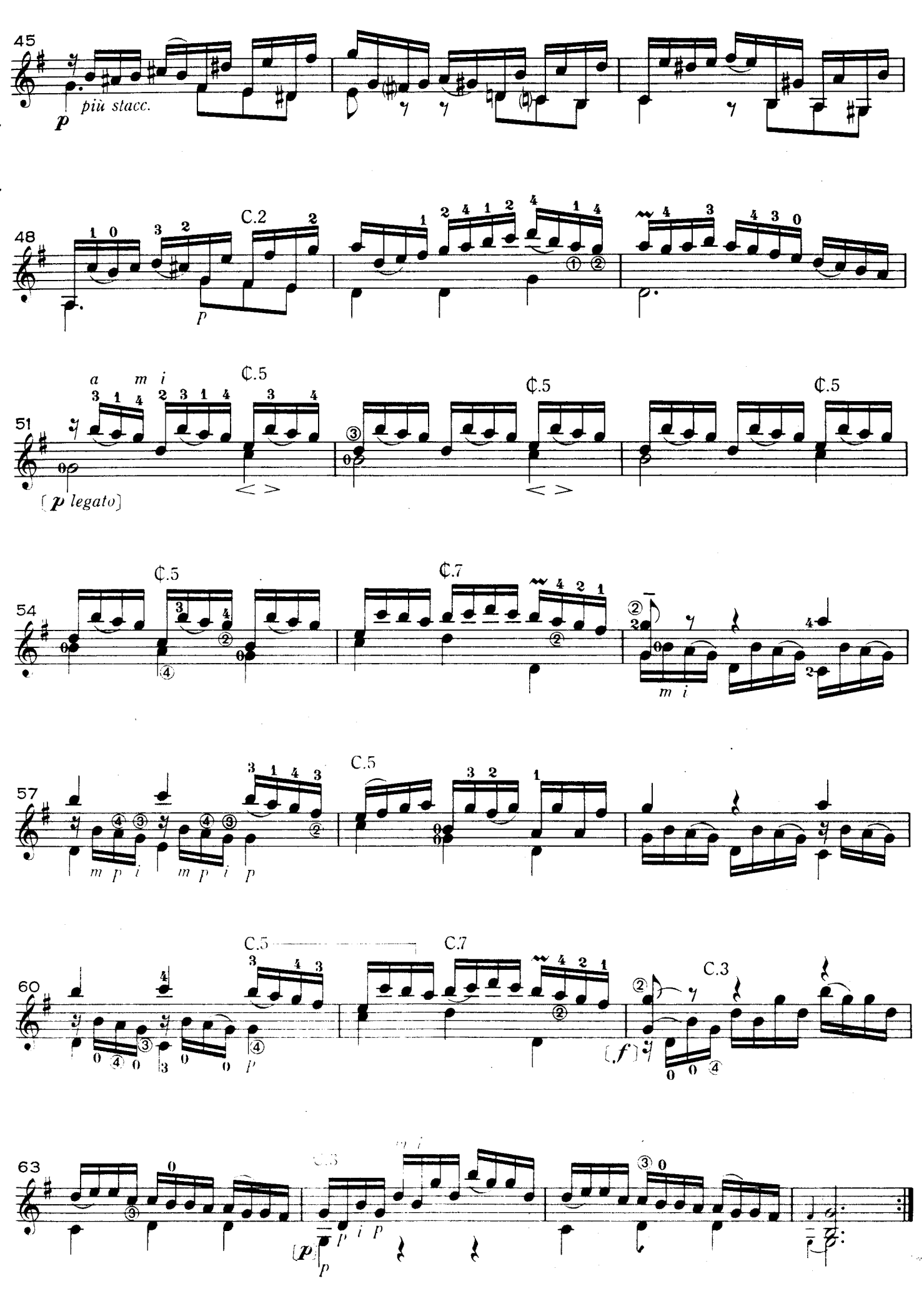


Ossia: bar 23



Sonata in G major L.103／K.259




23
C.2
a m i a m
legato
pp dolcissimo
C.2
C.2
26
C.2
C.2
m
i
p
i
p
p
29
C.2
cresc.
C.7
f
i p m i
32
C.7
f
36
f
dim.
p
C.8
39
C.8
tr
p
42
C.3
C.3
C.3
C.2
tr


45
più stacc.
p
48
C.2
p
51
a m i
C.5
C.5
C.5
[p legato]
54
C.5
C.7
m i
57
C.5
m p i m p i p
60
C.5
C.7
C.3
[f]
63
C.3
m i
[p
p i p

Sonata

(K. 274)

Domenico Scarlatti
(1683-1757)

Andante

IX IV IX

VI

1.
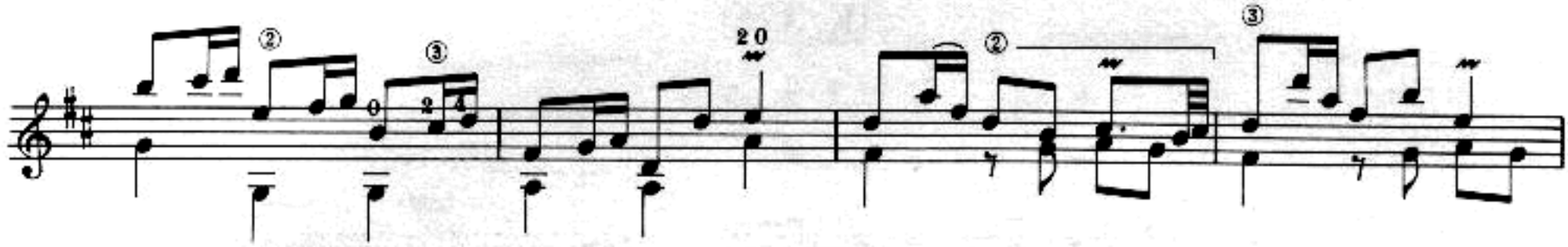
2.
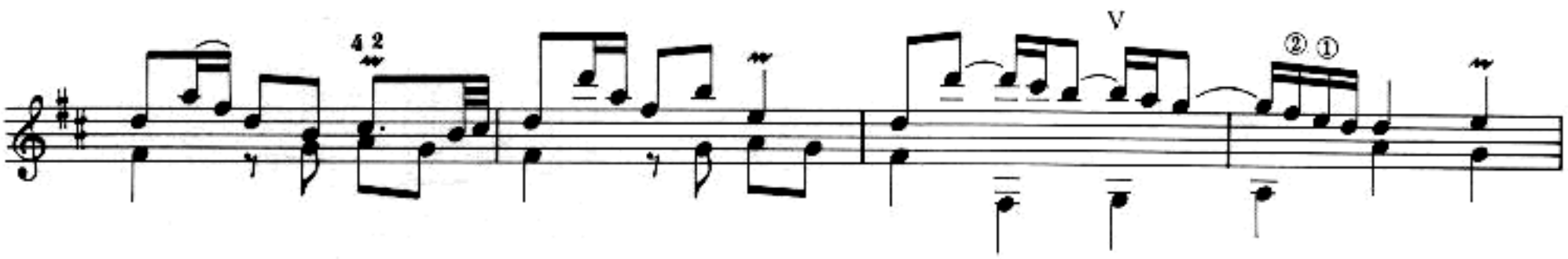
Sonata
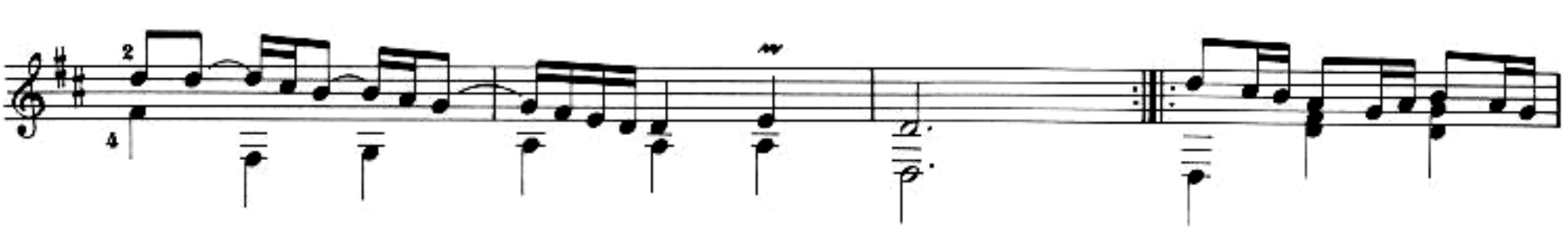
(K. 376)
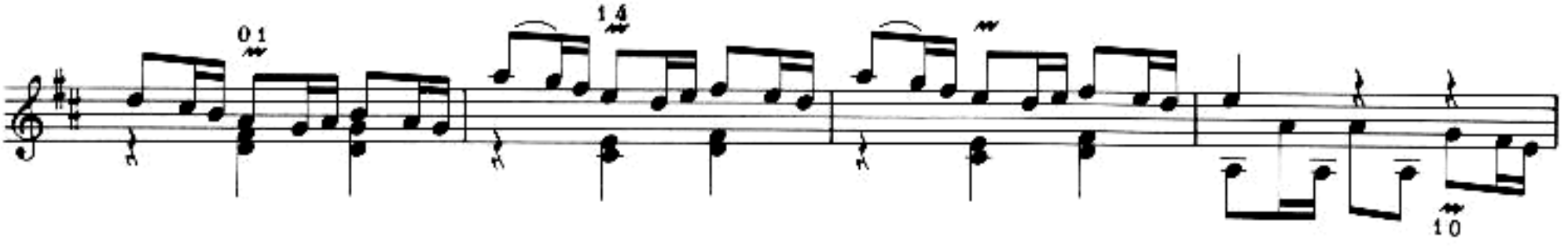
Domenico Scarlatti
(1683-1757)
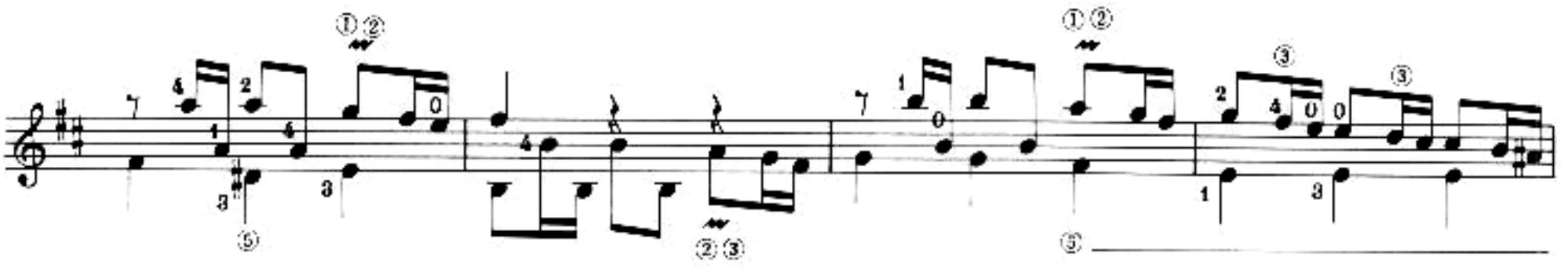
⑥ = D **Allegro**
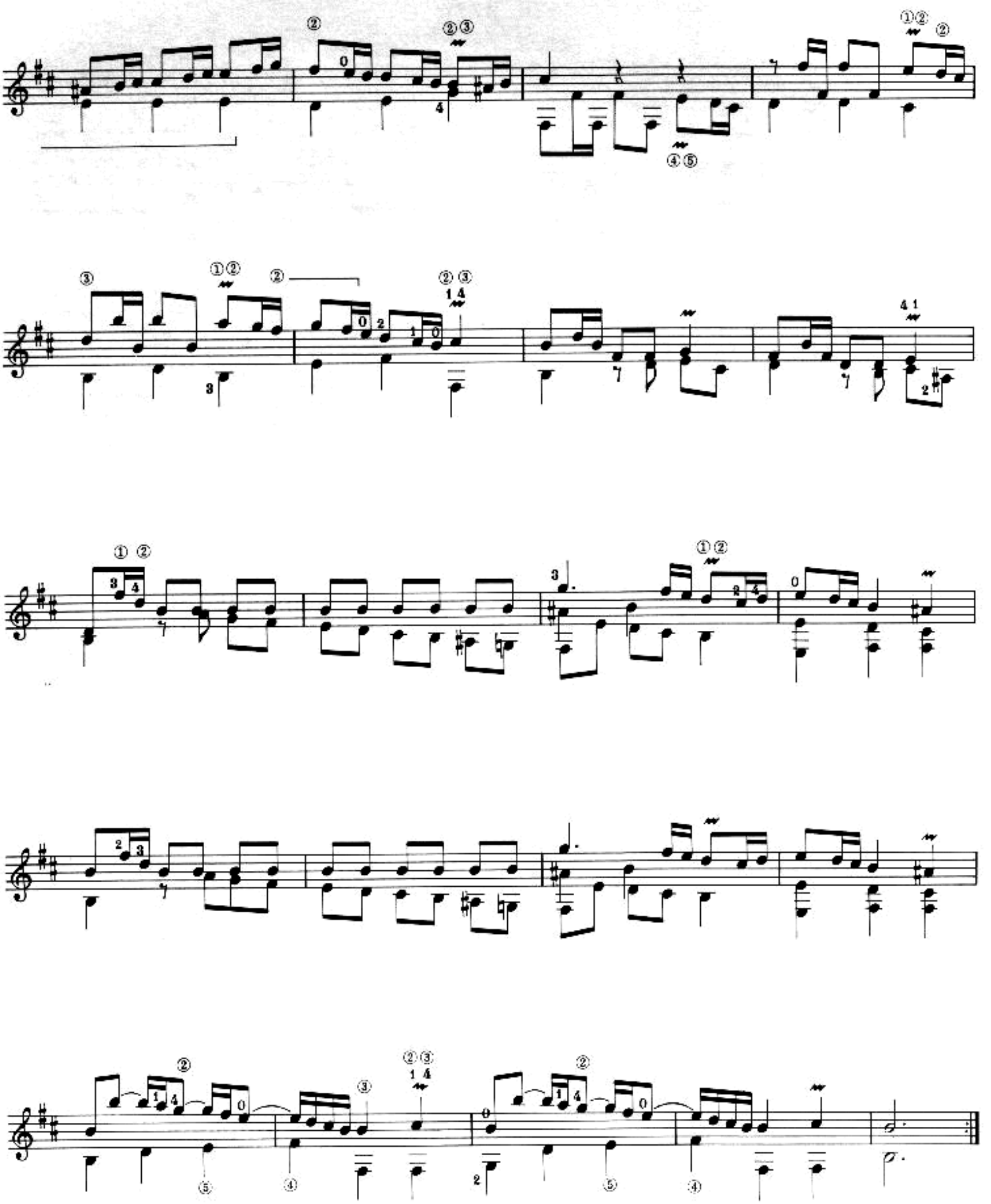

②
③
2 0
②
③


4 2
V
② ①




0 1
1 4
1 0


① ②
① ②
③
③
② ③
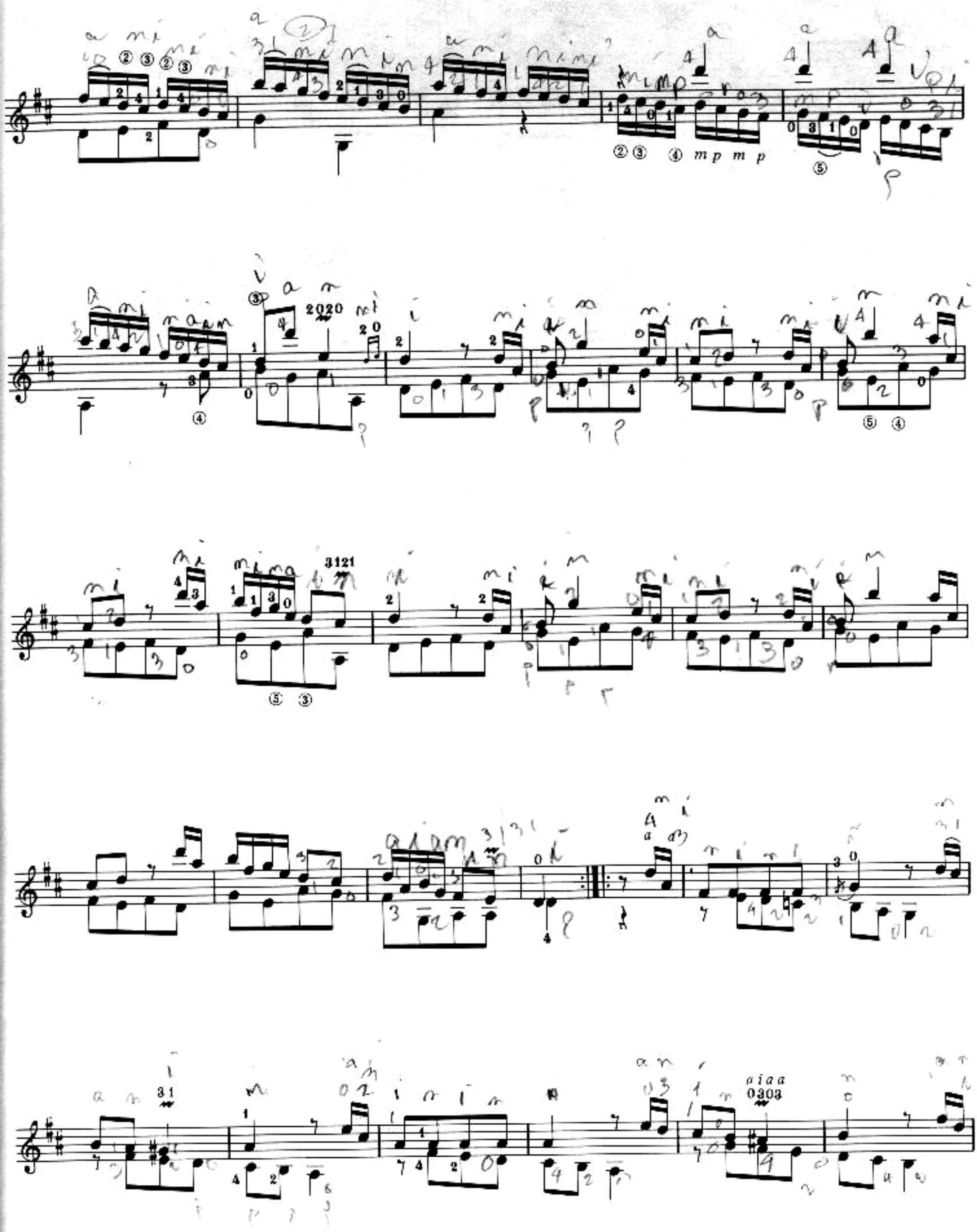


Sonata

(K. 377)

Domenico Scarlatti
(1683-1757)

Allegrissimo

⑥ = E



3131

0303

II

Pipi Pipi
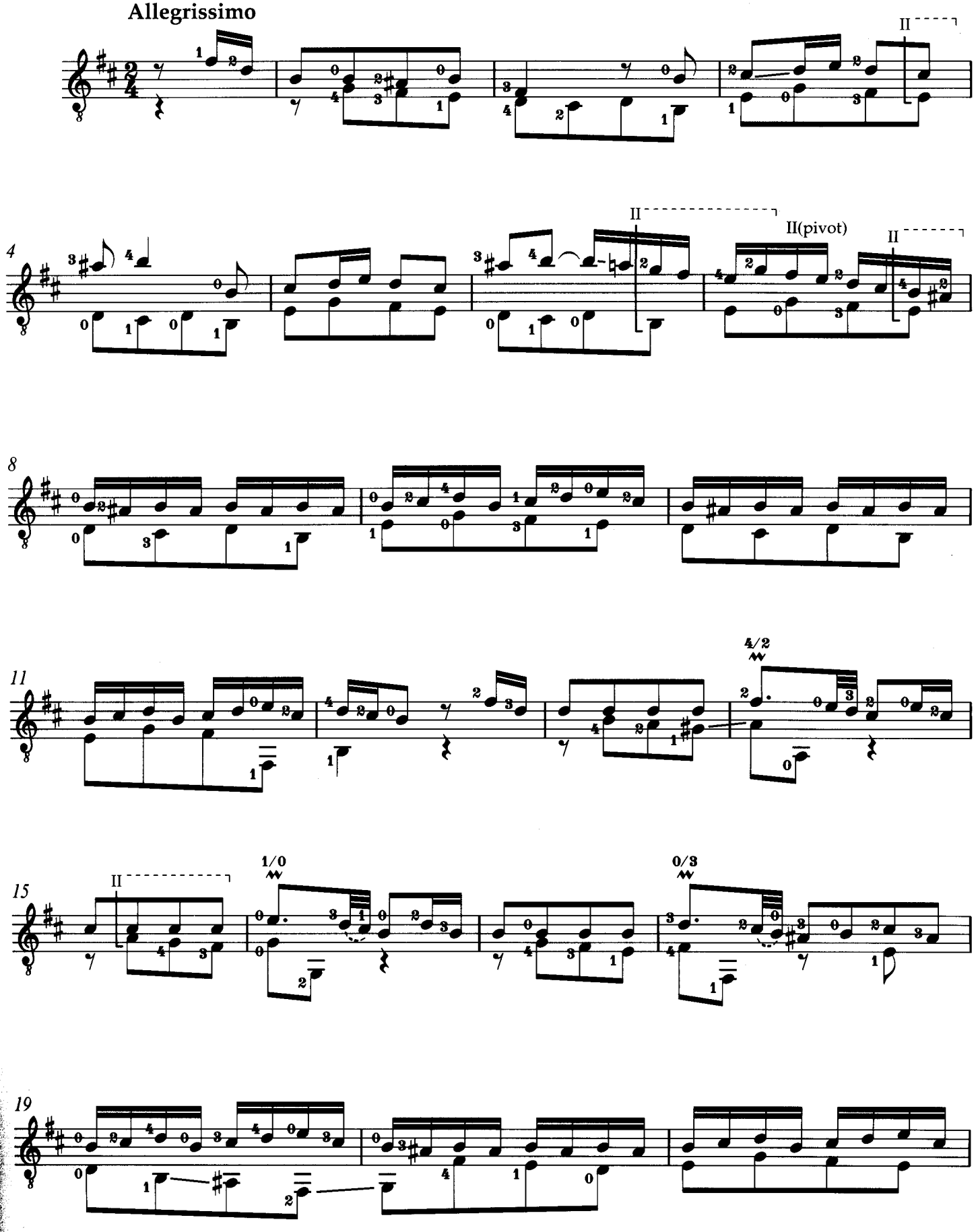
II

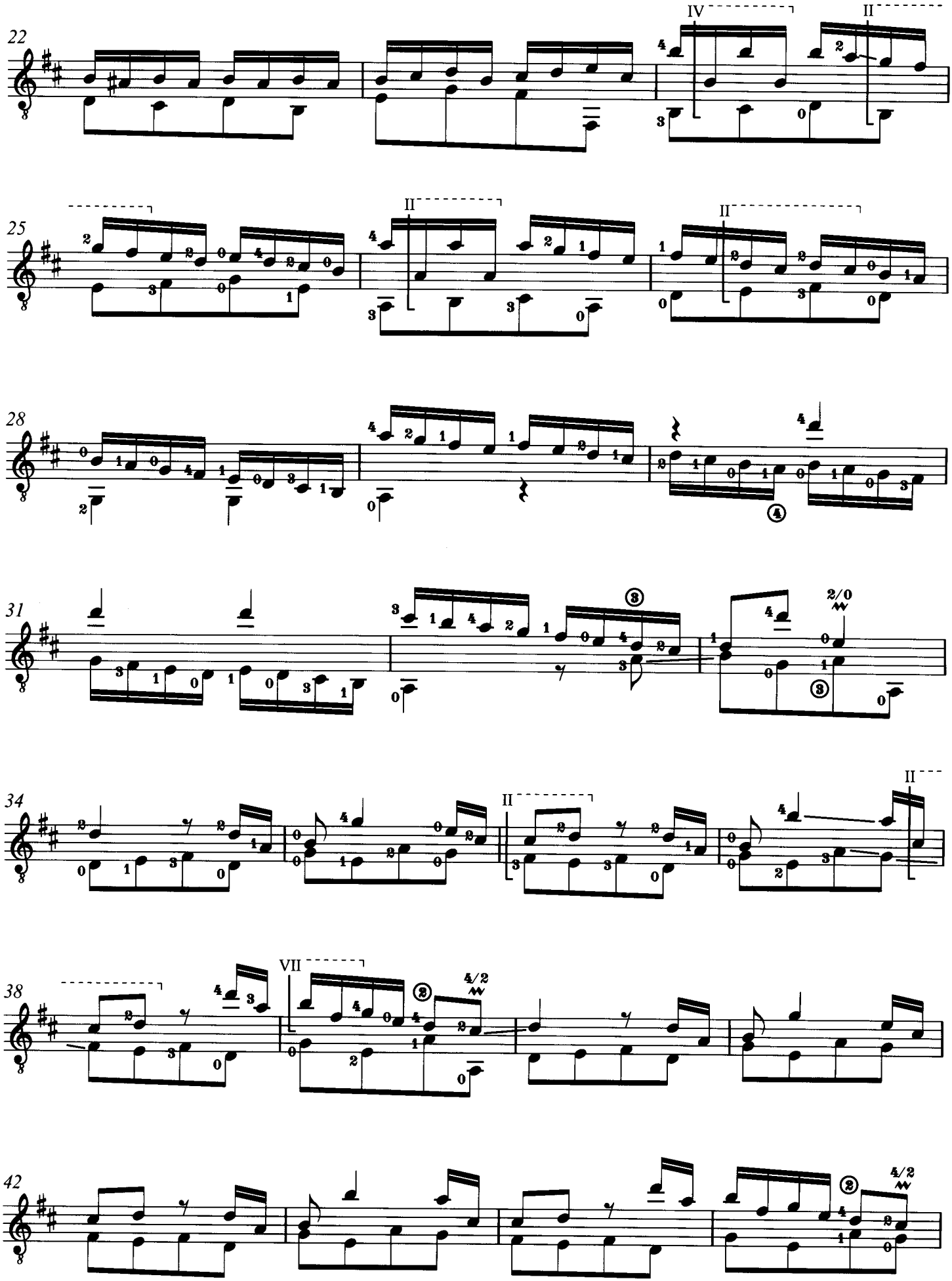
0303
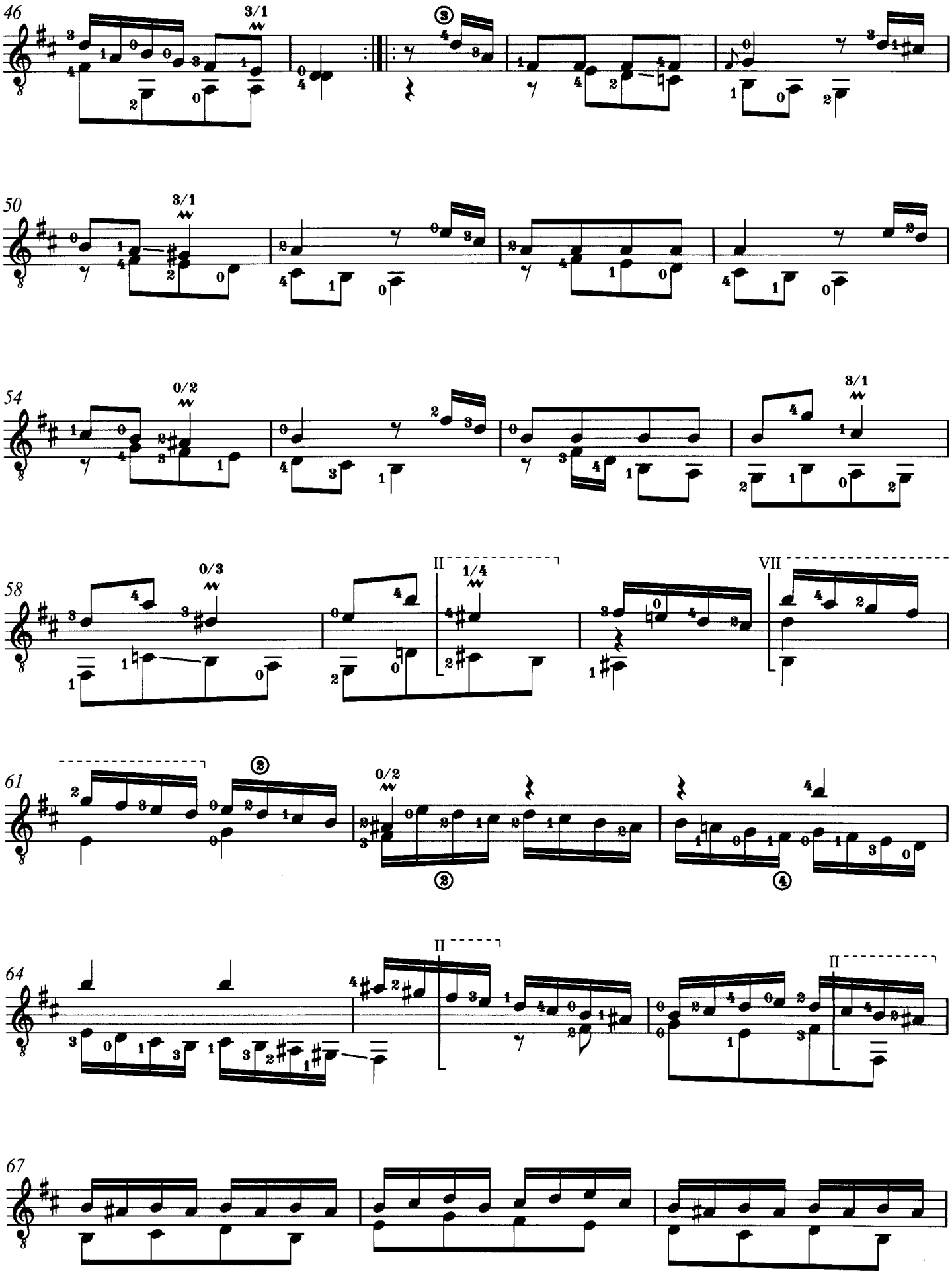
1. 2.
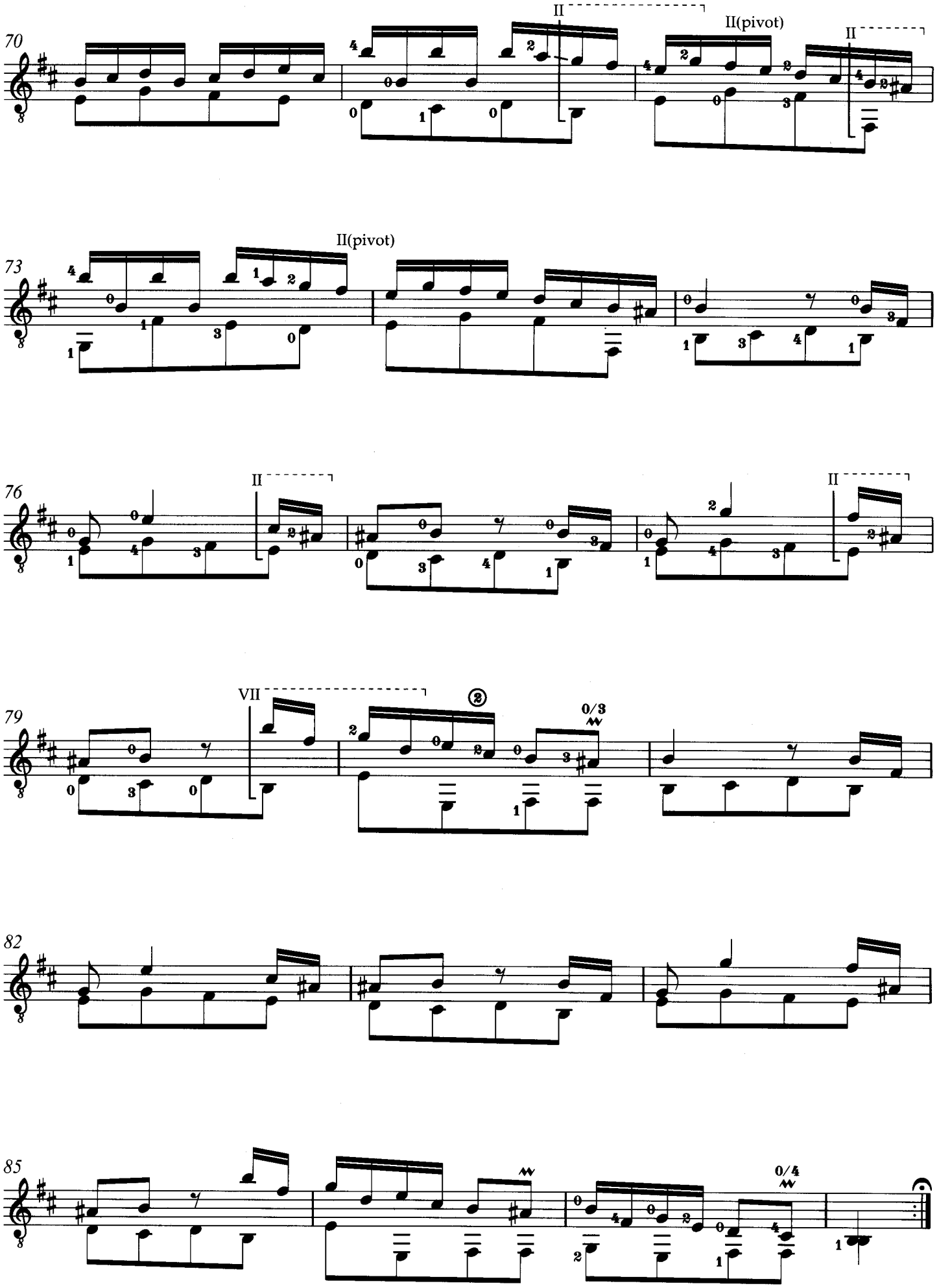
8. Sonata K 377

Original key
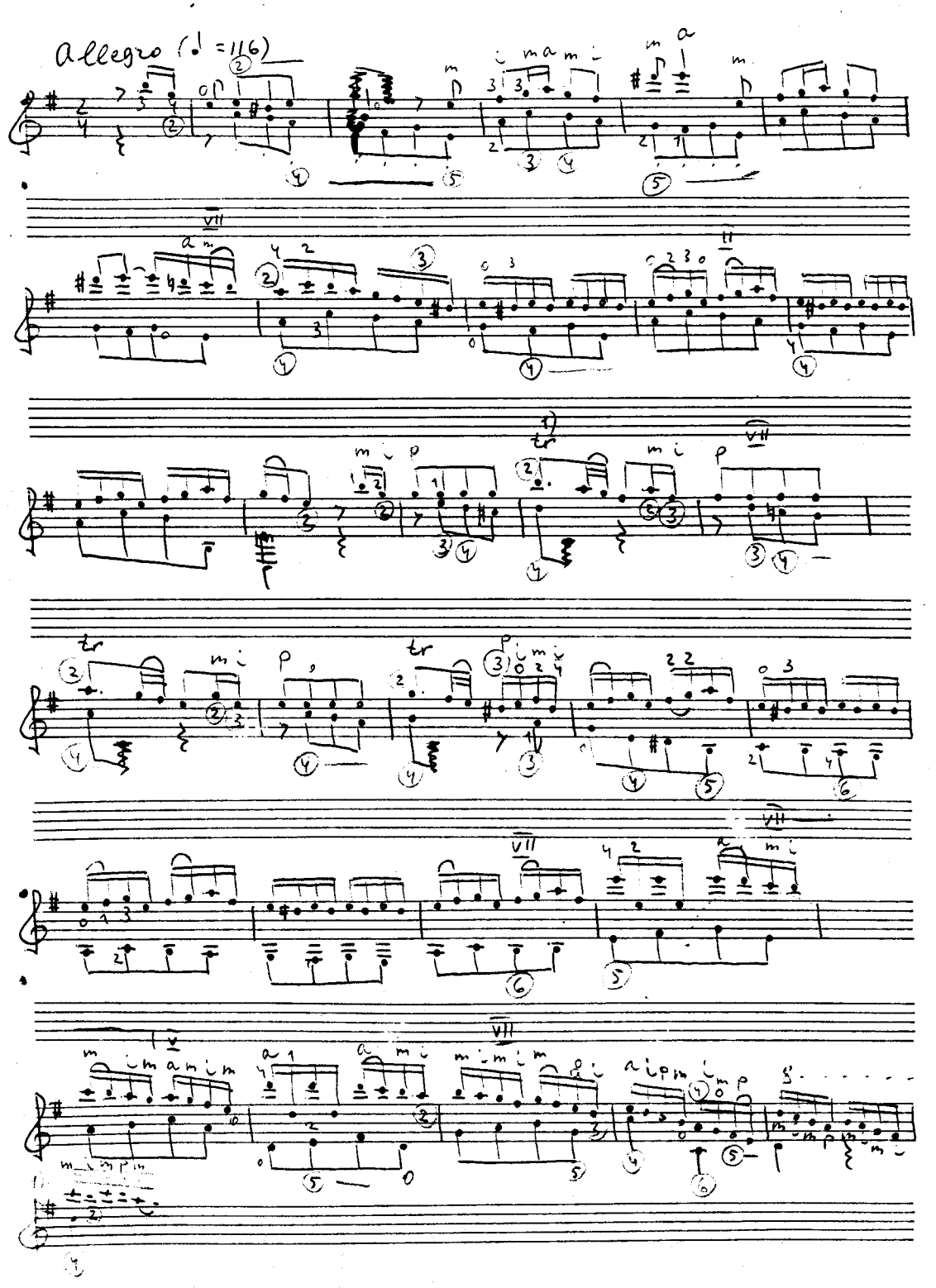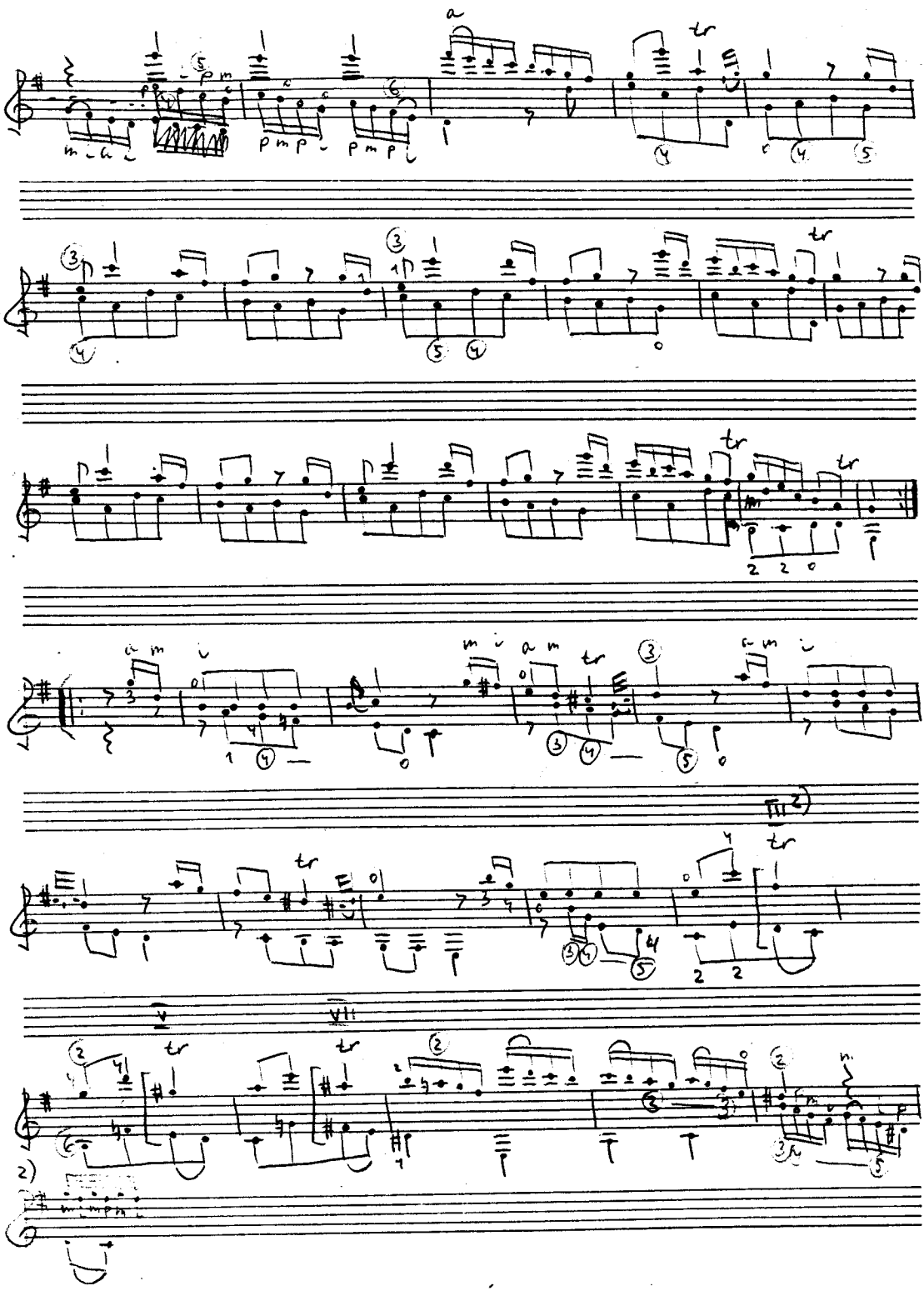



22
IV
II
25
II
II
28
4
31
3
2/0
34
II
II
38
VII
4/2
42
4/2
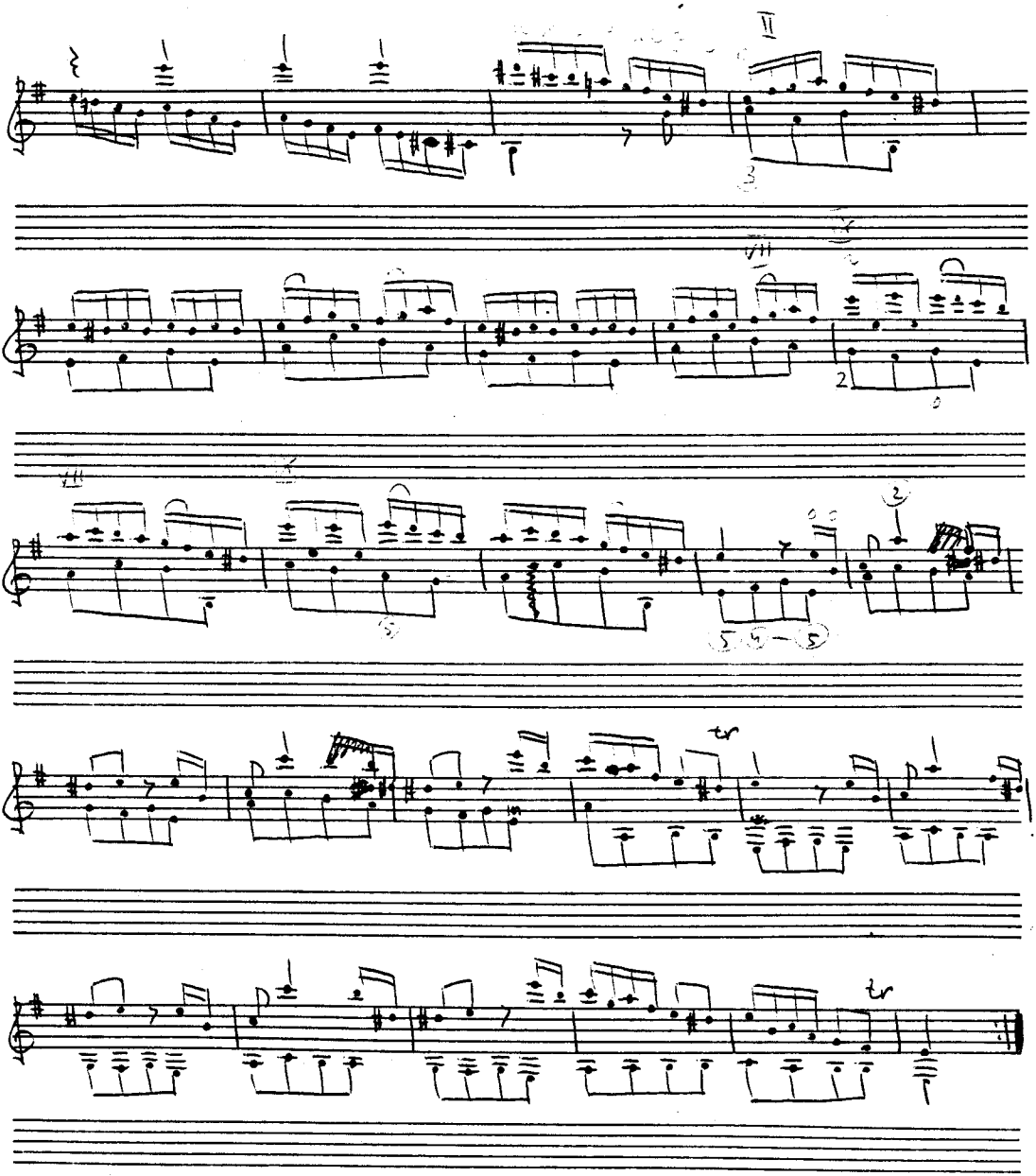

46
3/1
50
3/1
54
0/2
3/1
58
0/3
II
1/4
VII
61
0/2
64
II
II
67



Printed in England


Allegro (♩ = 116)
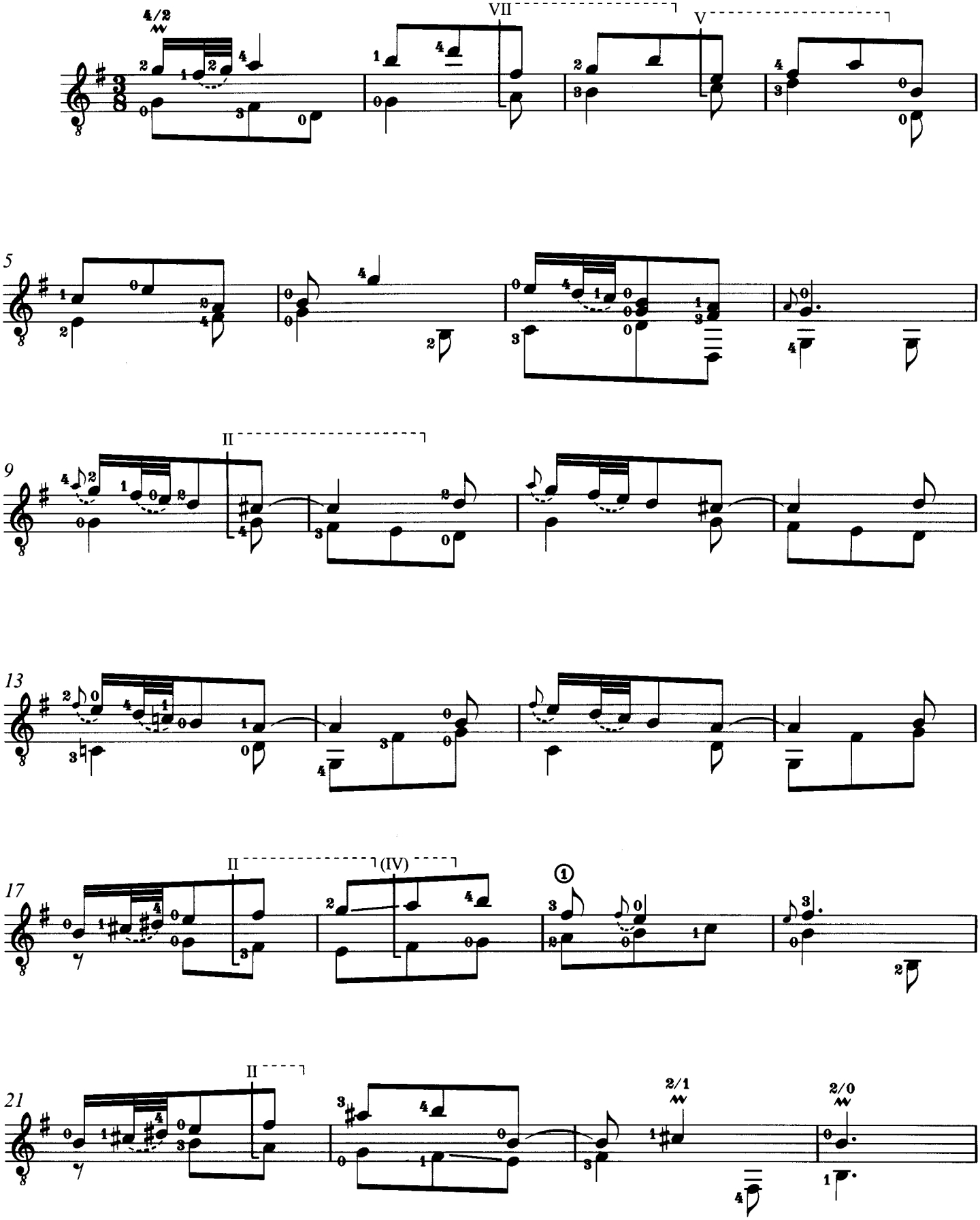




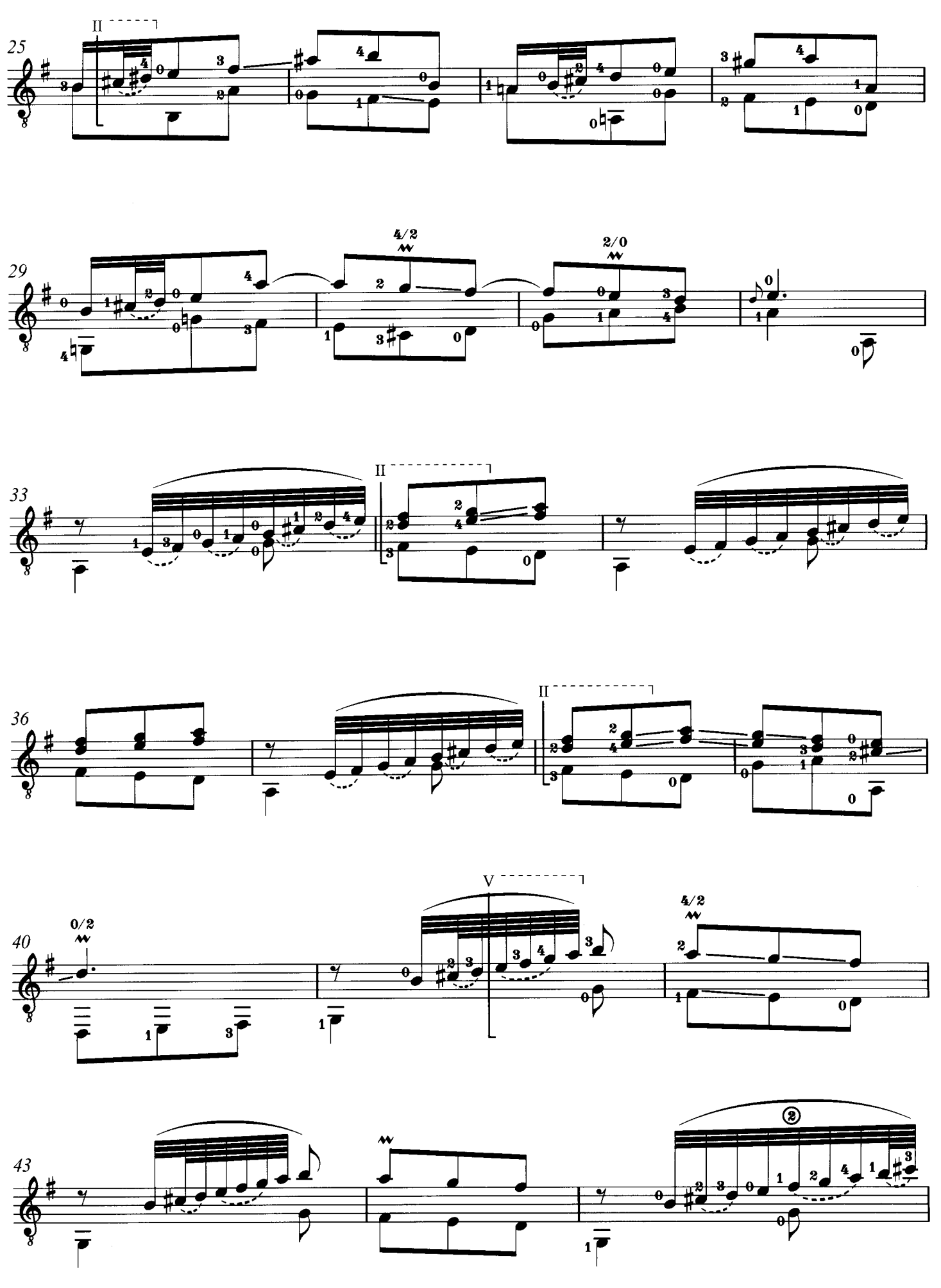
2. Sonata K 379
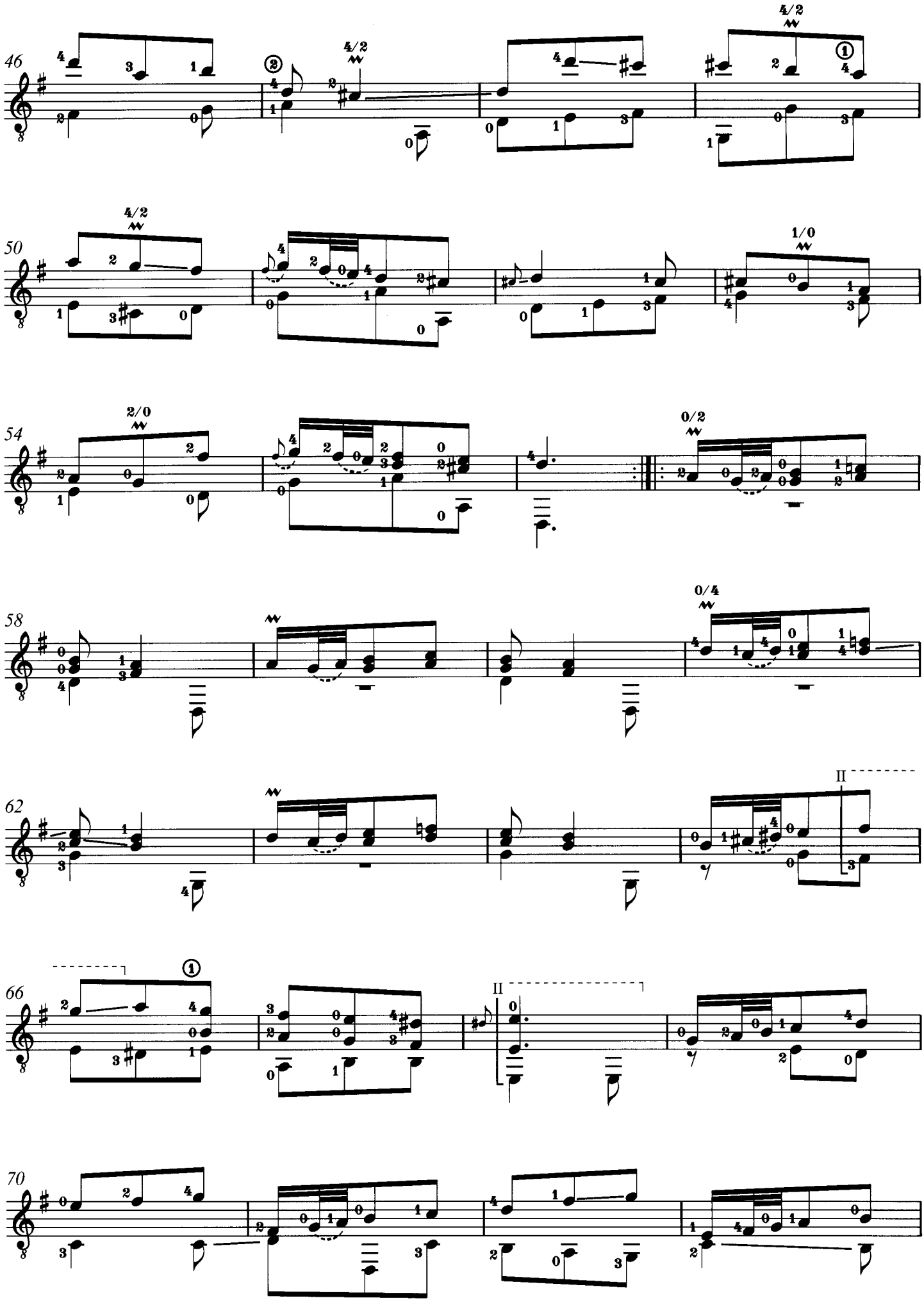
Original key: F Major

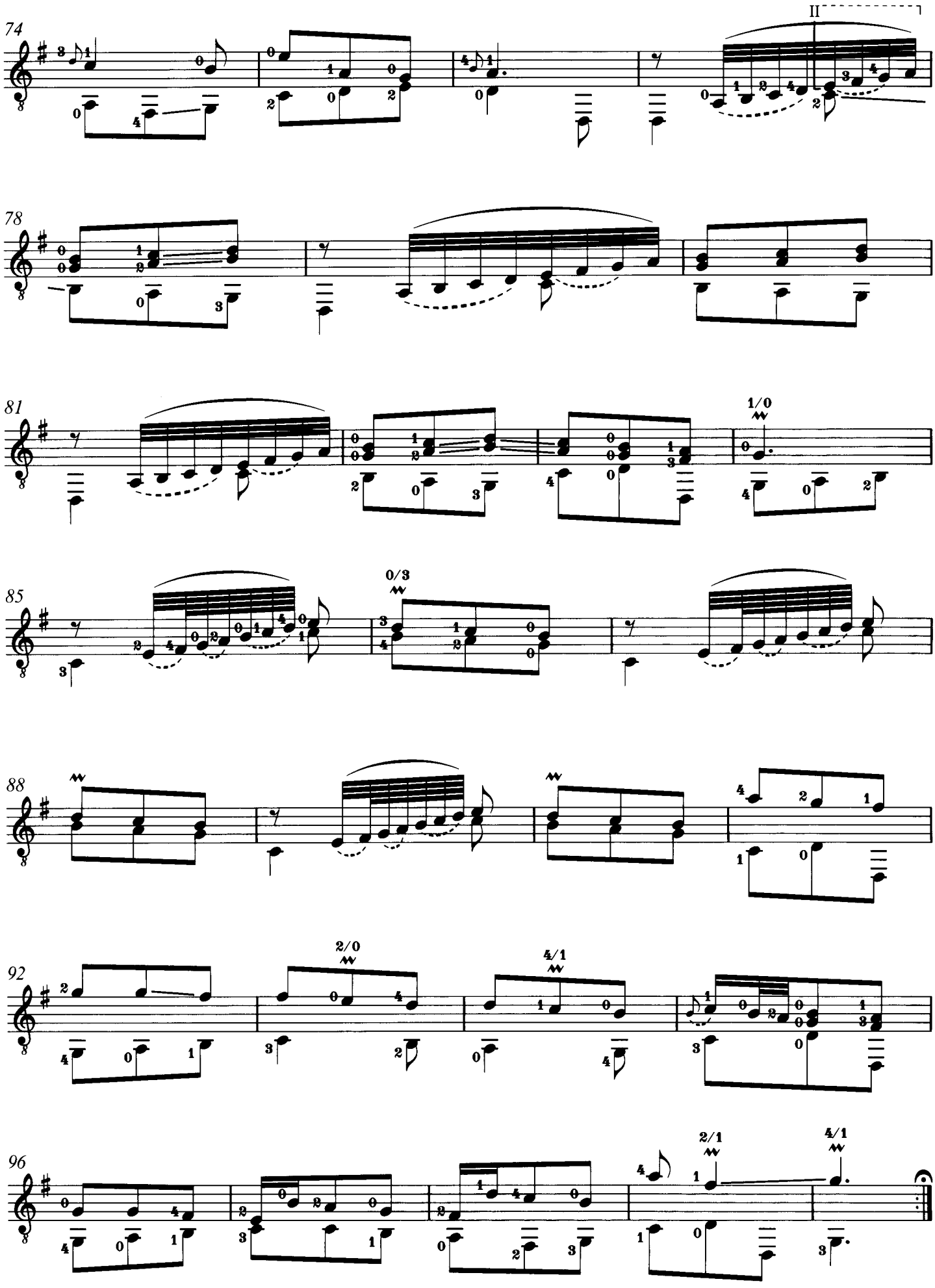
[Minuet]

⑥ to D
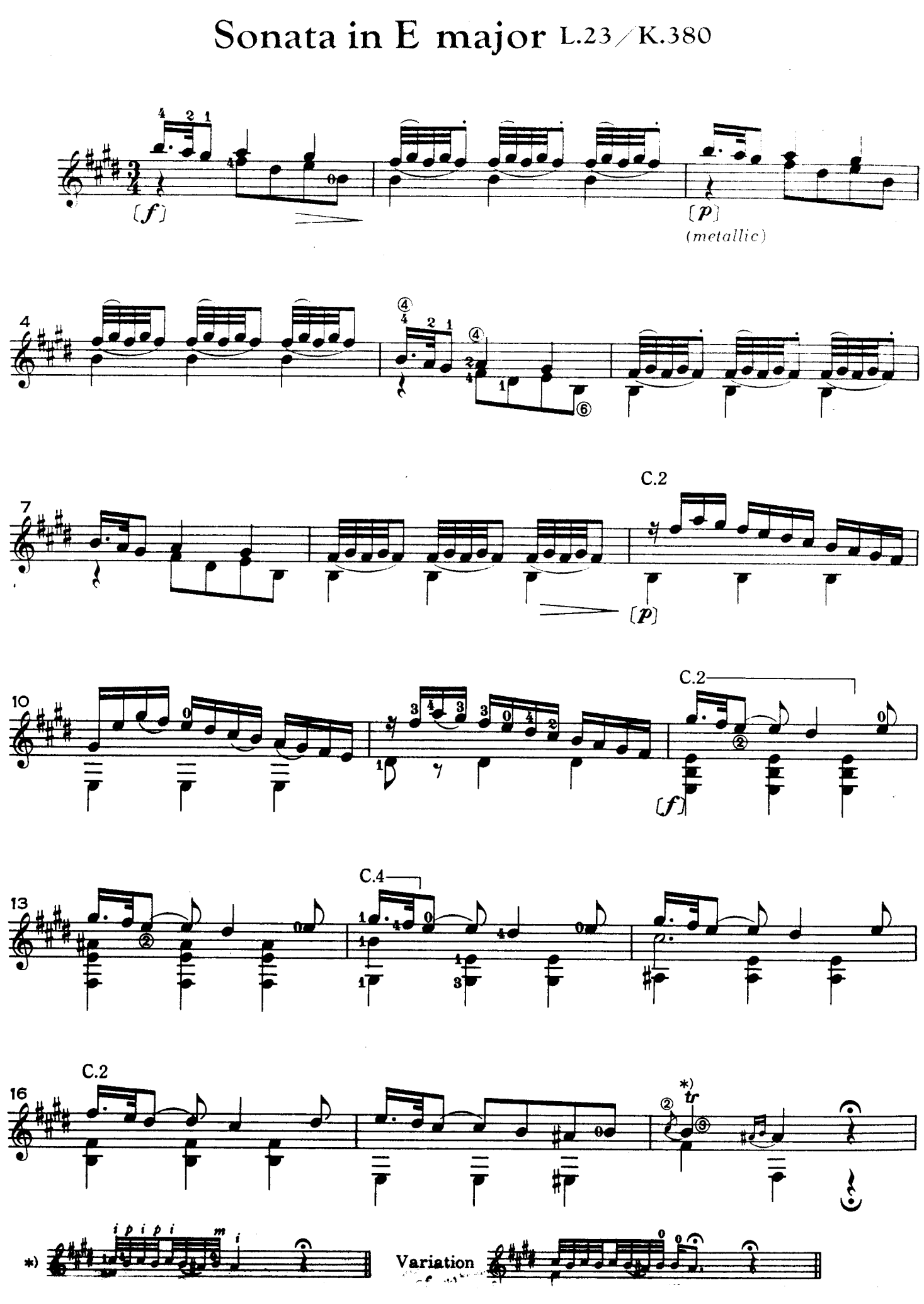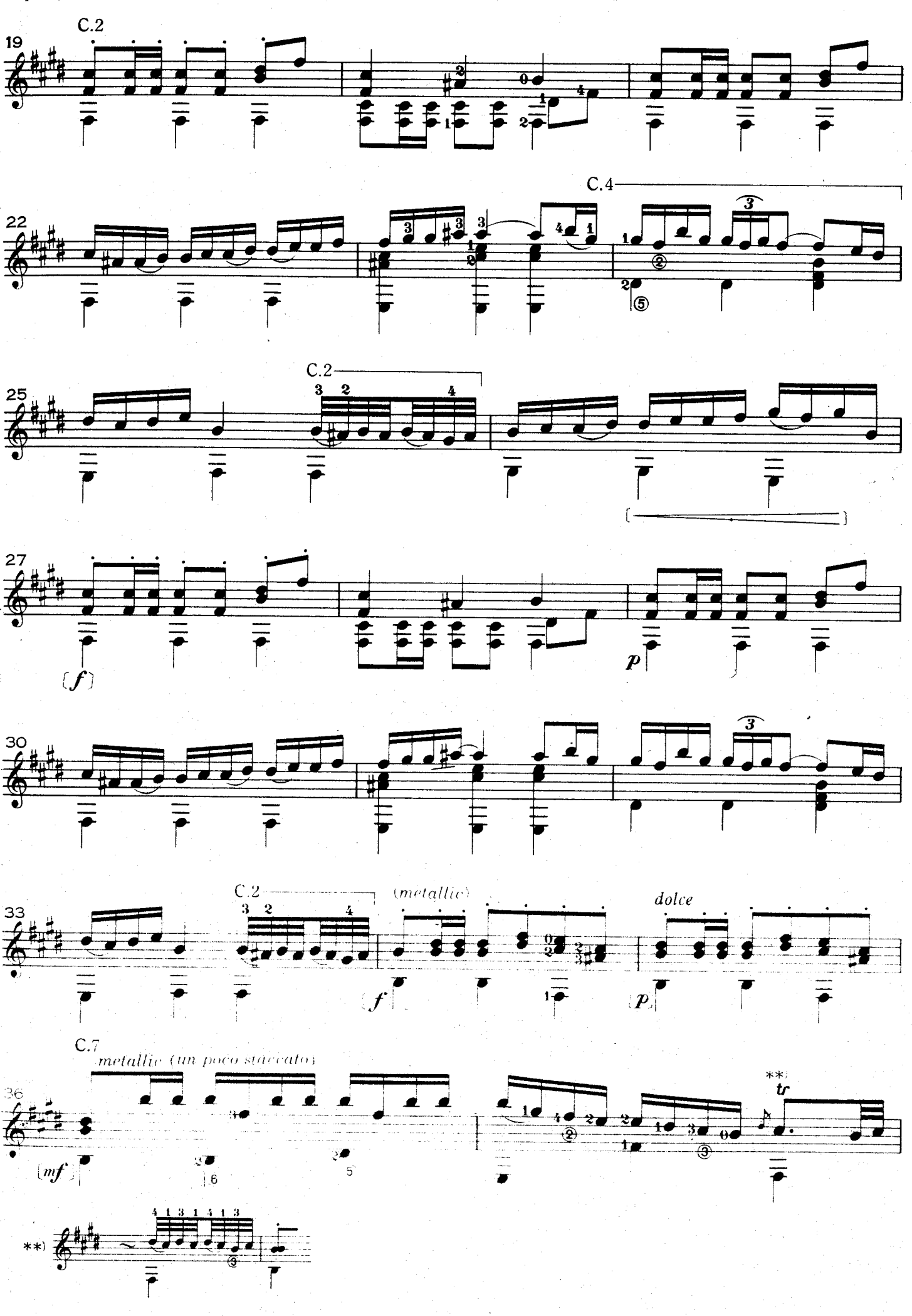



25
II
29
4/2
2/0
33
II
36
II
40
0/2
V
4/2
43
②
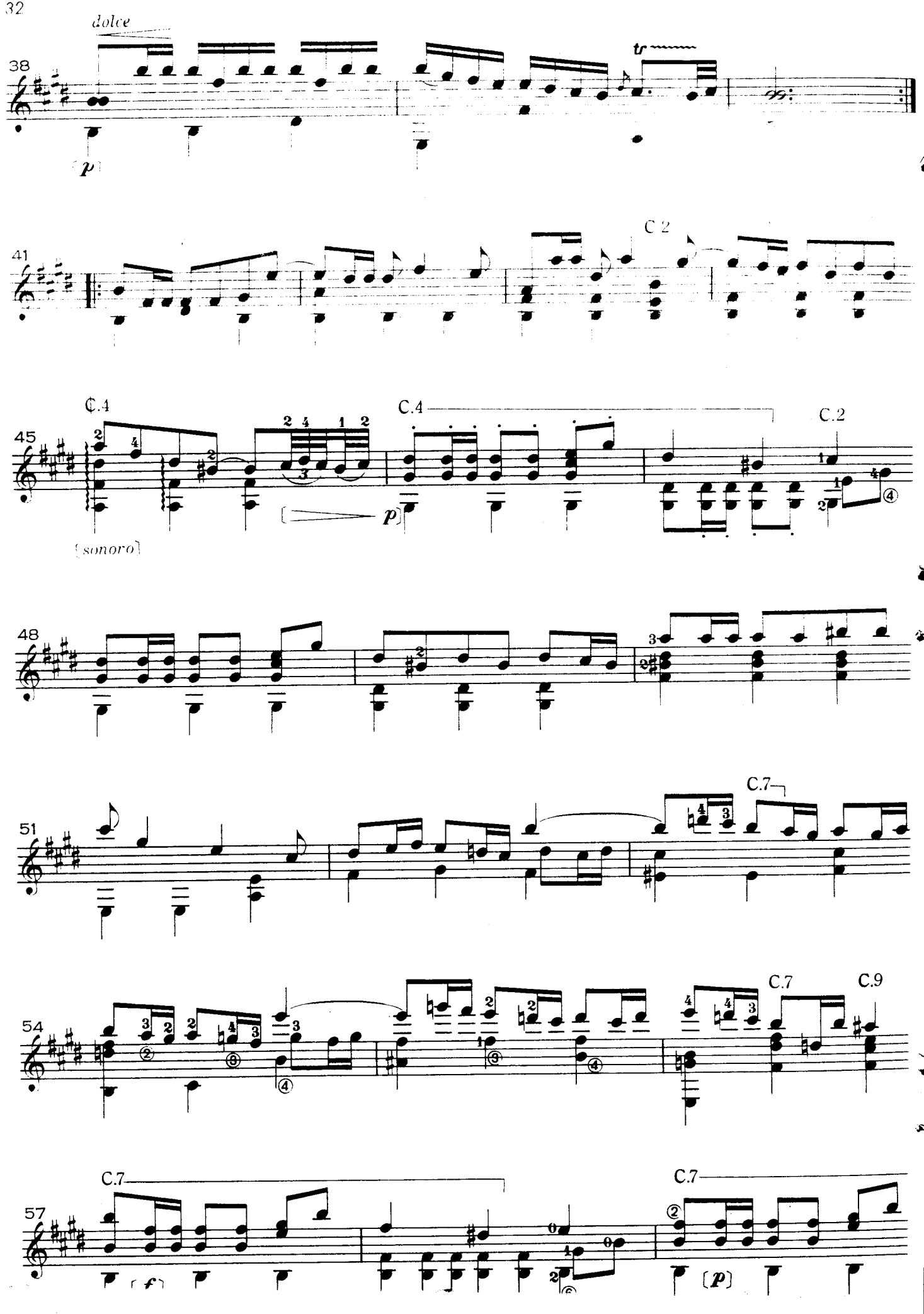

46
50
54
58
62
66
70
4/2
1/0
2/0
0/2
0/4
II
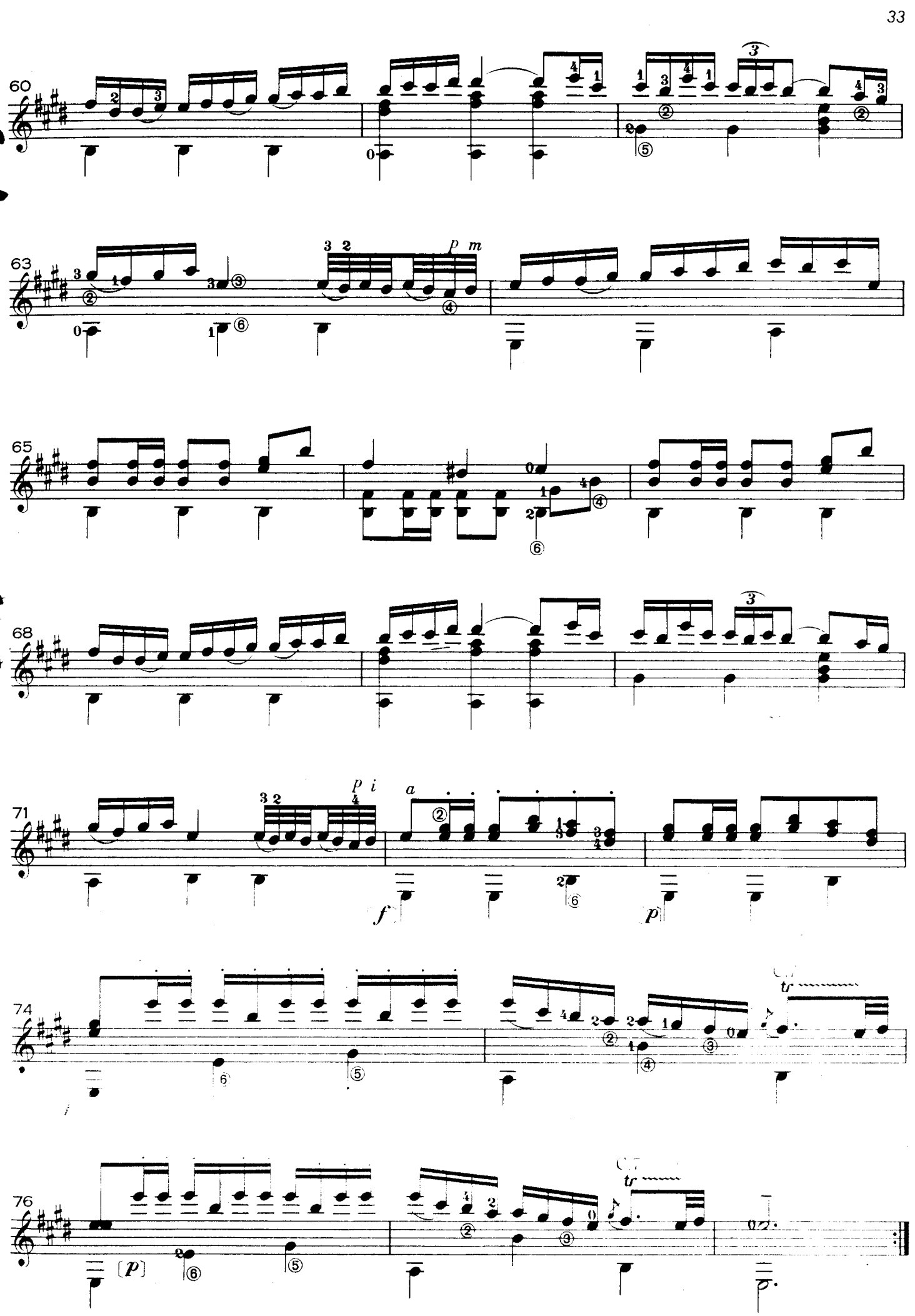

74
II
78
81
1/0
85
0/3
88
92
2/0
4/1
96
2/1
4/1

Sonata in E major L.23 / K.380
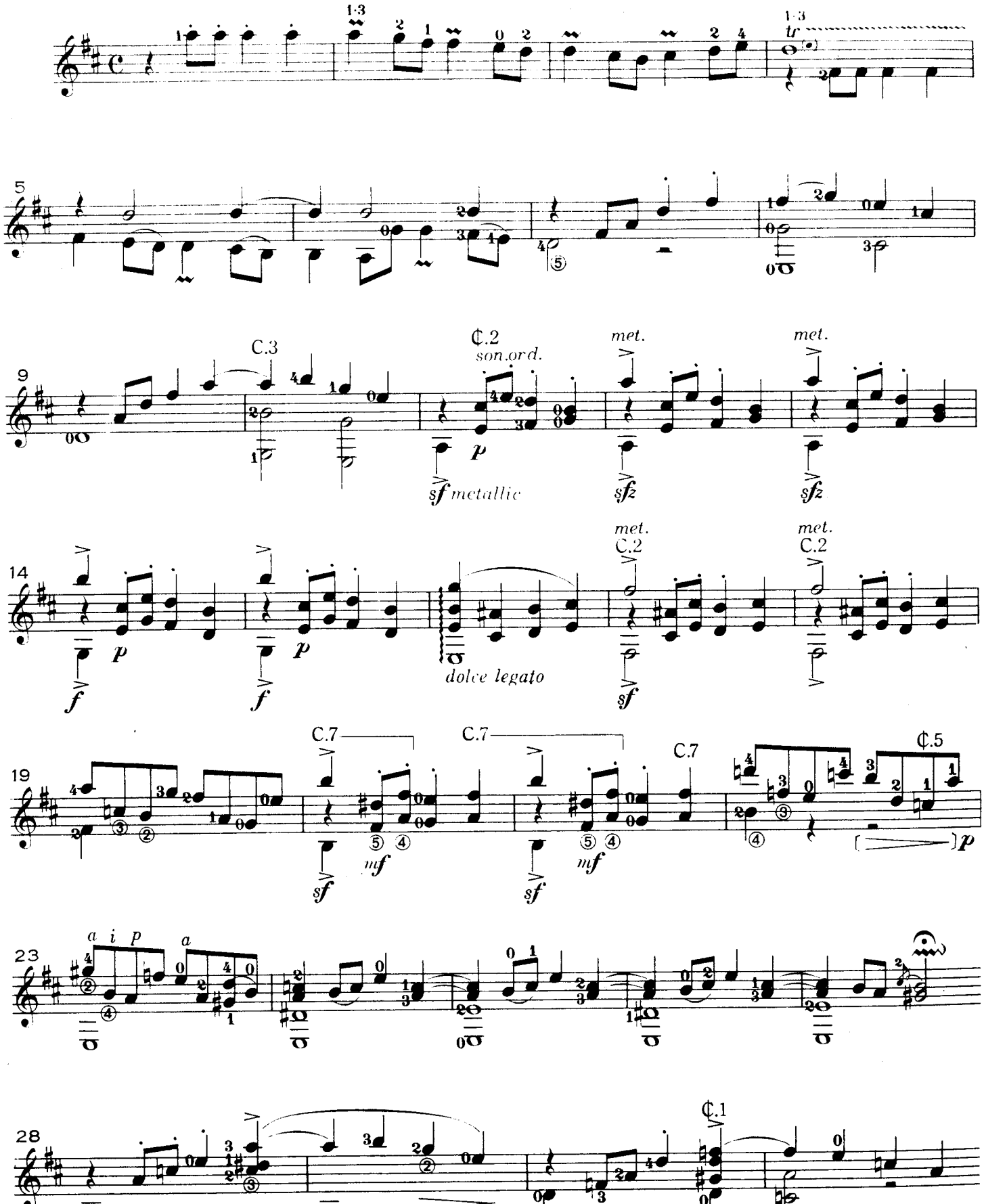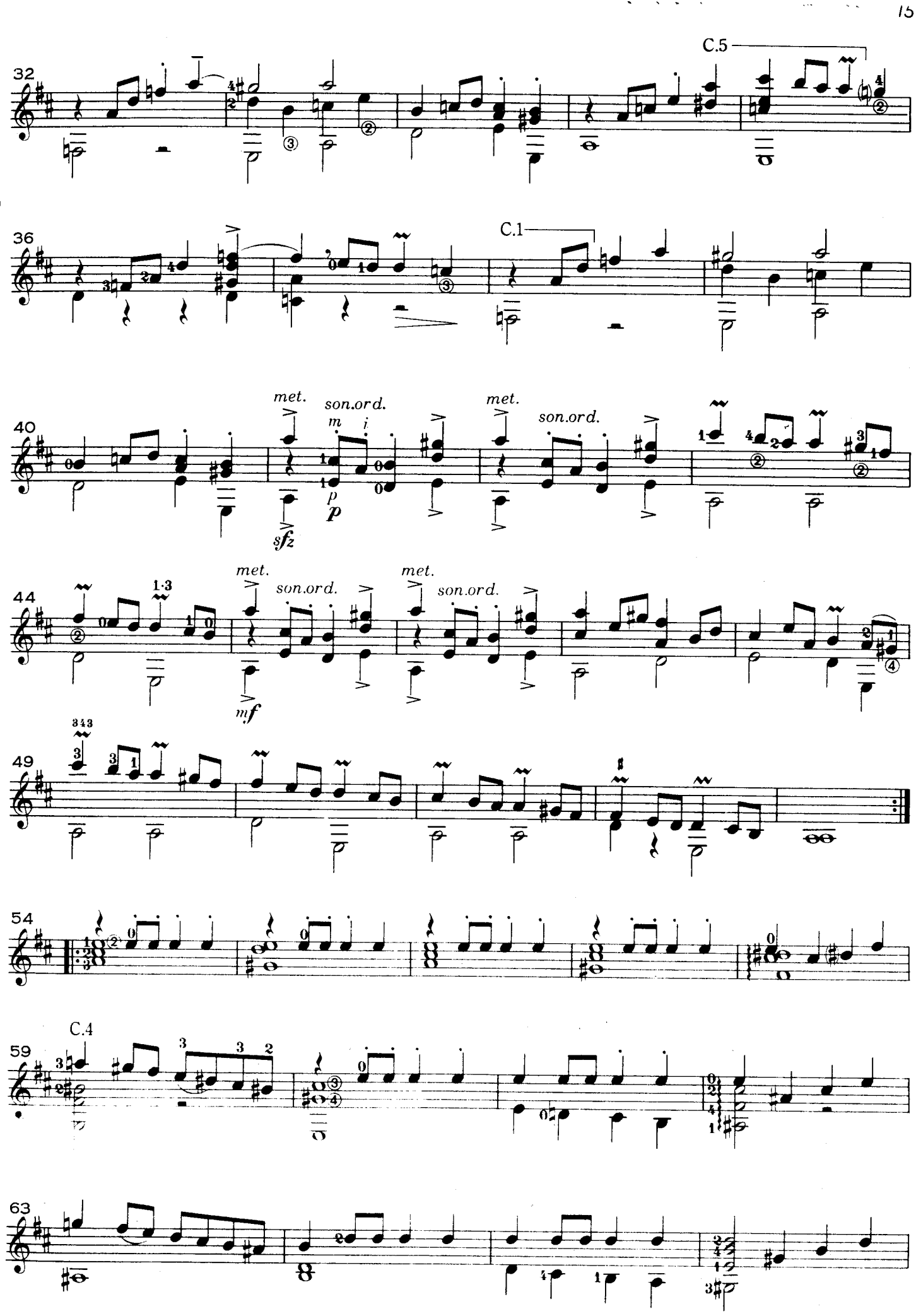



C.2
19
C.4
22
C.2
25
27
(f)
p
30
C.2
(metallic)
dolce
33
f
p
C.7
metallic (un poco staccato)
36
(mf)
**)
tr
**)
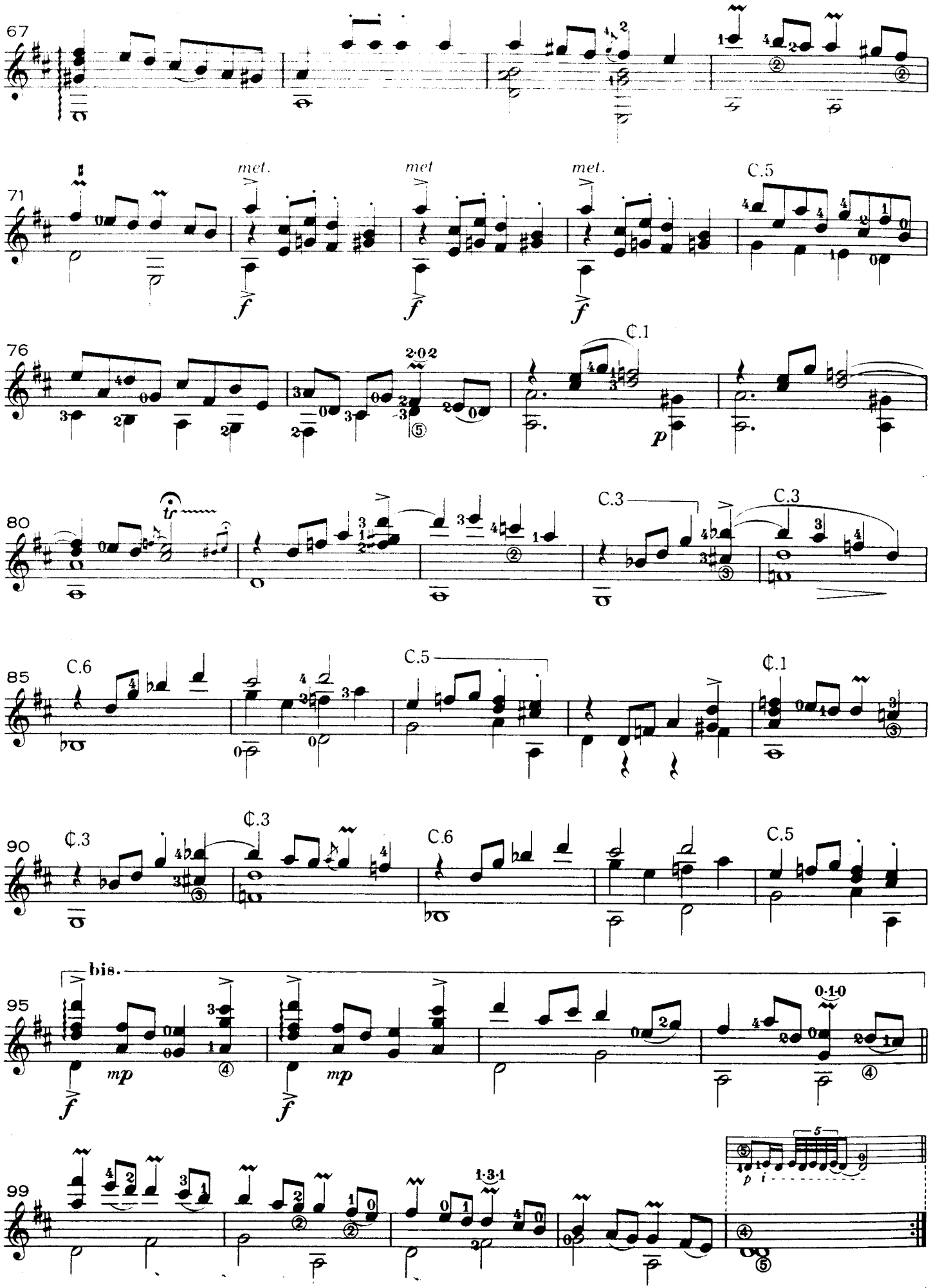

dolce
tr
p
C.2
C.4
C.4
C.2
p
sonoro
C.7
C.7
C.9
C.7
C.7
f
p


60
63
65
68
71
74
76
p m
p i
a
f
p
tr
tr
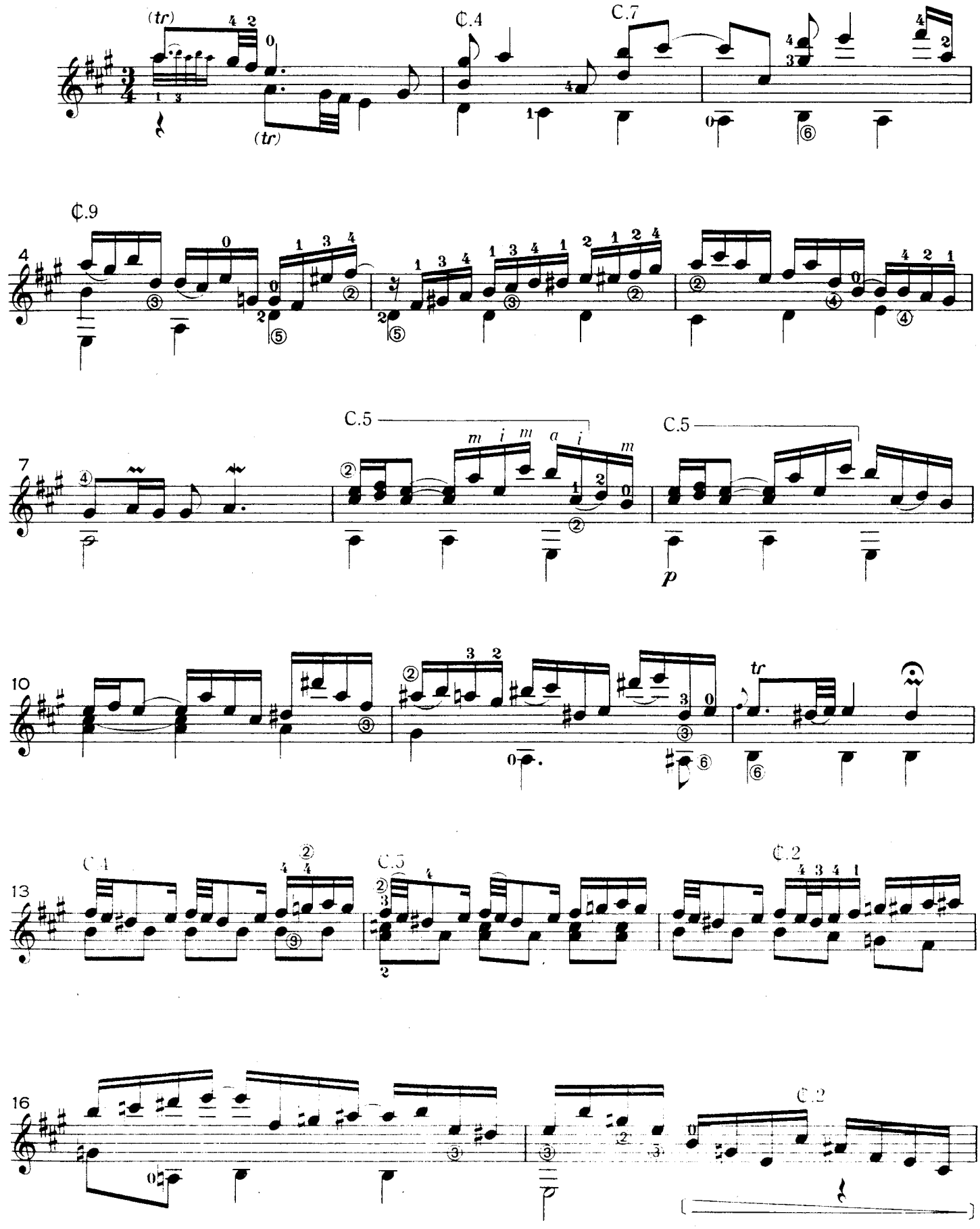
Sonata in D major L.418 / K.443
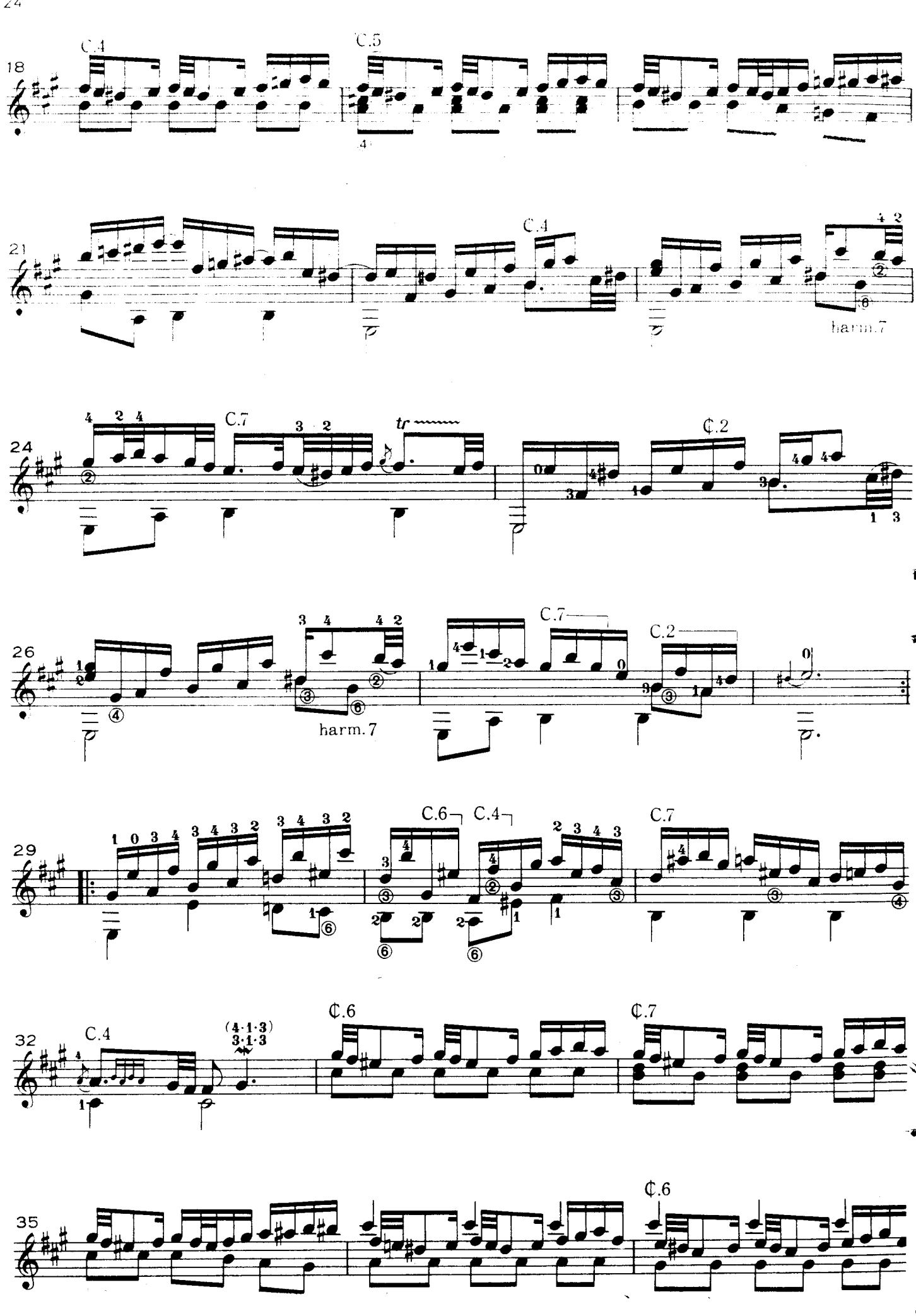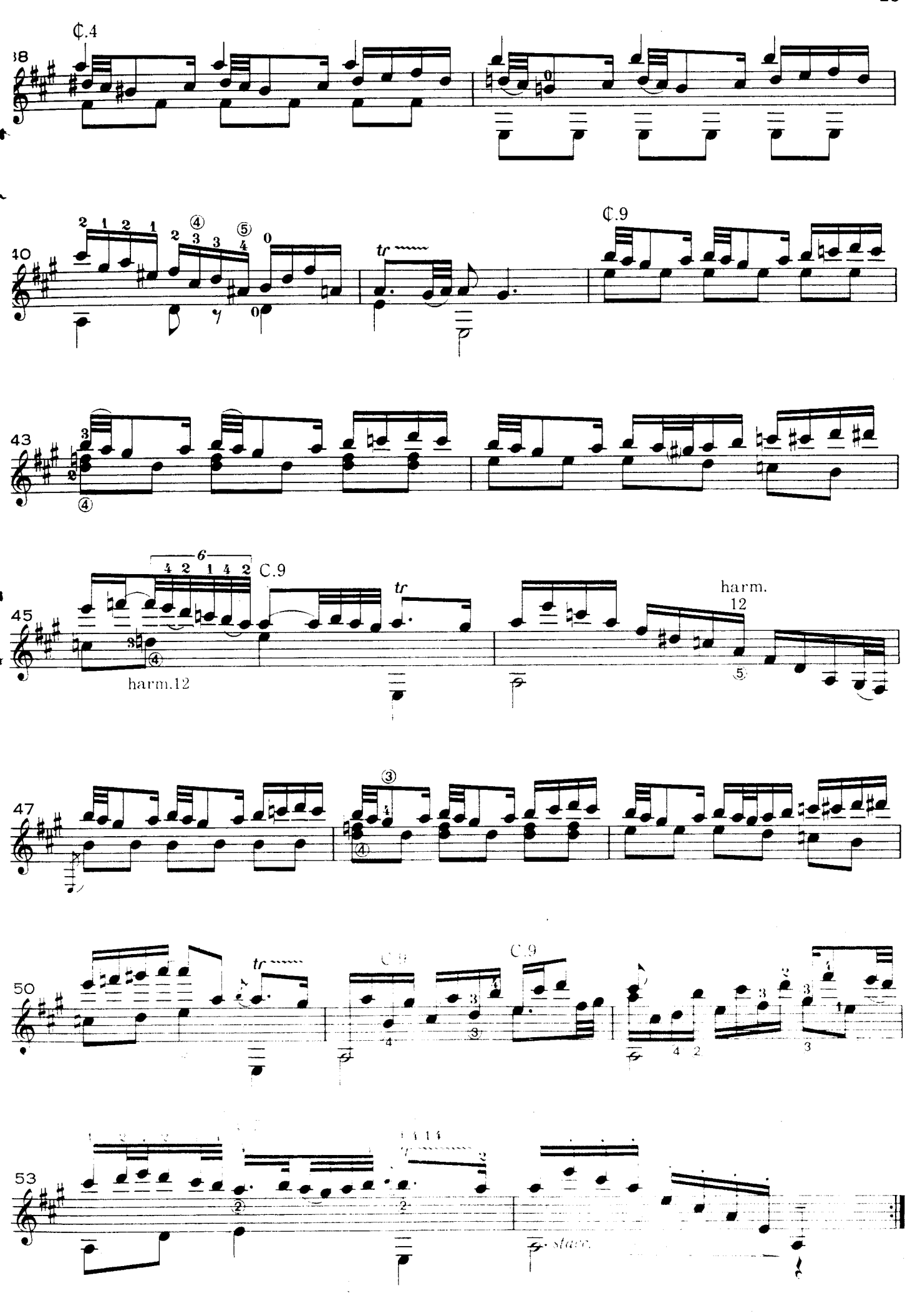



C.5
32
C.1
36
met.
son.ord.
m
i
p
sfz
met.
son.ord.
40
met.
son.ord.
met.
son.ord.
mf
44
343
49
54
C.4
59
63


67
71
met.
met
met.
C.5
76
C.1
80
tr
C.3
C.3
85
C.6
C.5
C.1
90
C.3
C.3
C.6
C.5
bis.
95
0·1·0
99
1·3·1

Sonata in A major (Orig : E♭) L.203 / K.474




18
C.4
C.5
21
C.4
harm.7
24
C.7
tr
C.2
26
harm.7
C.7
C.2
29
C.6
C.4
C.7
32
C.4
(4·1·3)
3·1·3
C.6
C.7
35
C.6


C.4
38
C.9
40
43
6
C.9
tr
harm.
12
45
harm.12
47
tr
C.9
C.9
50
53
stacc.
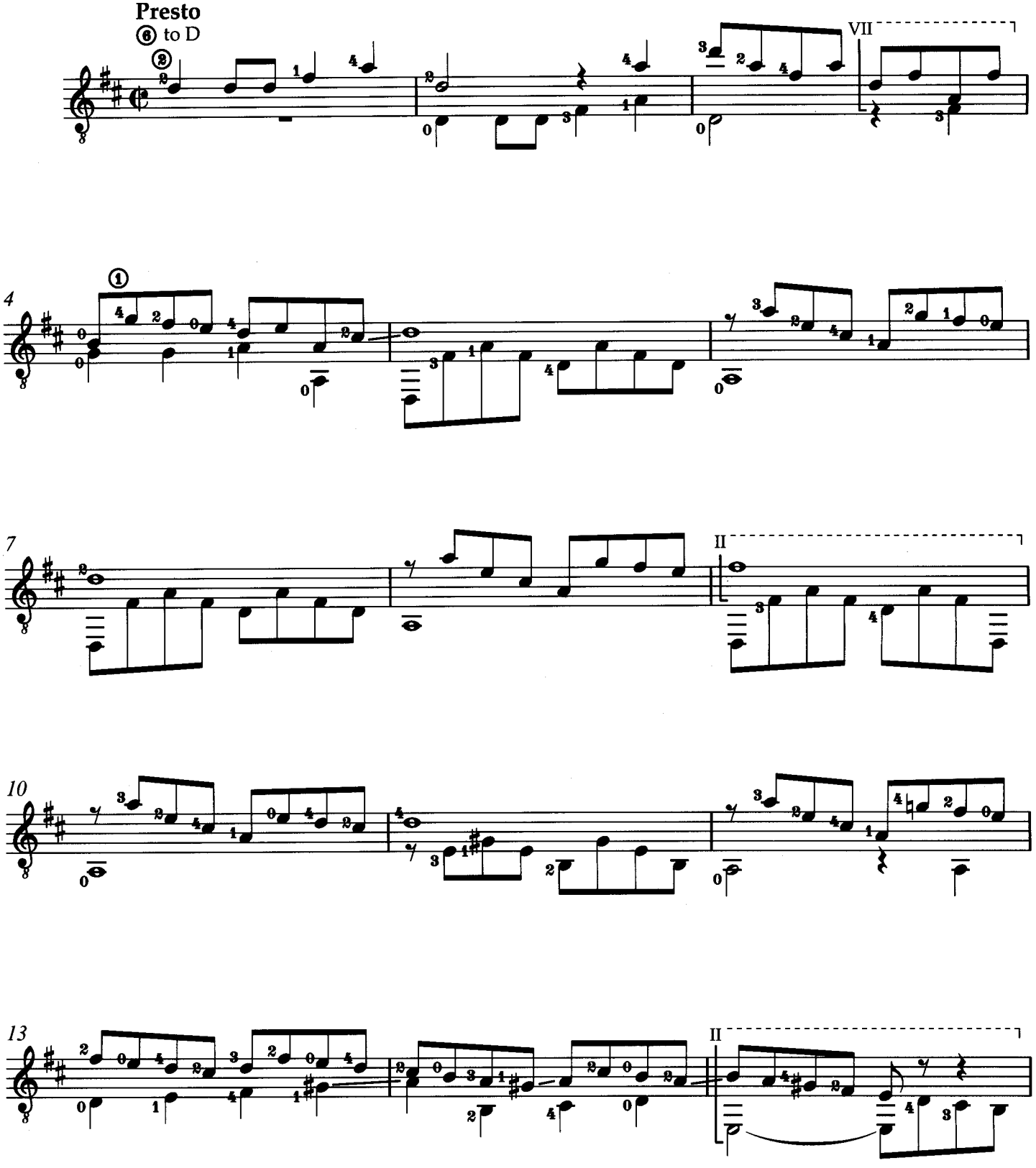
8 Sonatas

Domenico Scarlatti
(1685–1757)

Transcribed and edited for Guitar by
Für Gitarre transkribiert und herausgegeben von
Raymond Burley
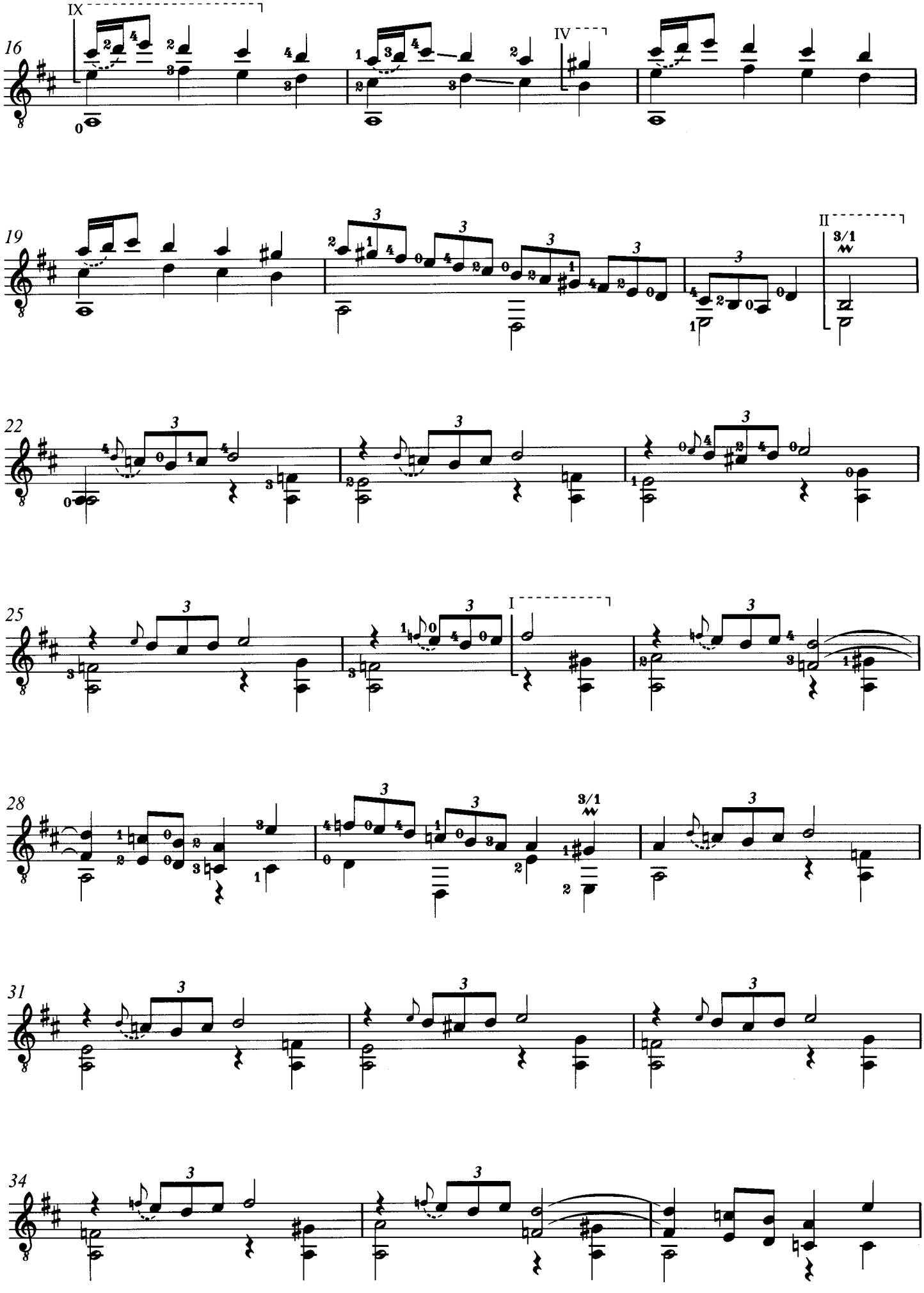
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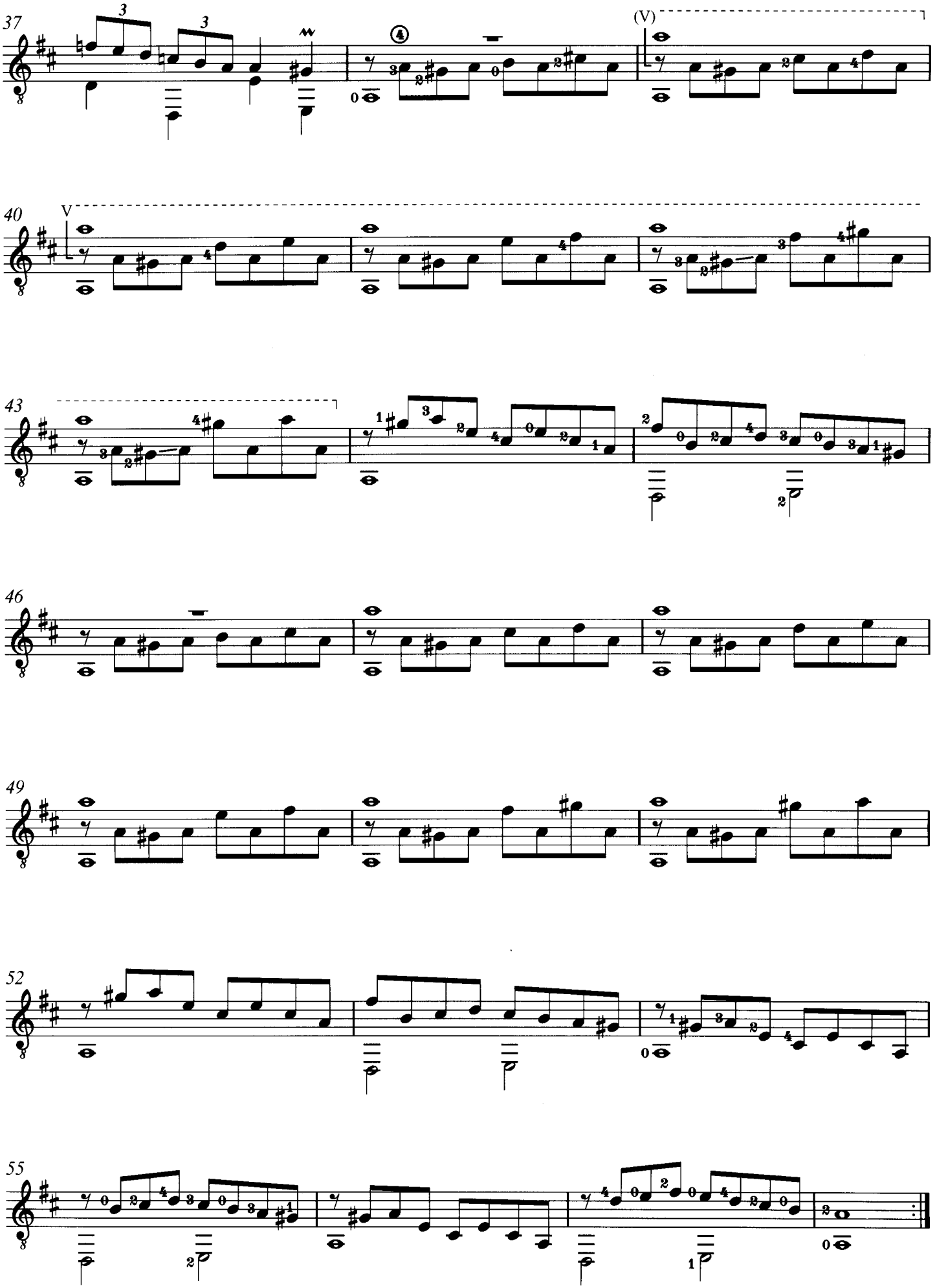
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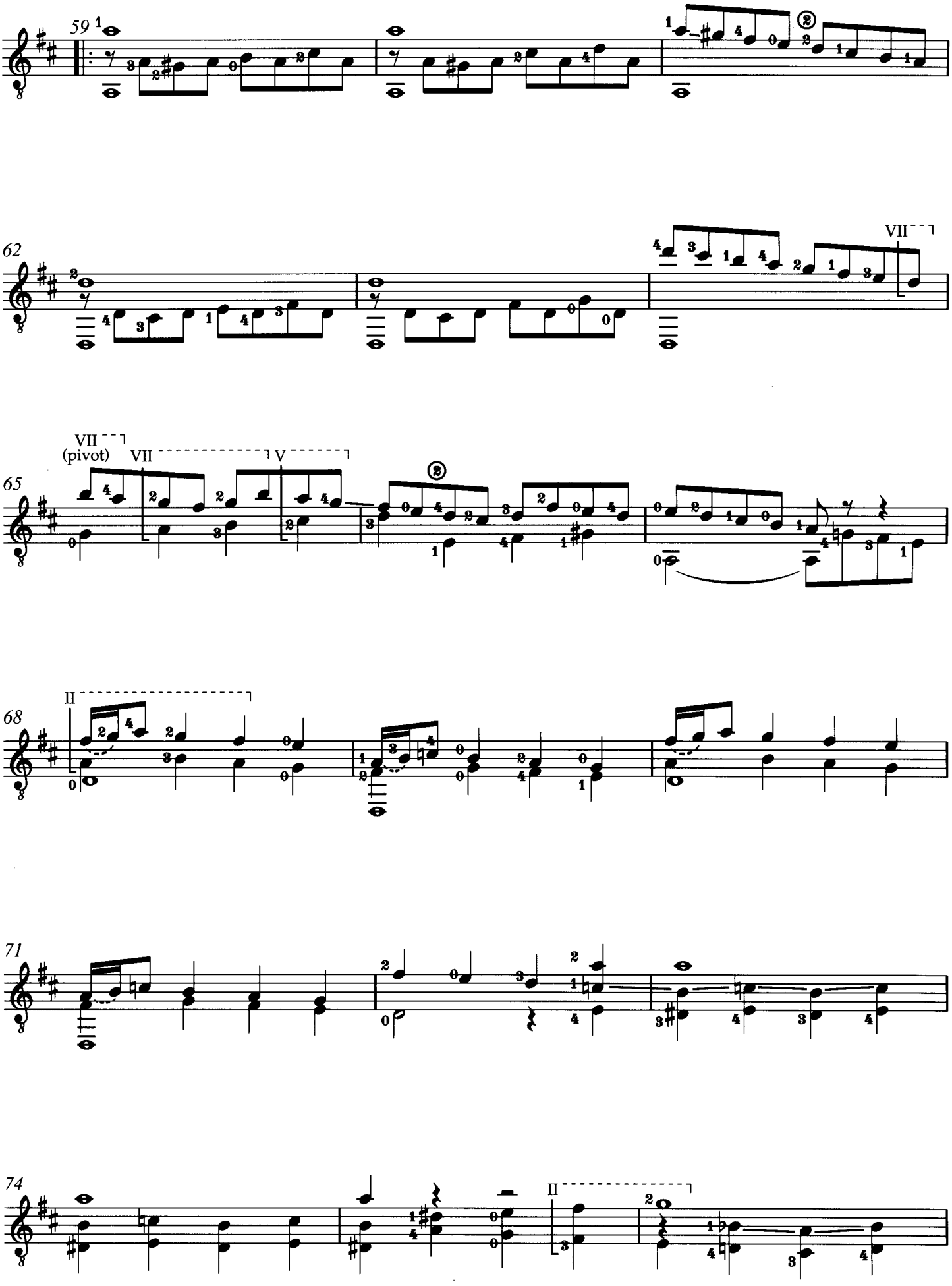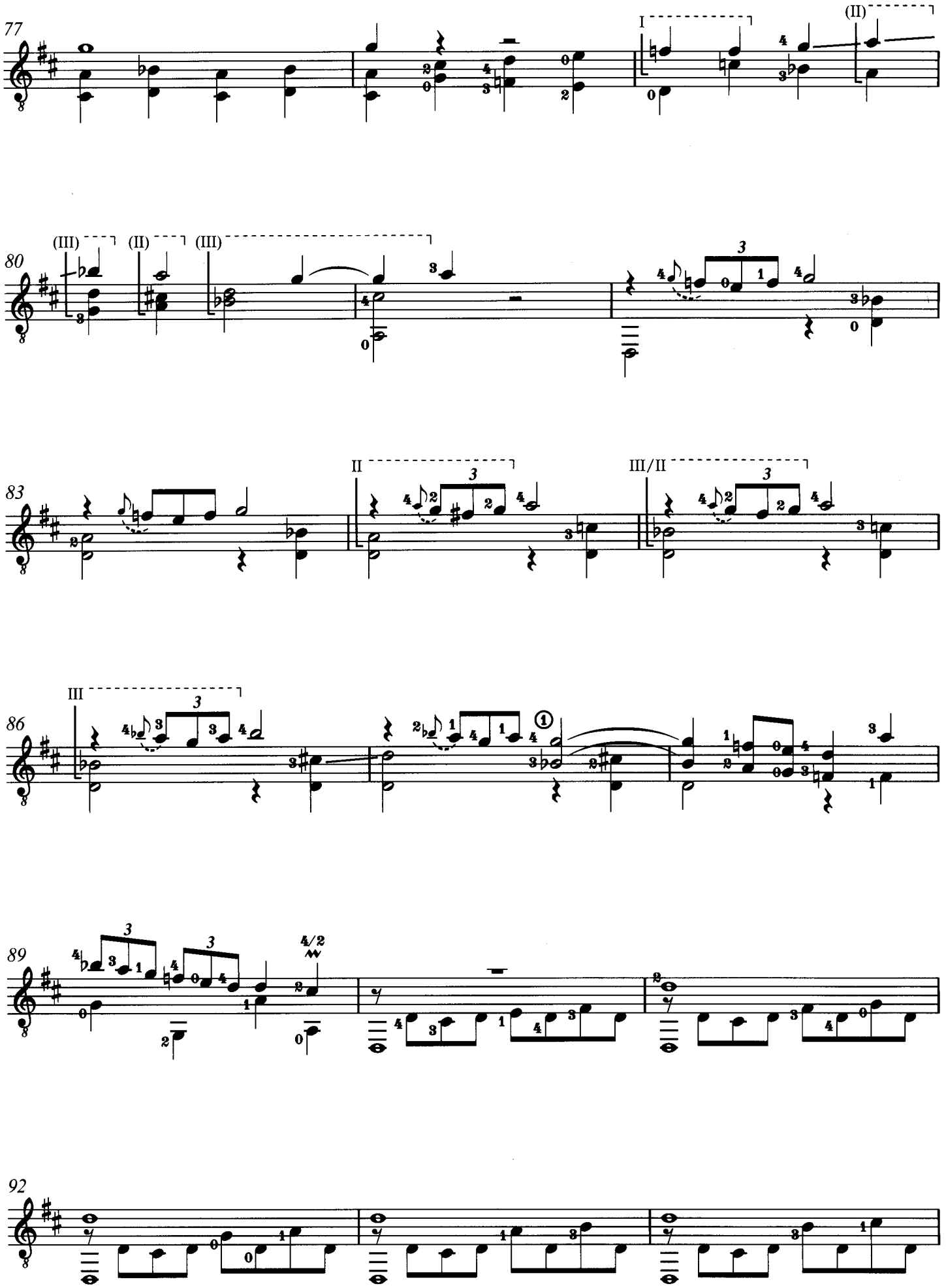


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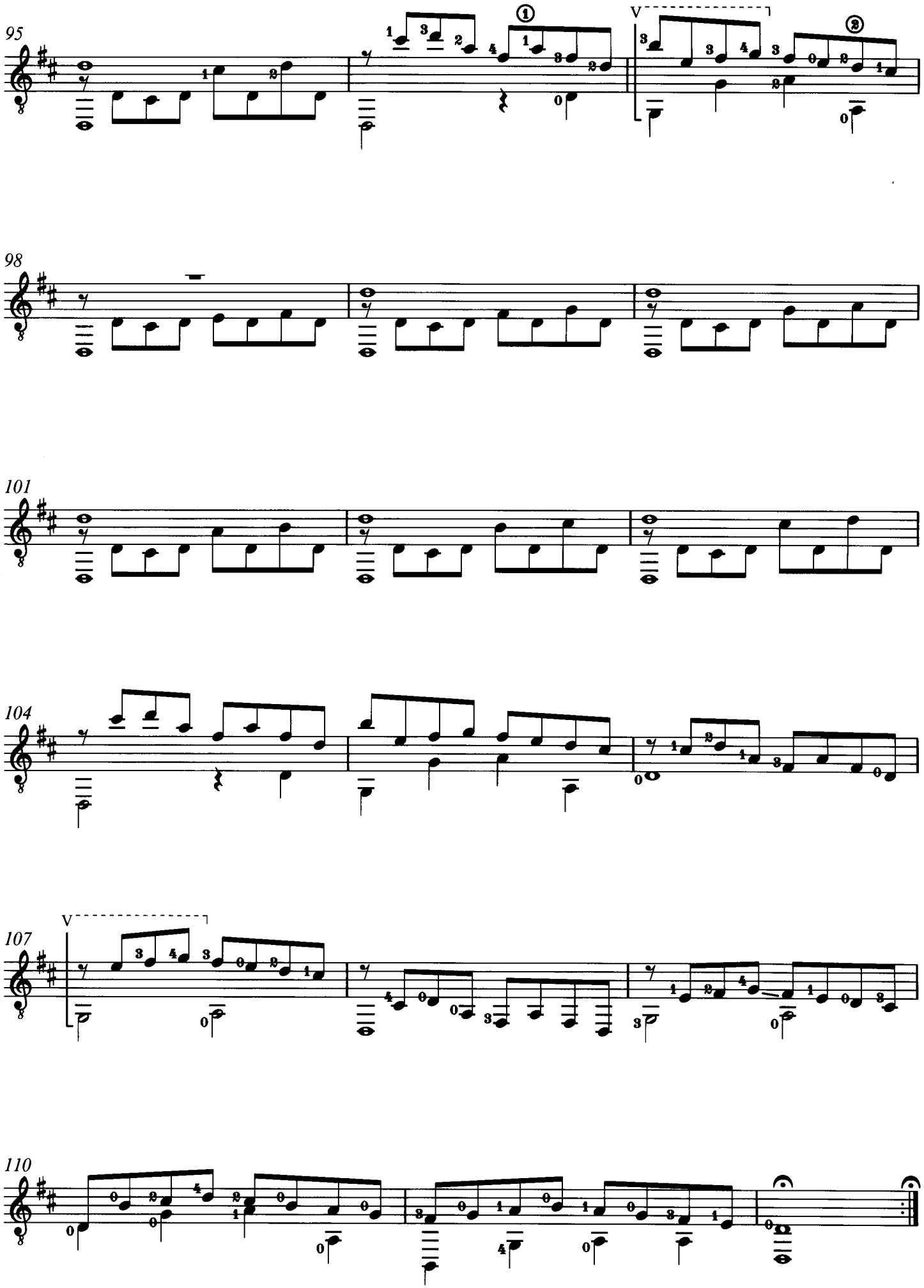
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16
IX
IV
19
II
3/1
22
25
I
28
3/1
31
34


37
40
43
46
49
52
55
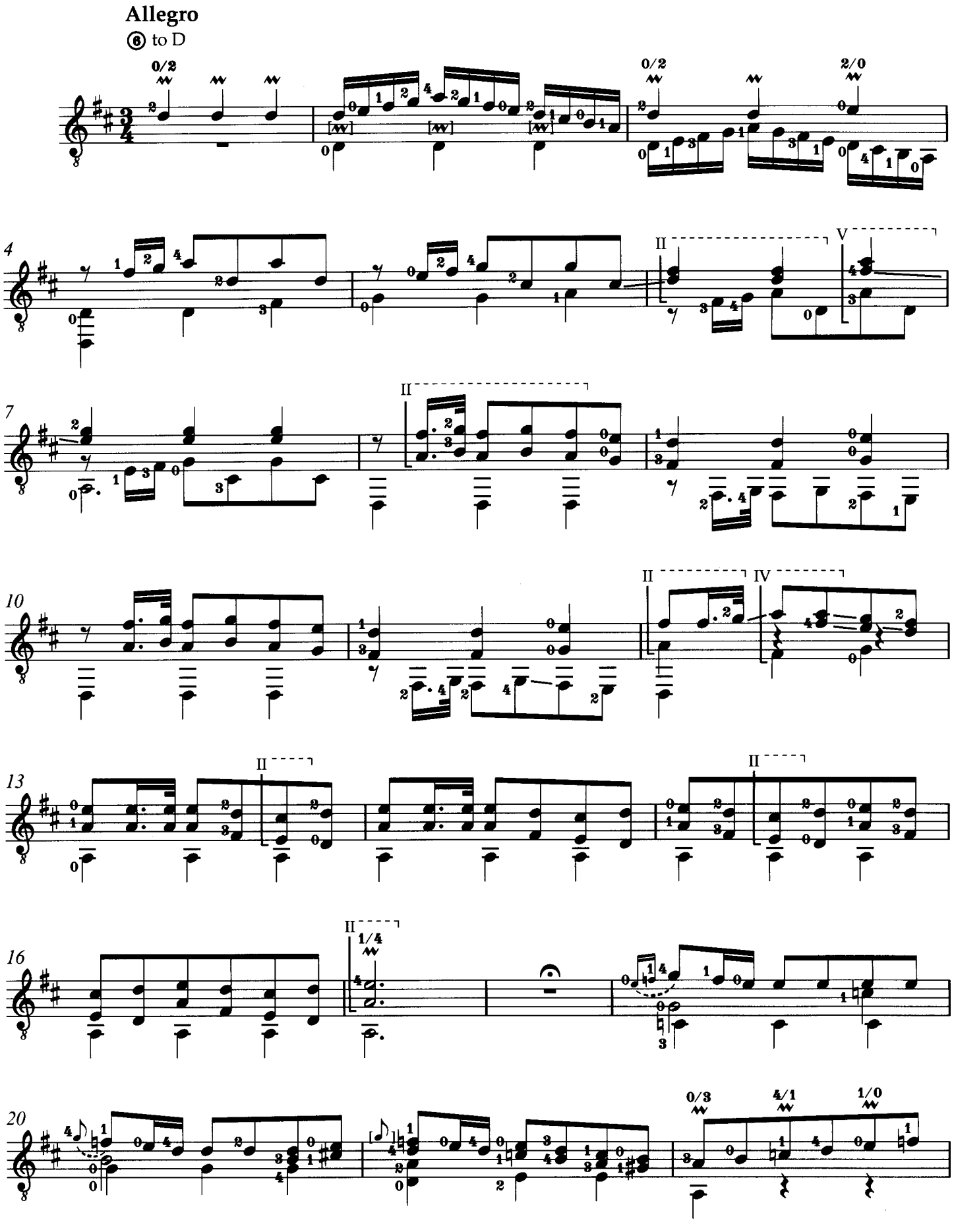

59
62
65
VII
(pivot)
VII
V
VII
68
II
71
74
II
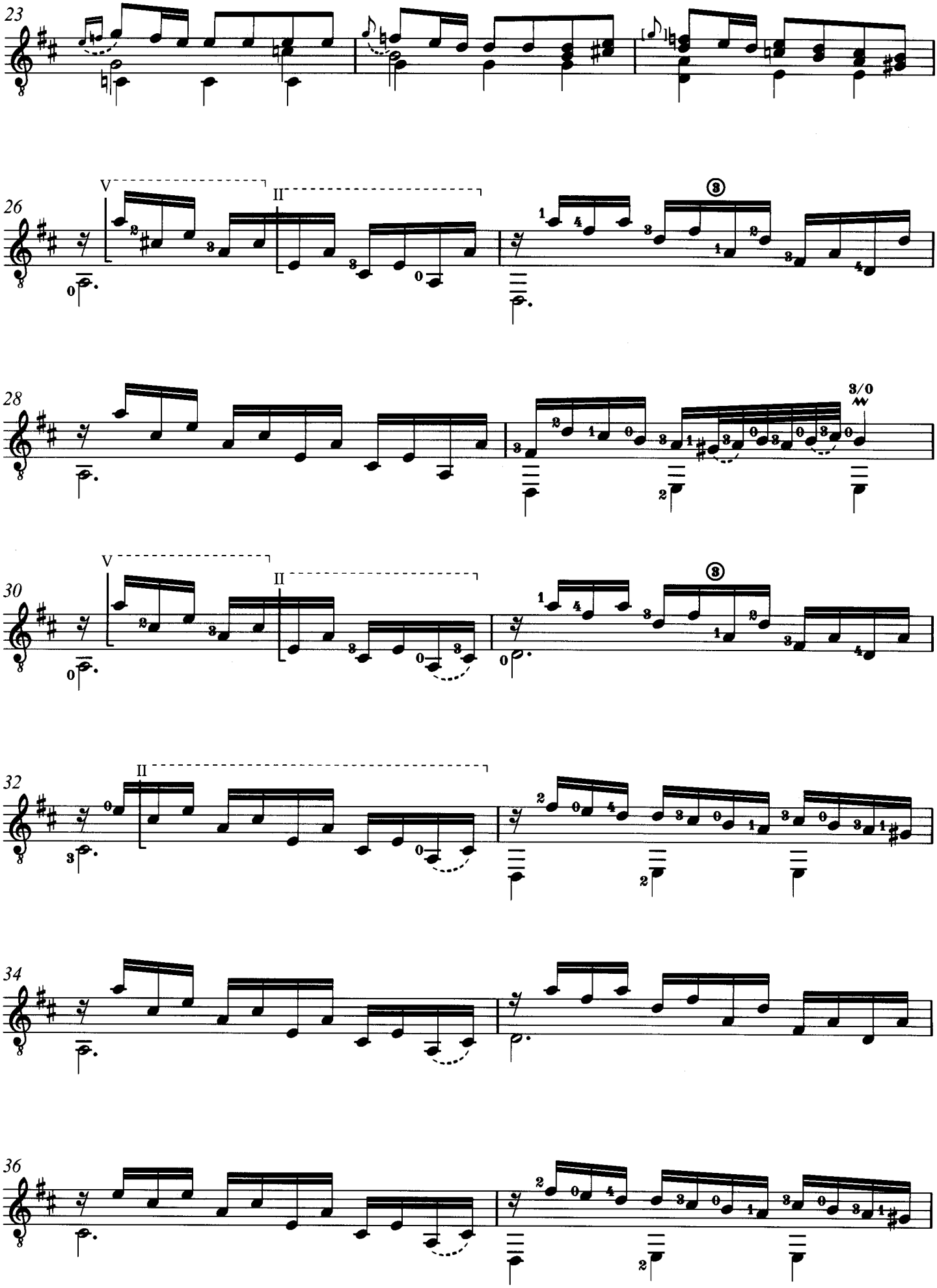

77
I
(II)
80
(III)
(II)
(III)
3
83
II
III/II
86
III
3
89
4/2
92
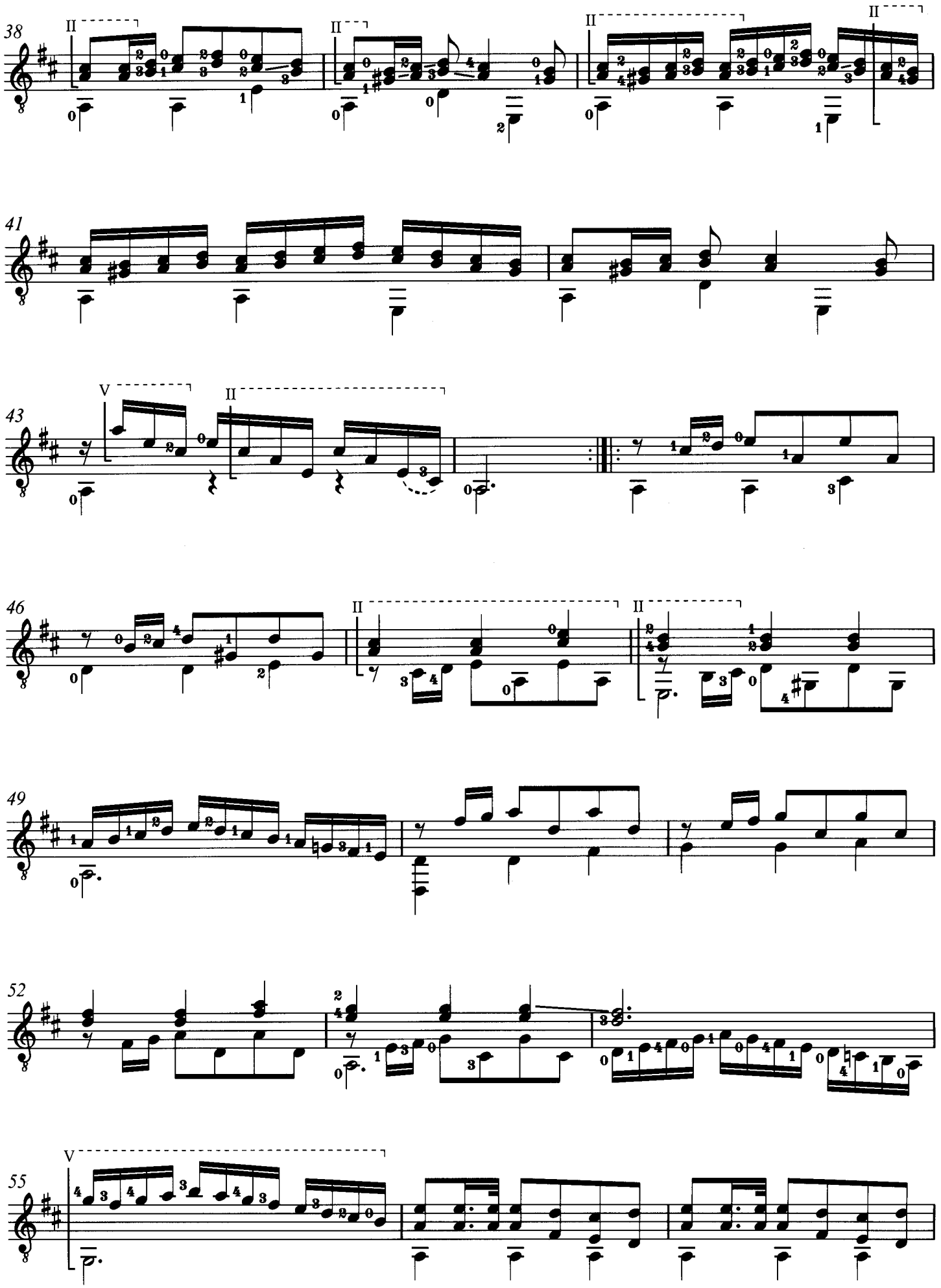

95
98
101
104
107
110
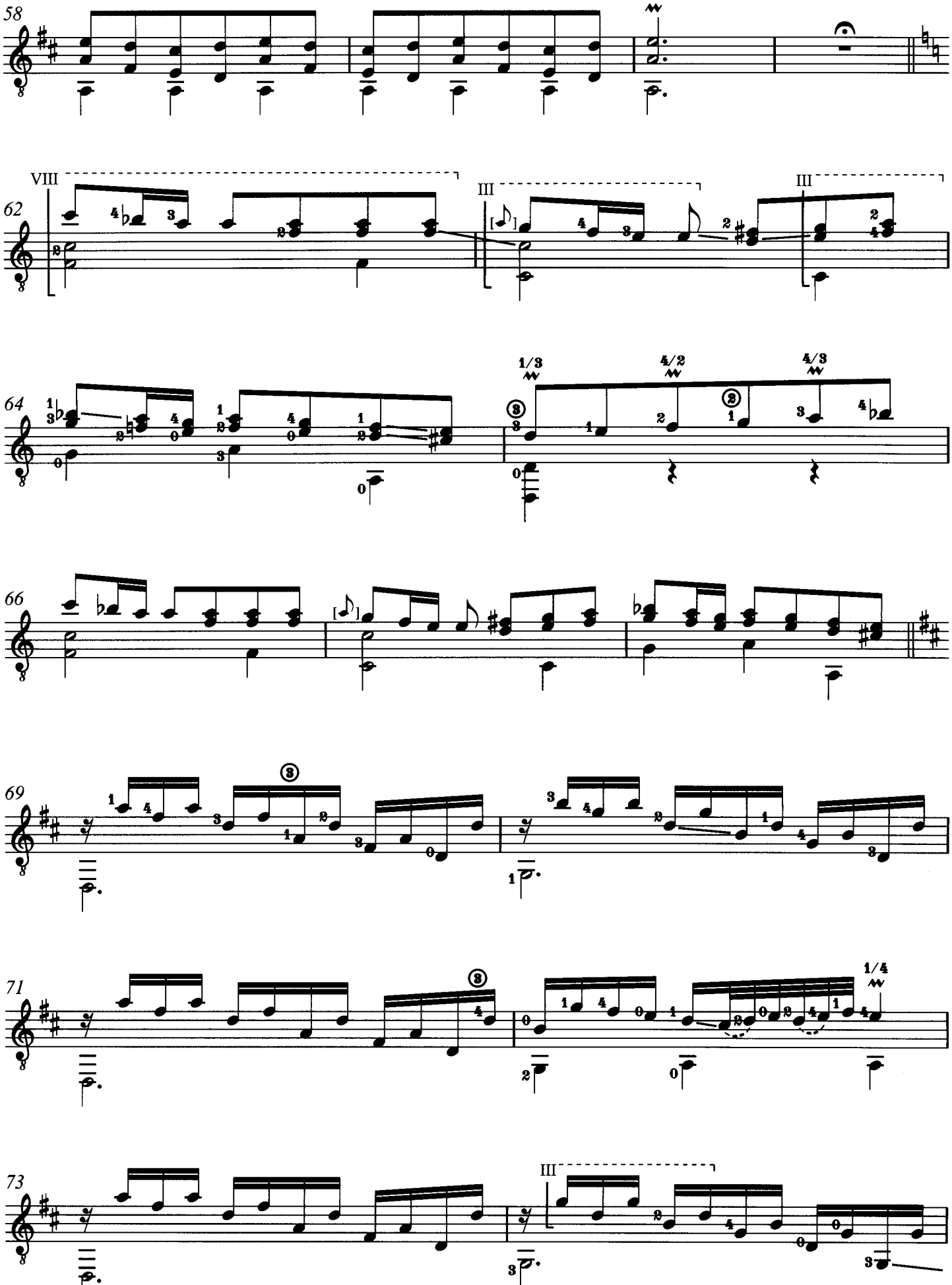
5. Sonata K 491
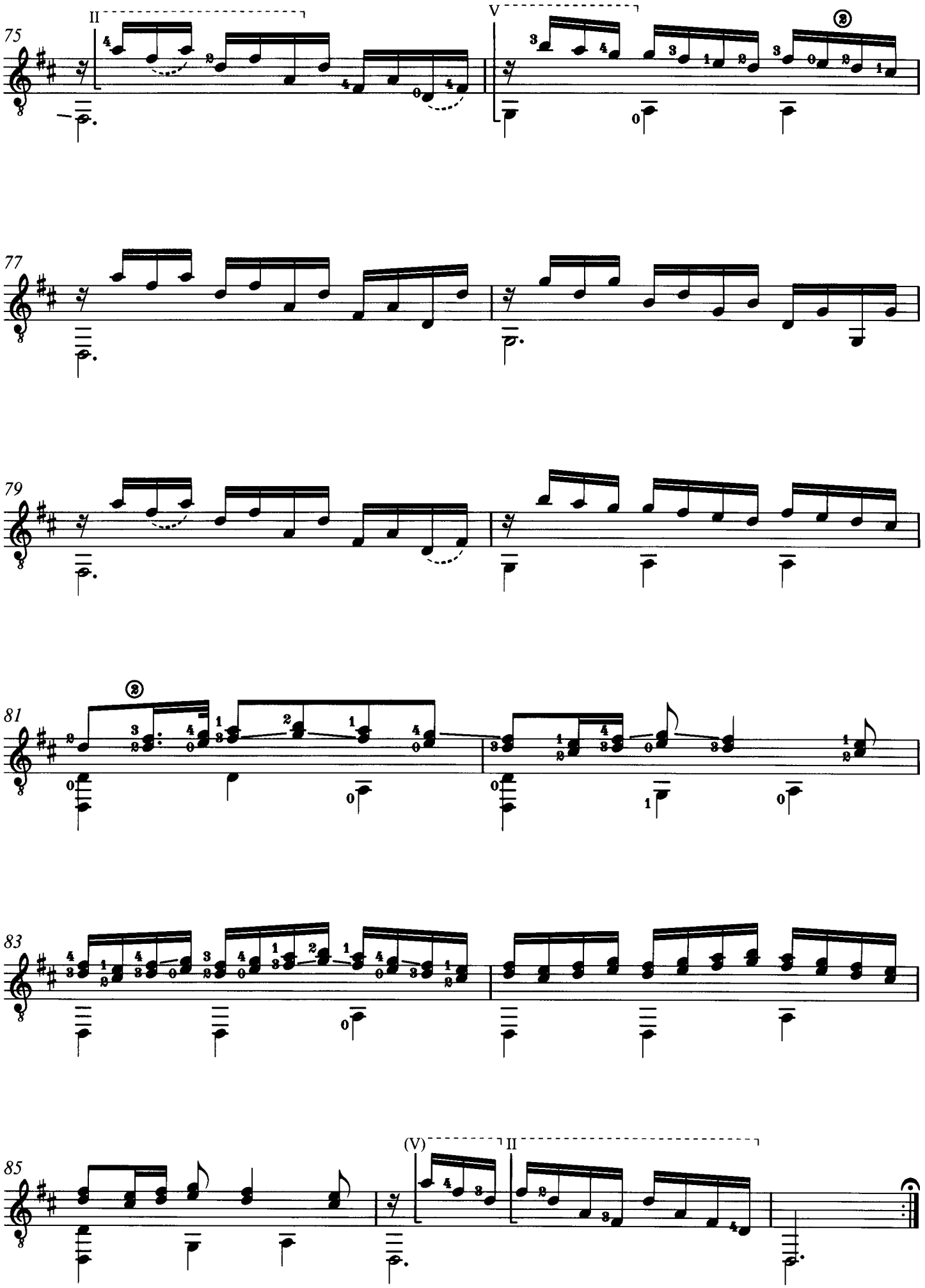
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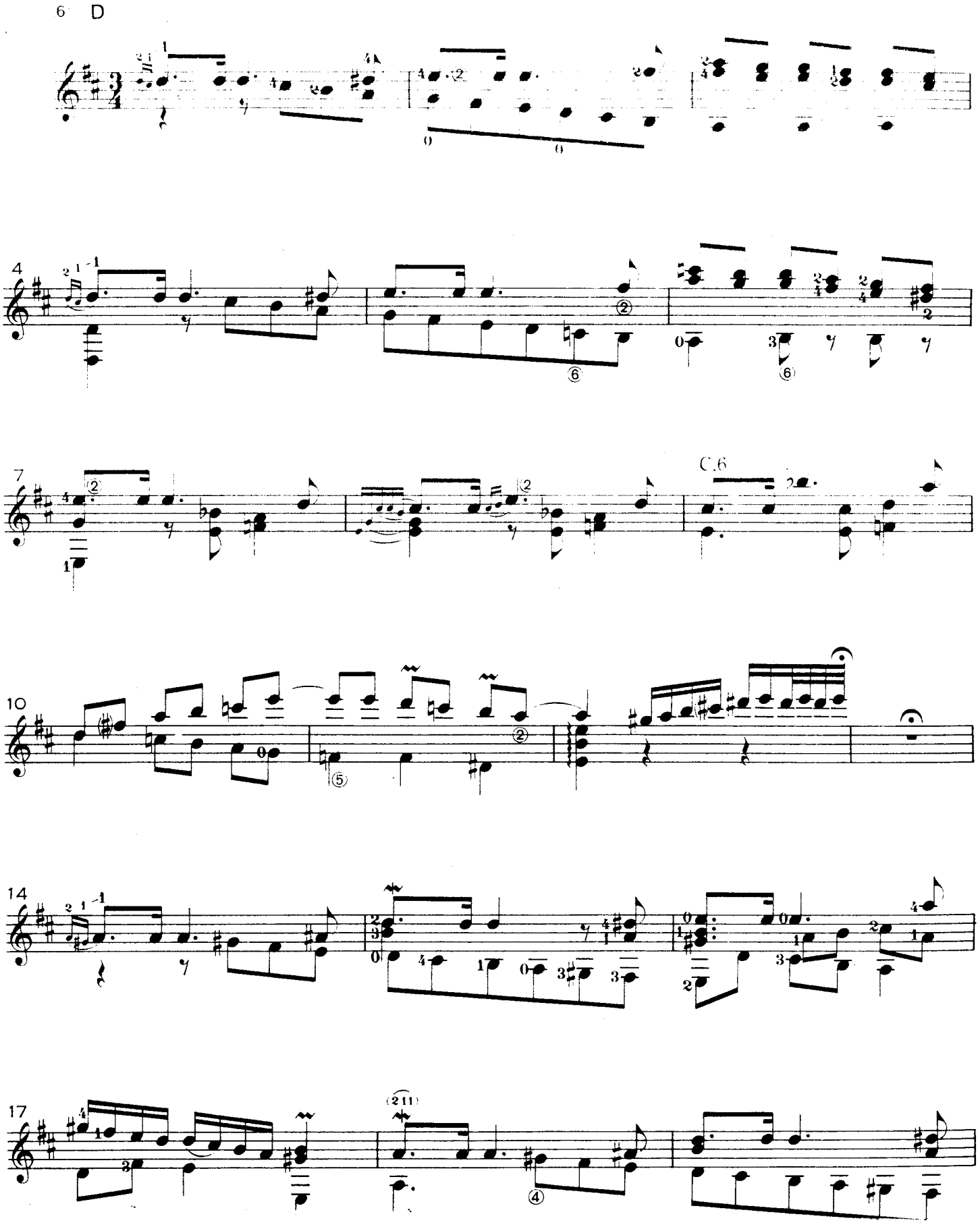



23
26
V
II
28
3/0
30
V
II
32
II
34
36
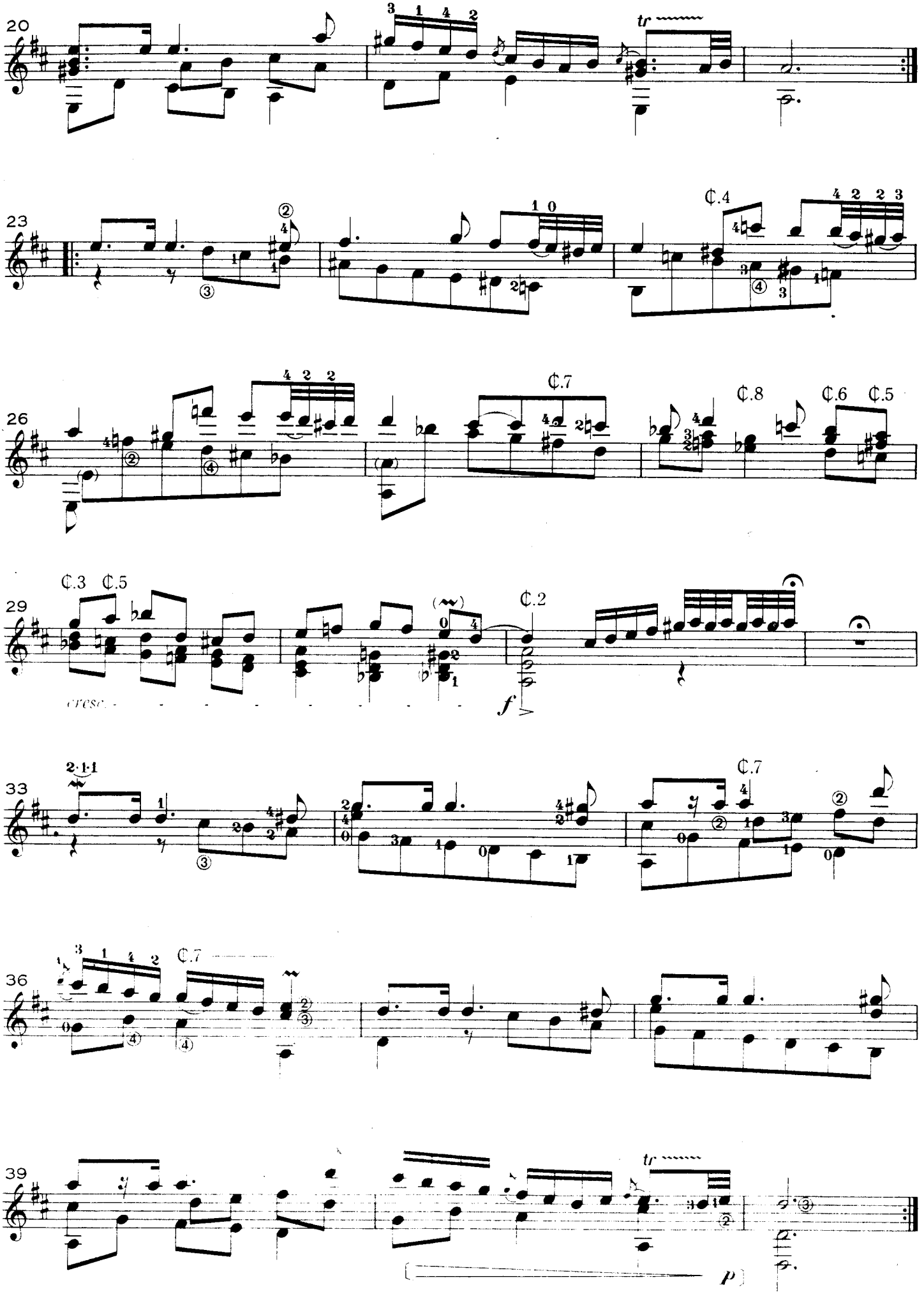





75
II
V
77
79
81
83
85
(V)
II

Sonata in D major (Orig : B♭) L.497 K.544




20
tr
23
C.4
26
C.7
C.8
C.6
C.5
29
C.3
C.5
C.2
cresc.
f
33
C.7
36
C.7
39
tr
p

Allegro

Although Scarlatti did not write for the guitar his music is a favorite source for guitarists, partly because he was one of the outstanding musical geniuses of his day, and also because the long period he spent in Spain (from 1729 until his death) gave a flavour of Spanish dance music to much of his later work. In addition the essentially two line structure of many of his compositions lends itself readily to adaptation to the guitar without loss of the original.
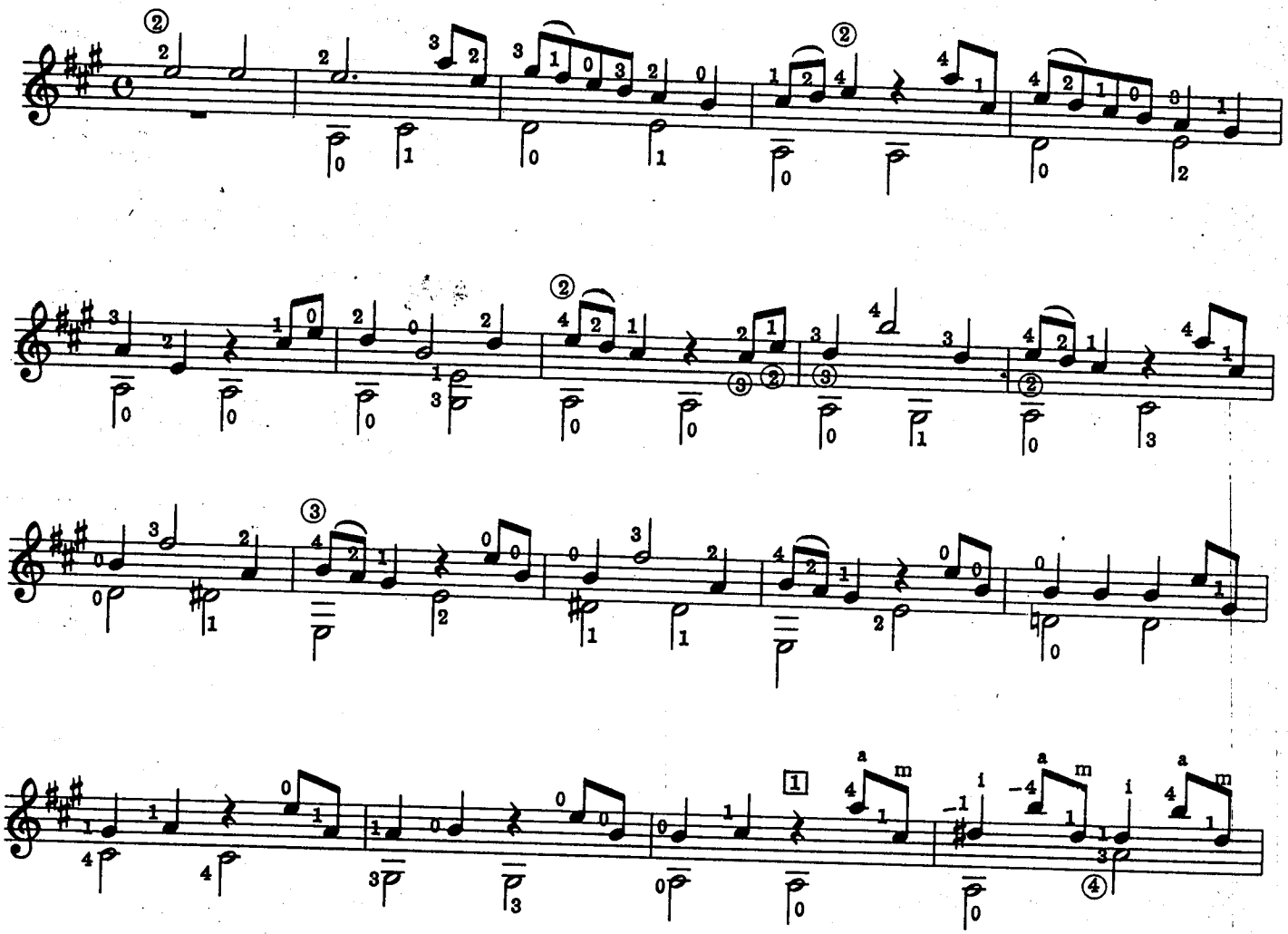
[1] *Particular attention should be given to the right hand fingering given in the following measures. A repeat of the same finger would spoil the clarity of the passage.*
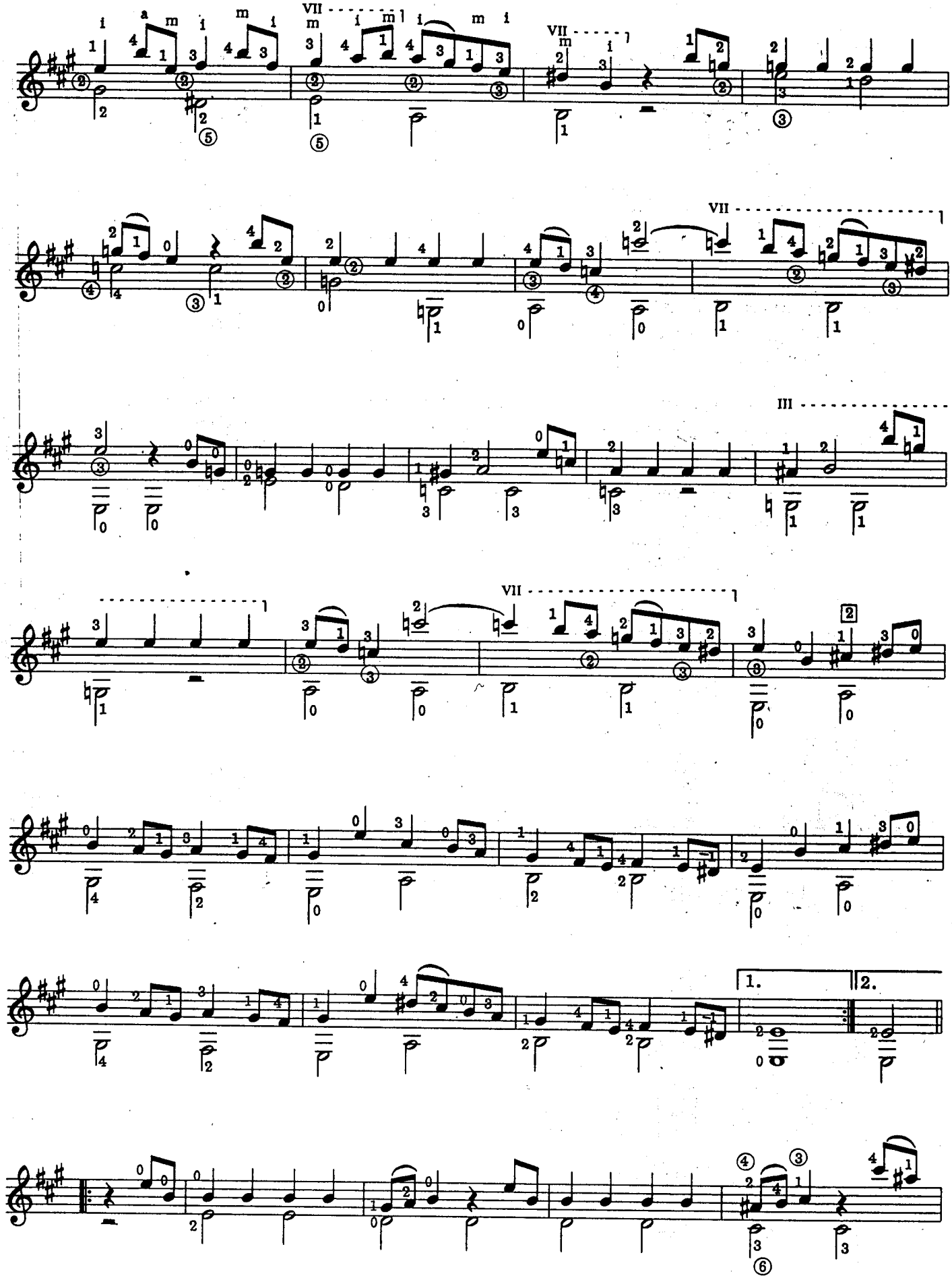
[2] *Care should be taken to sustain the bass notes from this point through to the double bar. There is a natural tendency to lift the fingers holding the bass notes, but the passage is only effective if both parts are clear and sustained.*
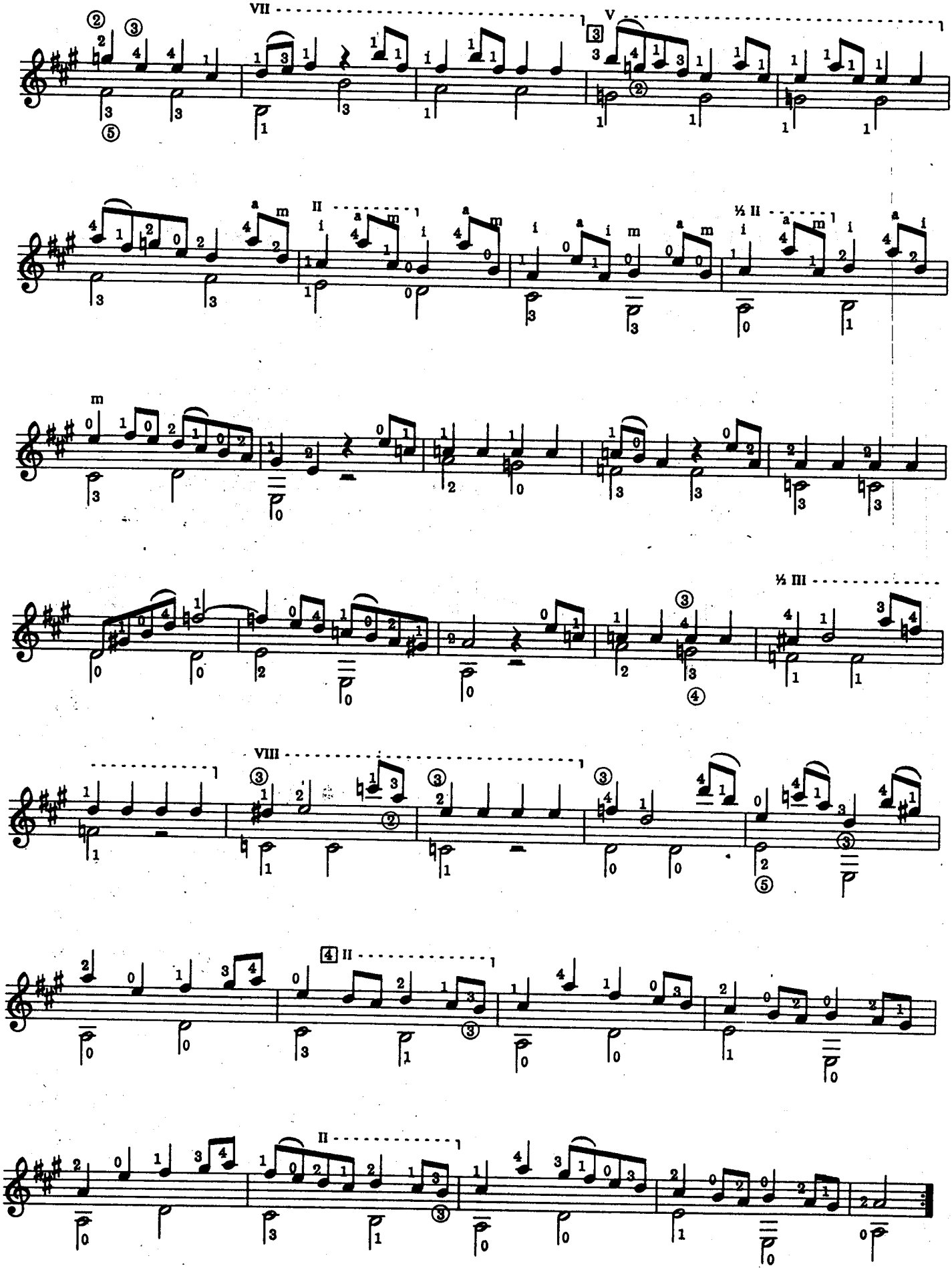
[3] *The ligado is made by hammering the G with the left hand fourth finger without playing it with the right hand. A less than ideal technique it is nevertheless audible in this position, and preferable to the alternative.*

Suggested tempo is ♩ = 184.

Domenico Scarlatti
(1685–1757)
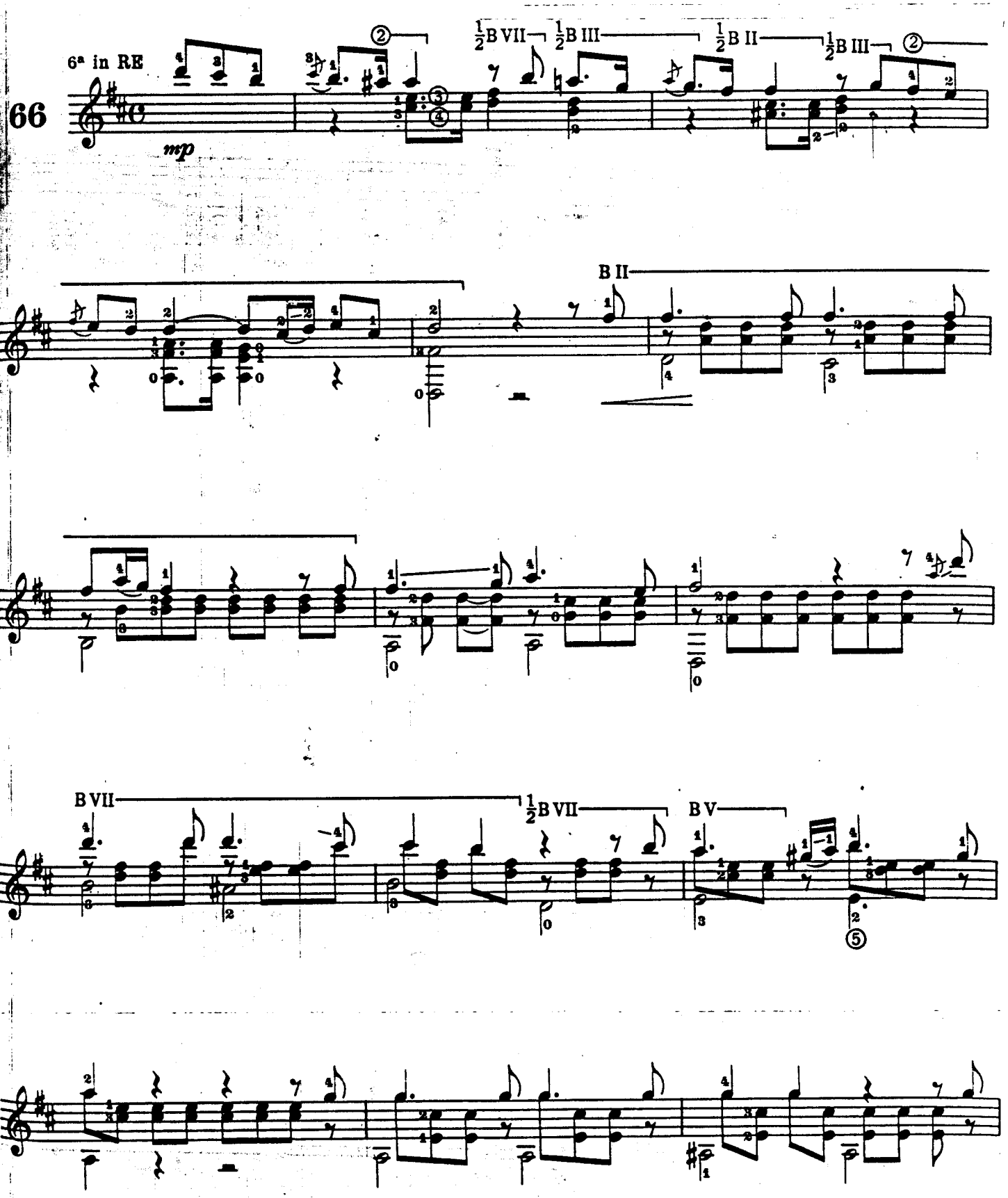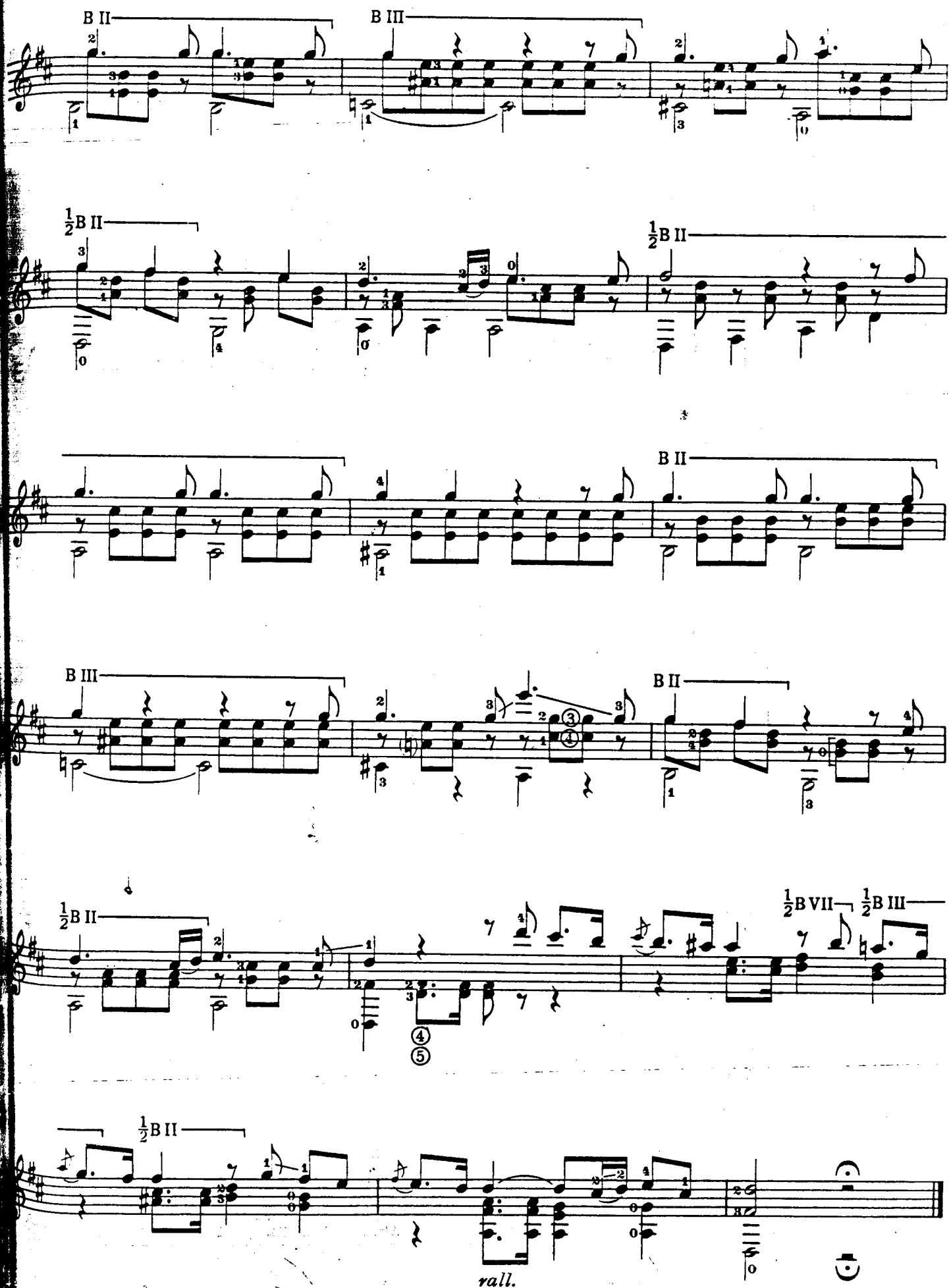



VII
VII
VII
III
VII
1.
2.


VII
V
II
½ II
½ III
VIII
4 II
II

F. Schubert
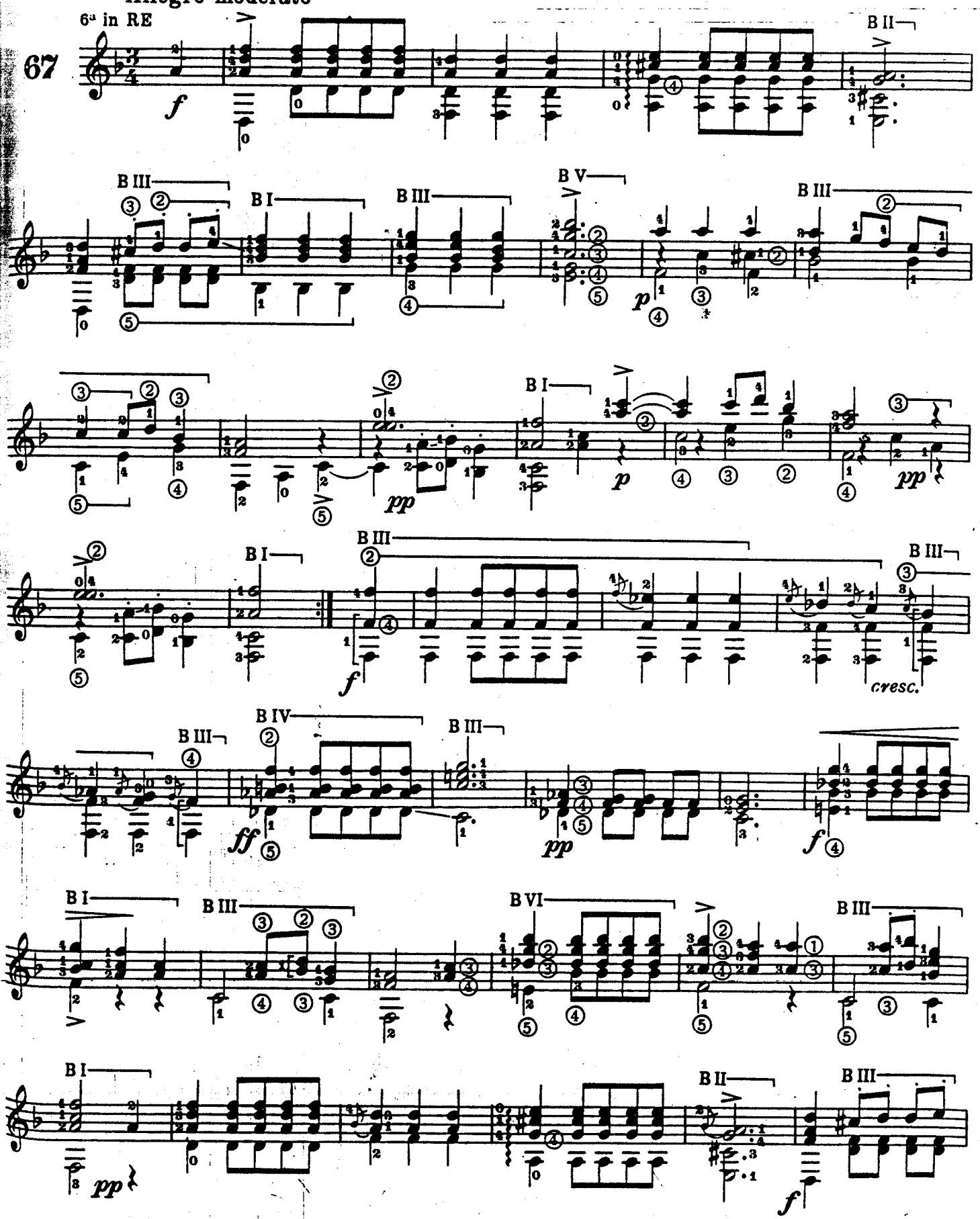
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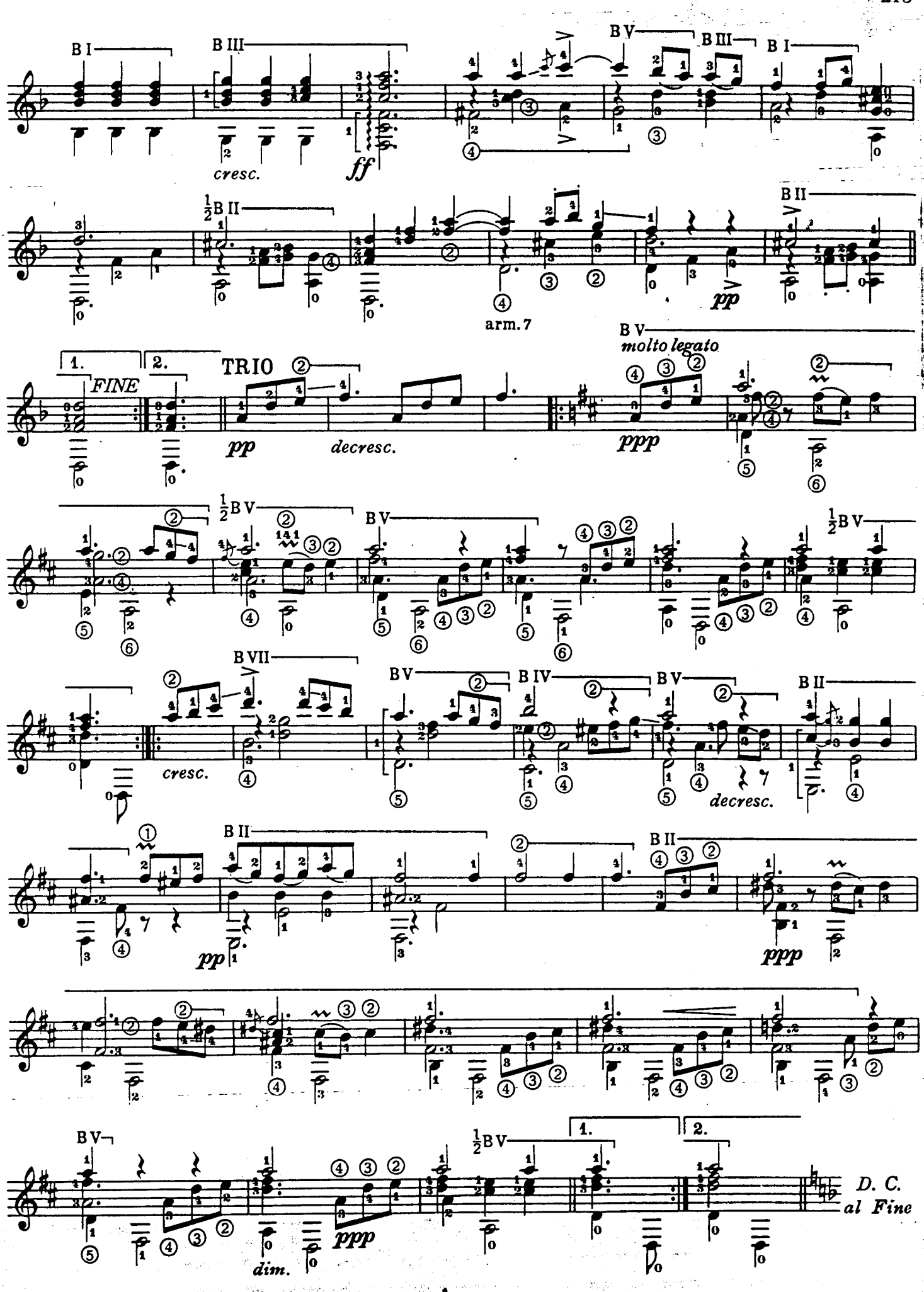



B II
B III
½B II
½B II
B II
B III
B II
½B II
½B VII
½B III
½B II
rall.

F. Schubert
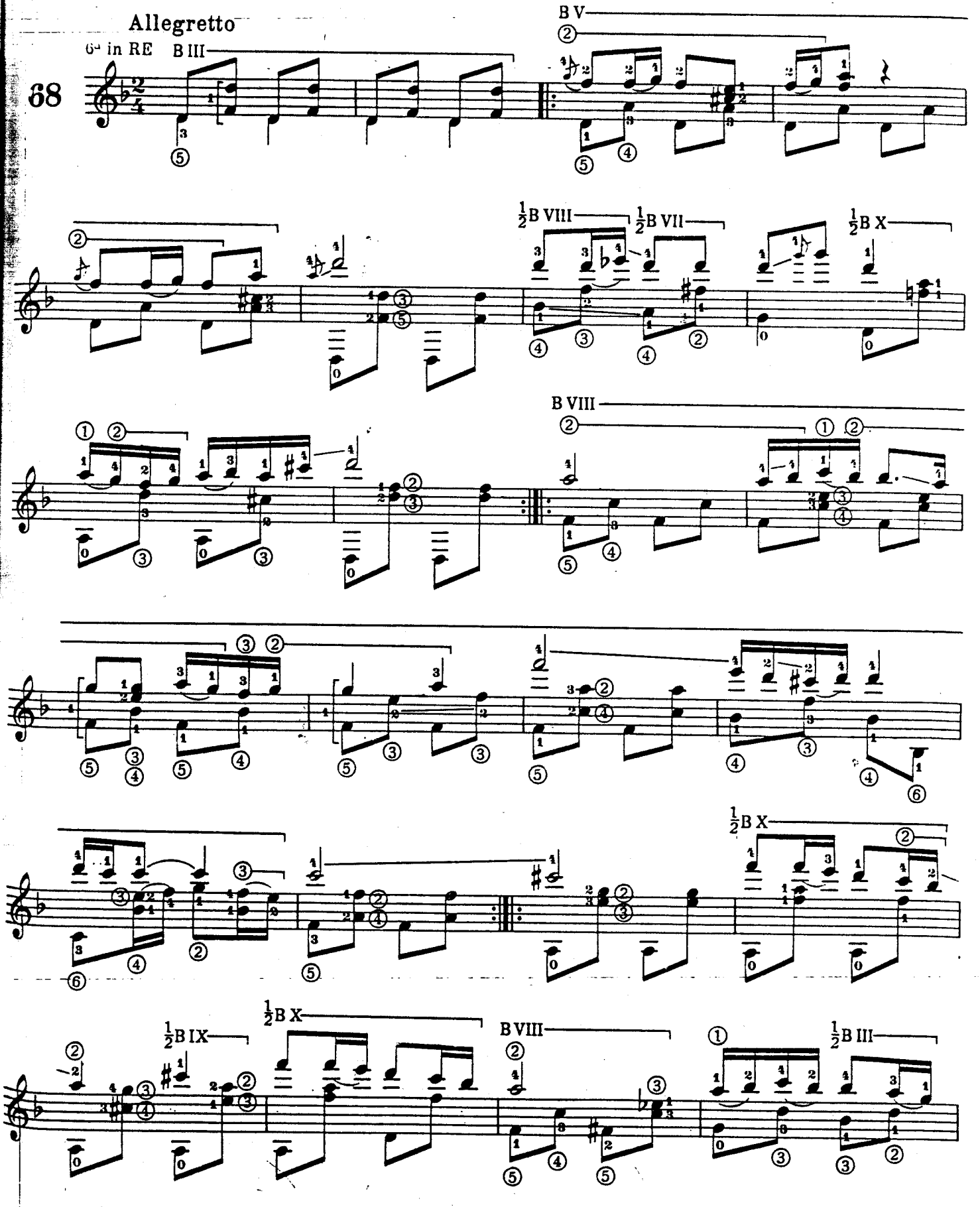
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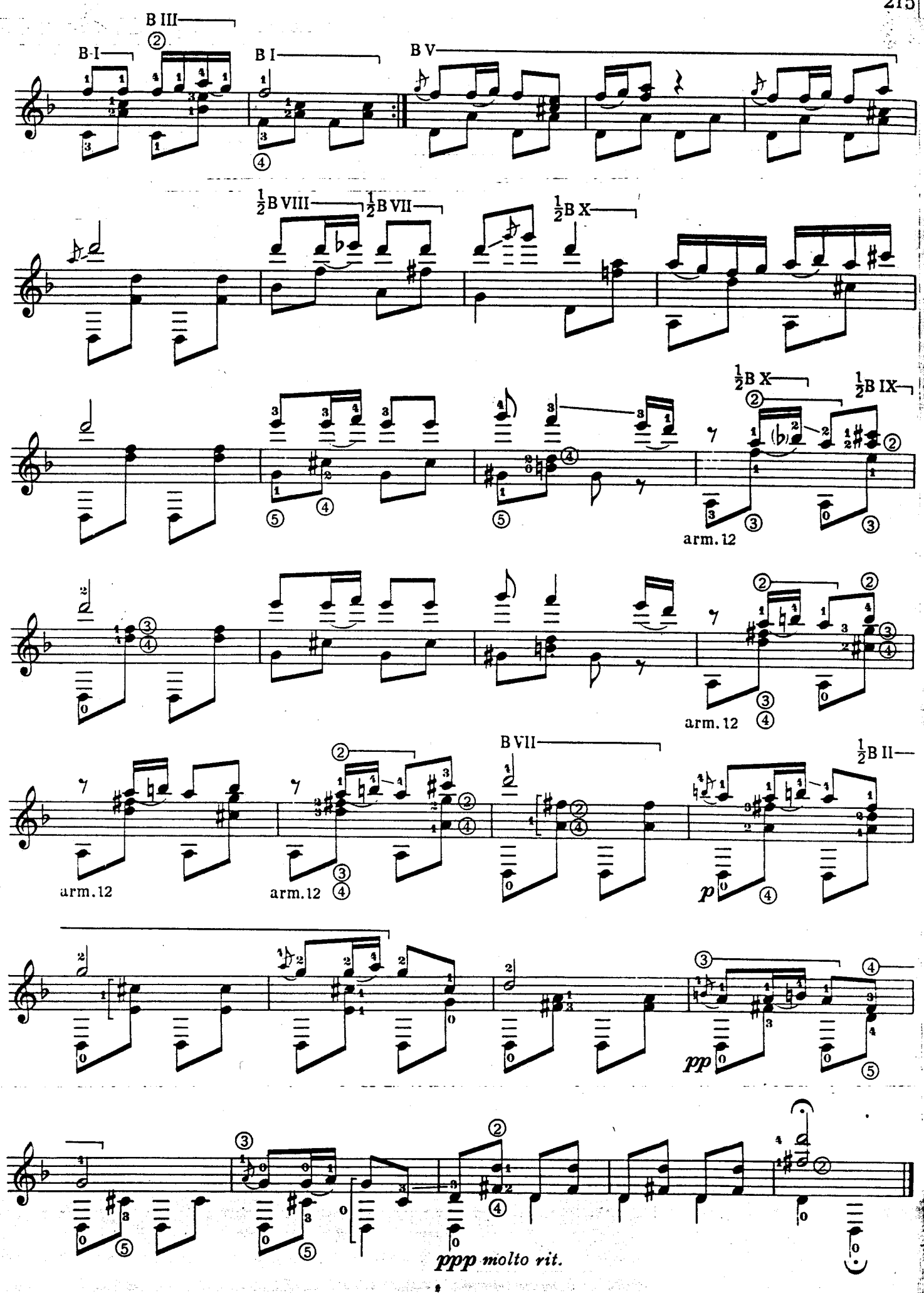



B I
B III
cresc.
ff
B V
B III
B I
½B II
arm.7
pp
B II
1.
2.
FINE
TRIO
pp
decresc.
B V
molto legato
ppp
½B V
B V
½B V
B VII
cresc.
B V
B IV
B V
decresc.
B II
B II
pp
B II
ppp
B V
dim.
ppp
½B V
1.
2.
D. C.
al Fine

F. Schubert

MOMENTO MUSICALE op. 94 n. 3
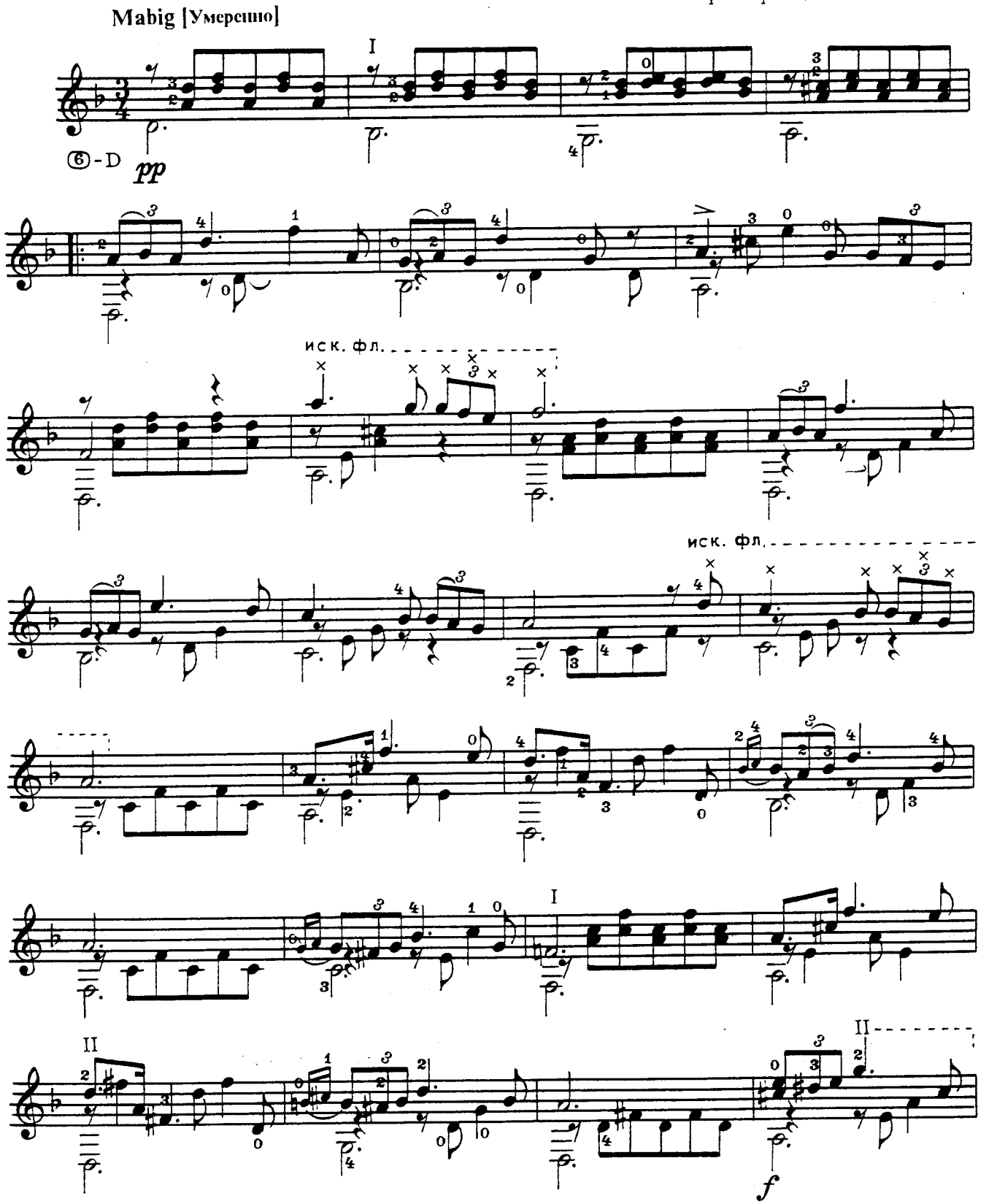



B III
B-I
B I
B V
½B VIII
½B VII
½B X
½B X
½B IX
arm. 12
arm. 12
arm. 12
arm. 12
B VII
½B II
p
pp
ppp molto rit.
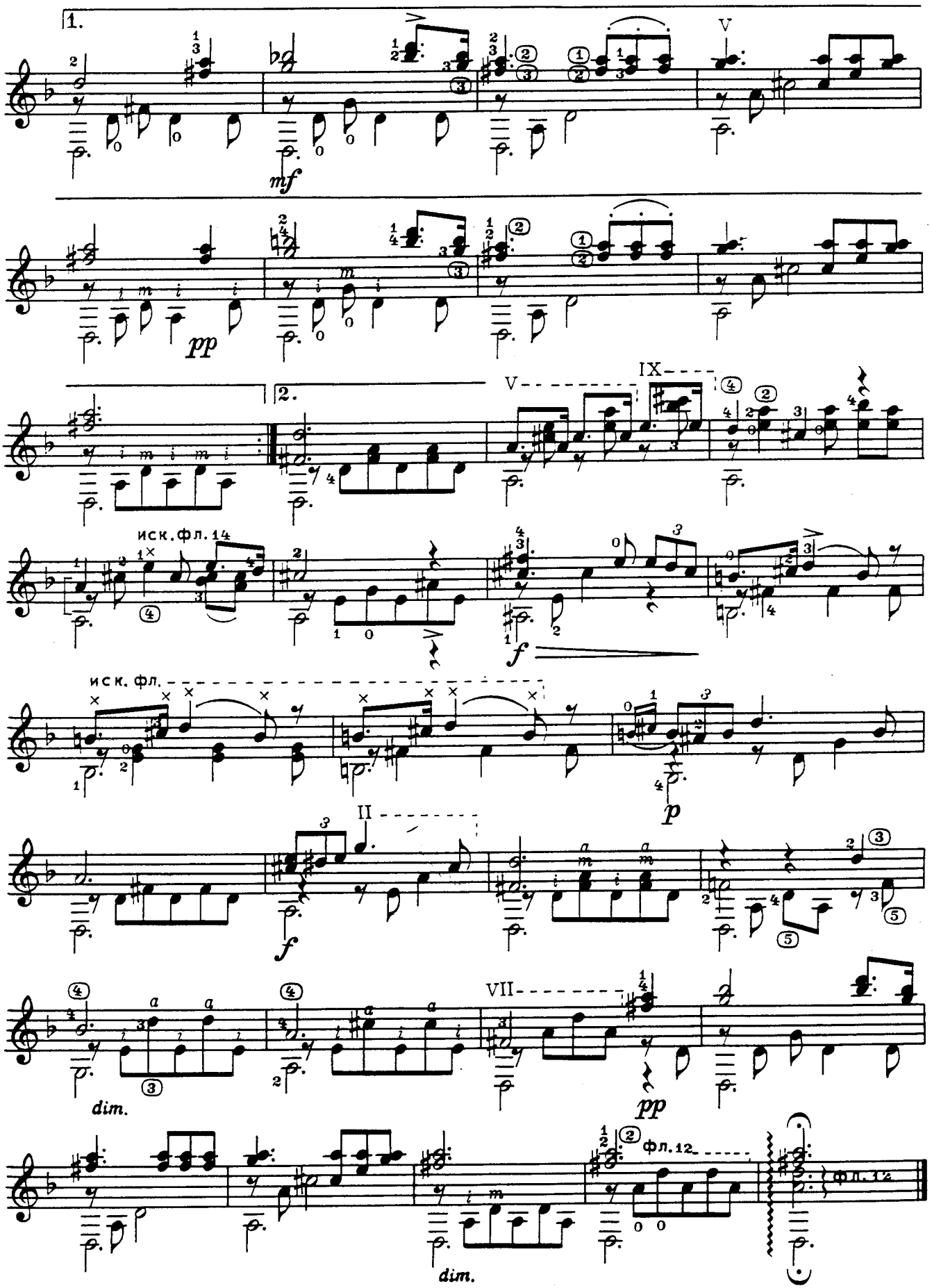
ТРИ ПЕСНИ

из вокального цикла "Лебединая песня"

I. Серенада
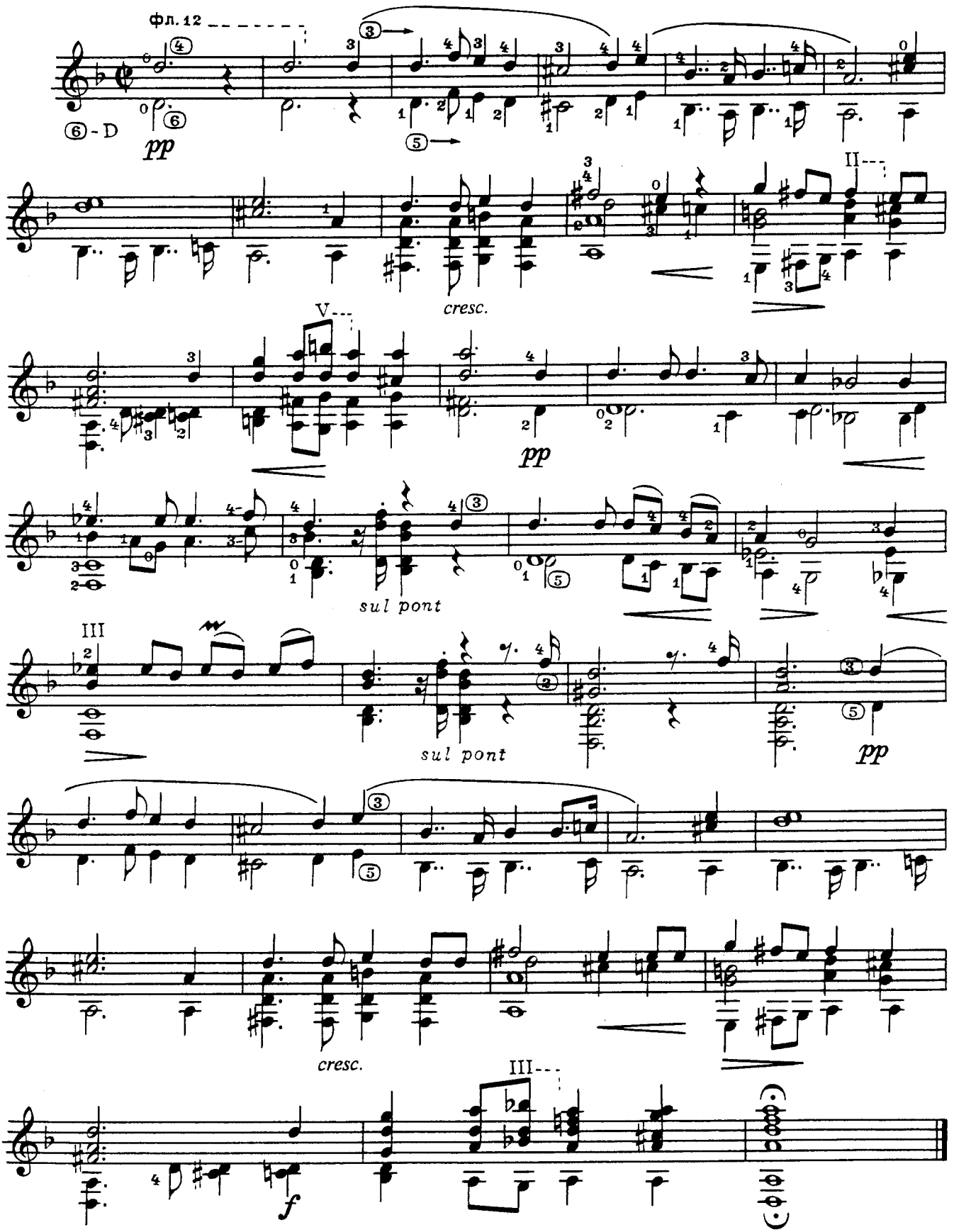
Ф. ШУБЕРТ
Транскрипция В. Агабабова




1.
mf
pp
2.
V
IX
иск.фл.14
f
иск. фл.
p
II
f
VII
pp
dim.
фл.12
dim.
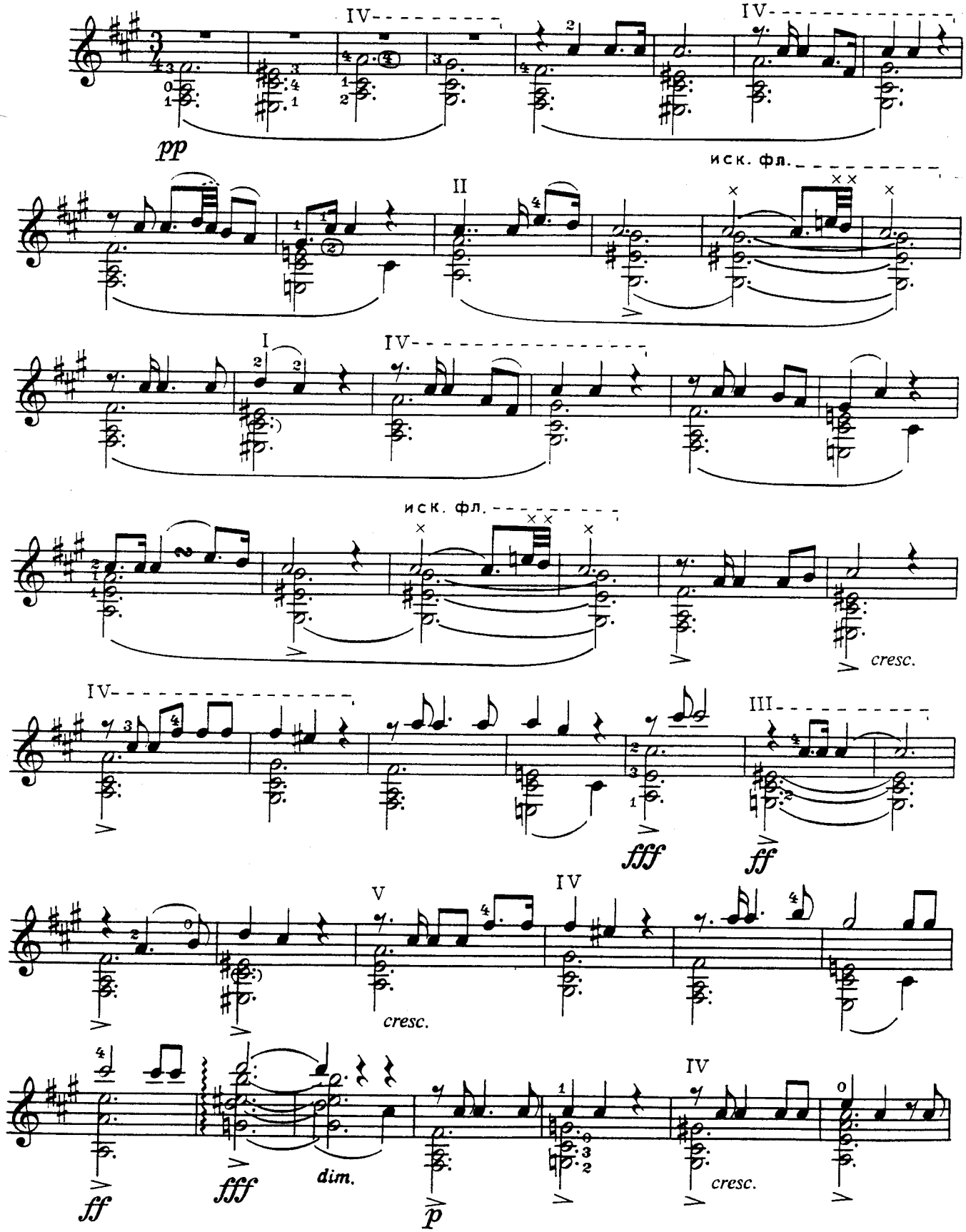
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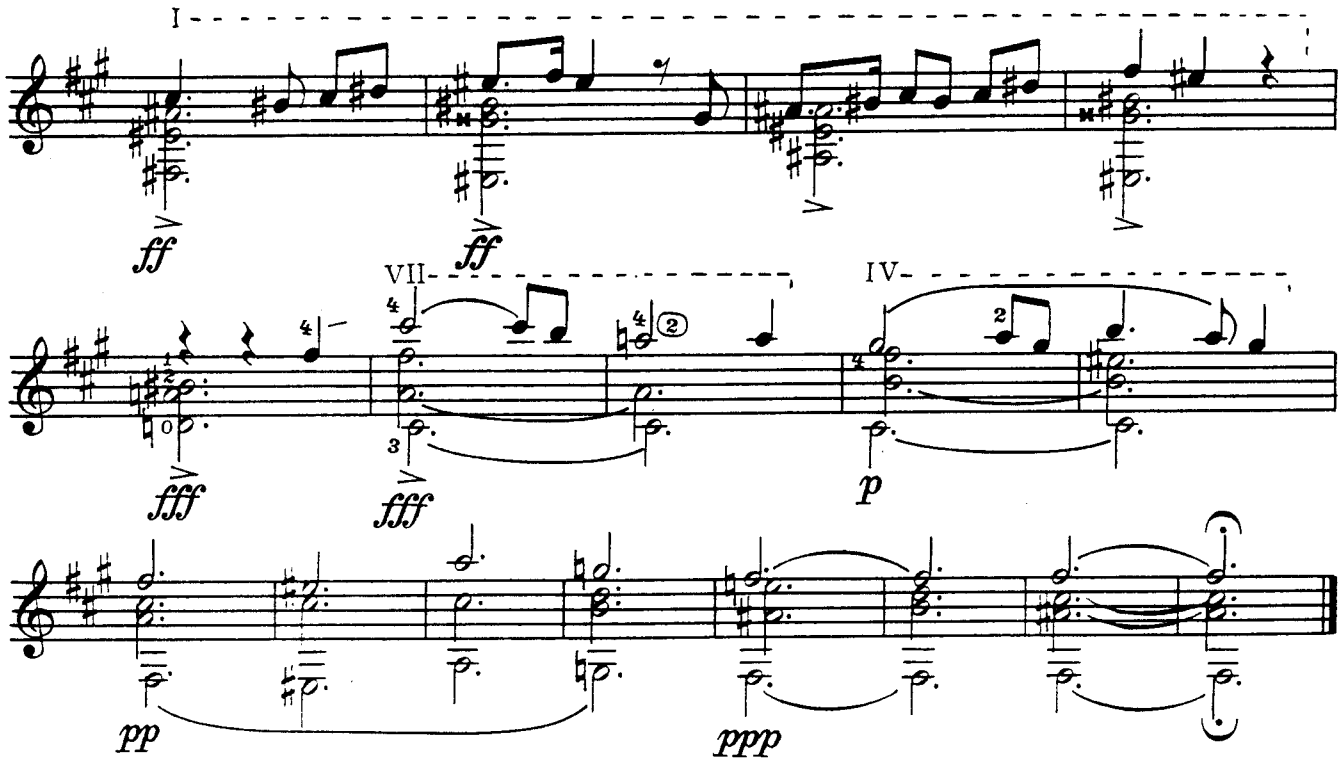
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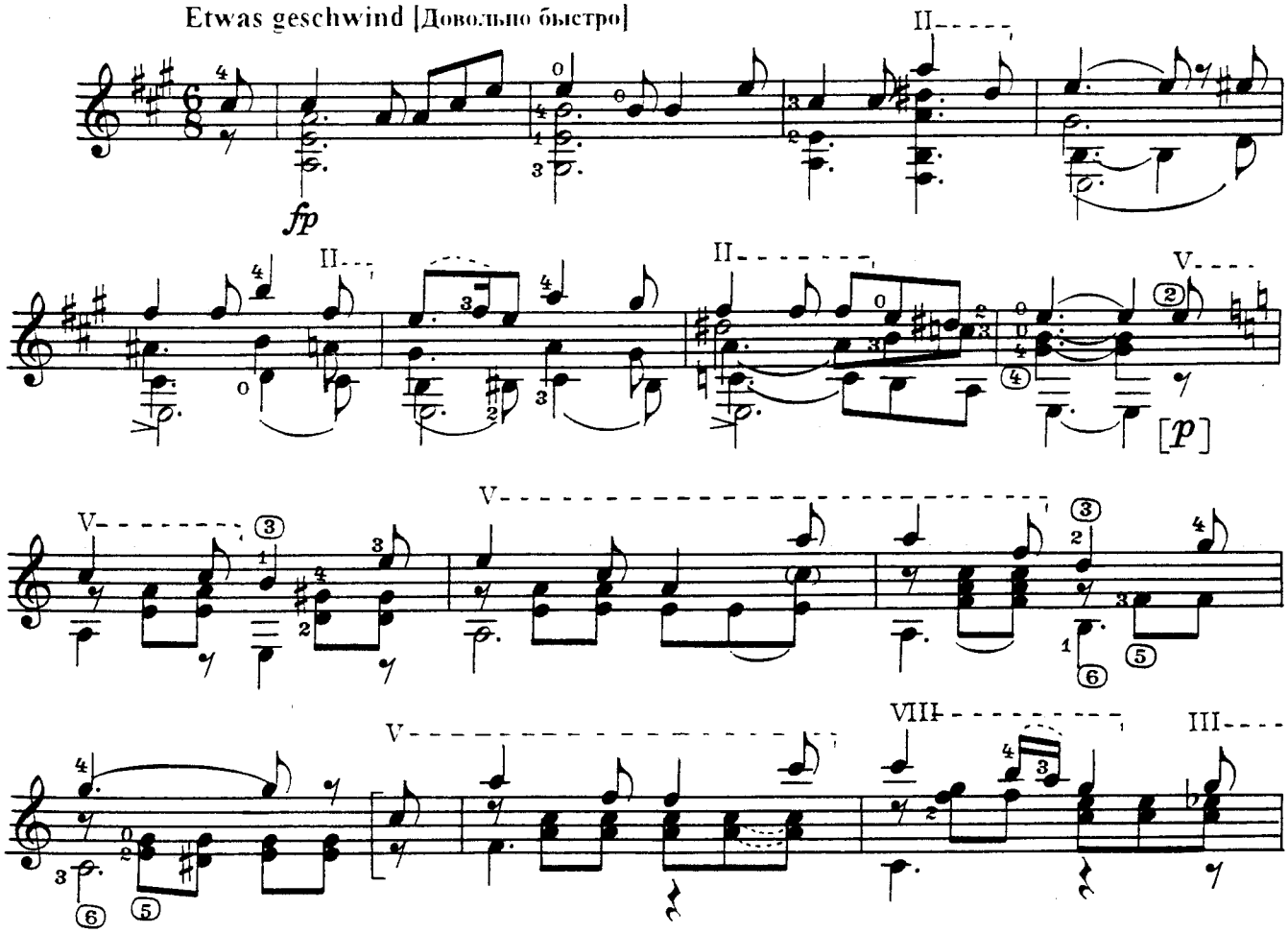


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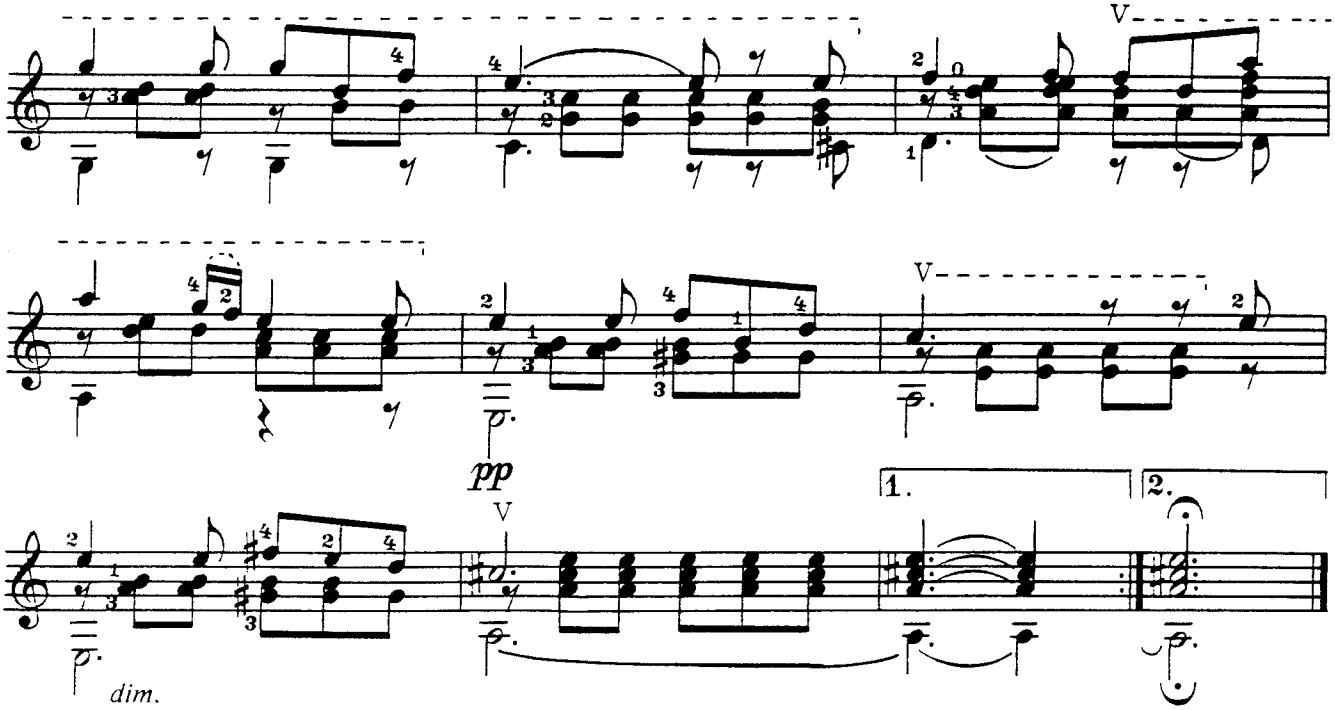
Sehr langsam [Очень медленно]





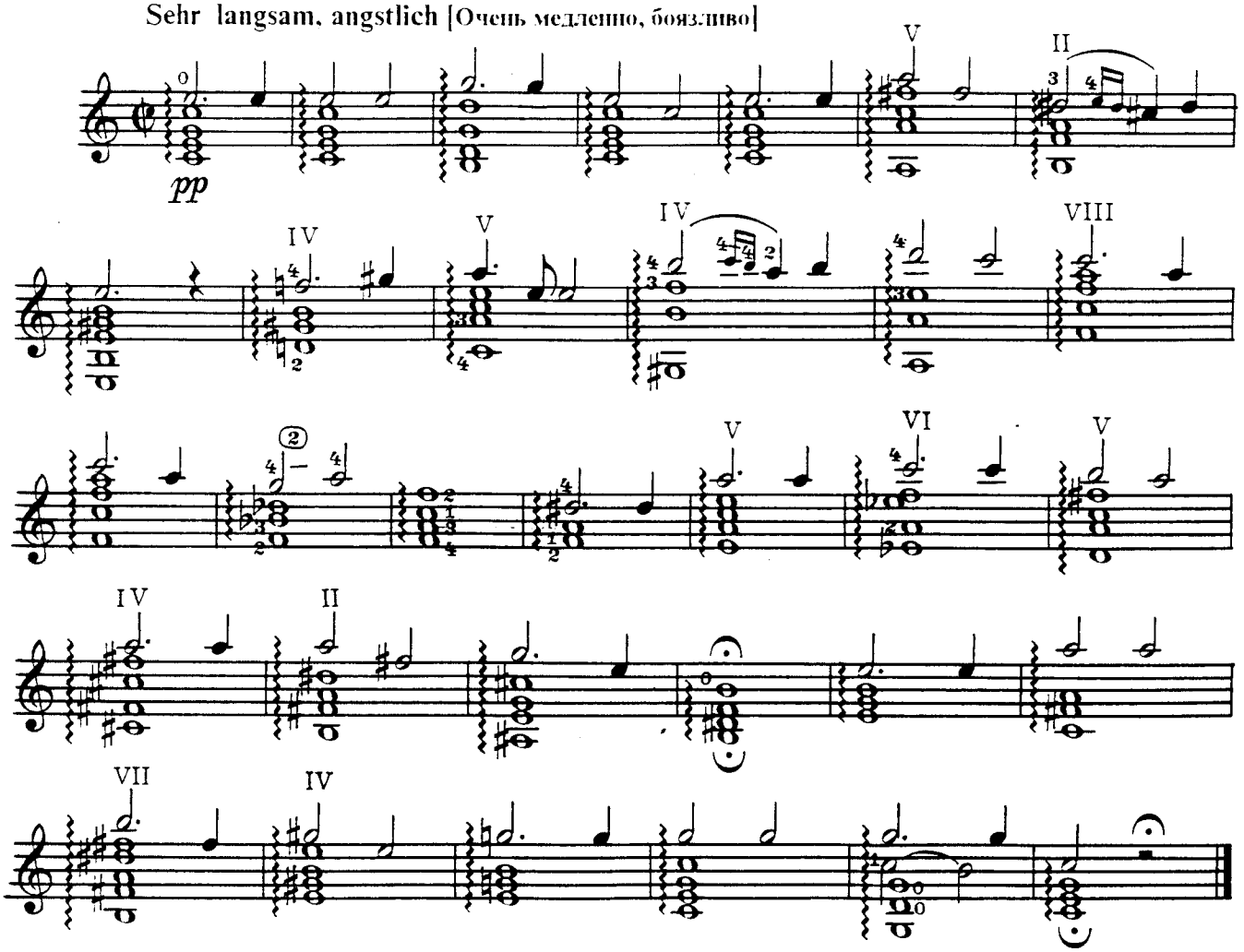
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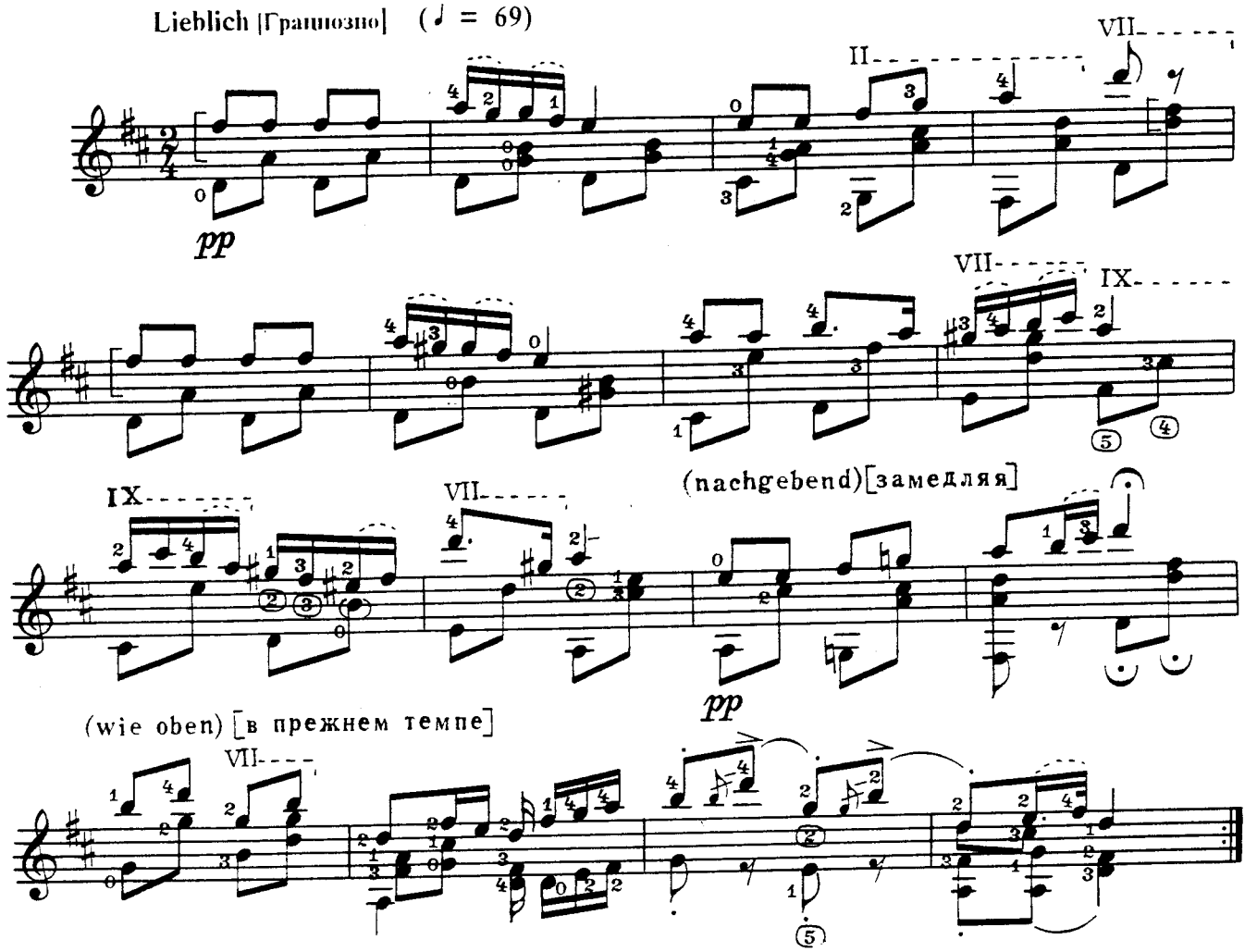




МОРСКАЯ ТИШЬ
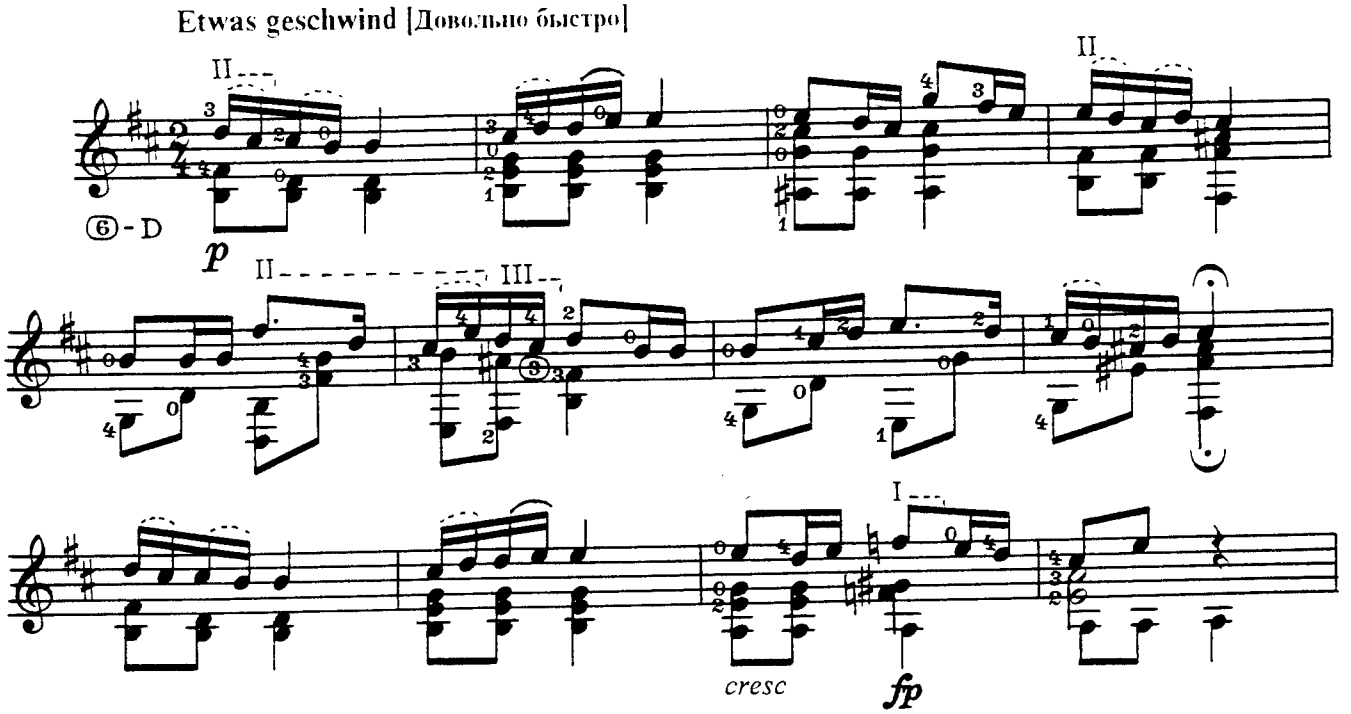
Sehr langsam, angstlich [Очень медленно, боязливо]

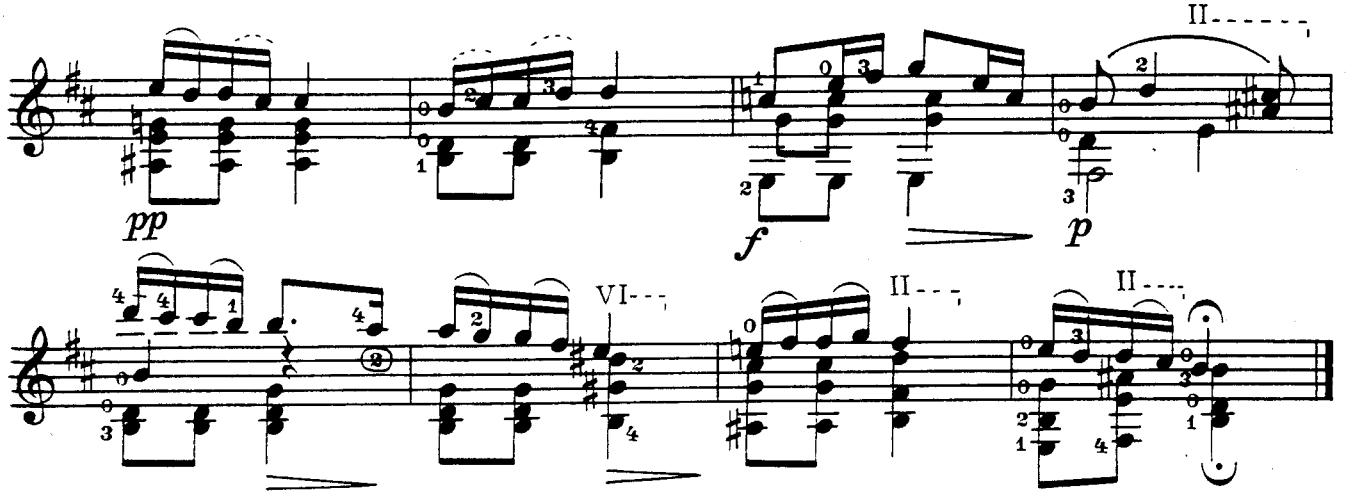


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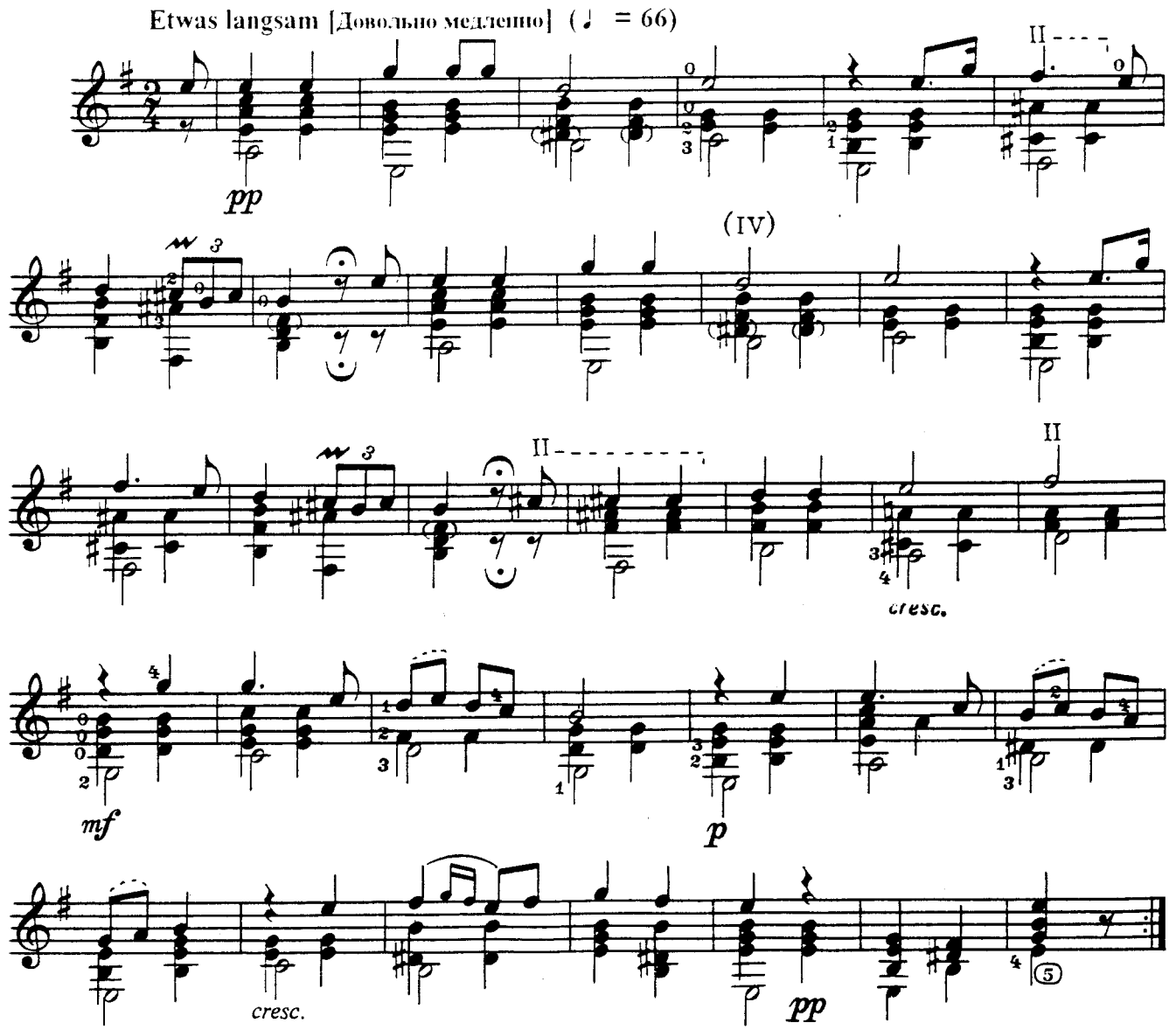


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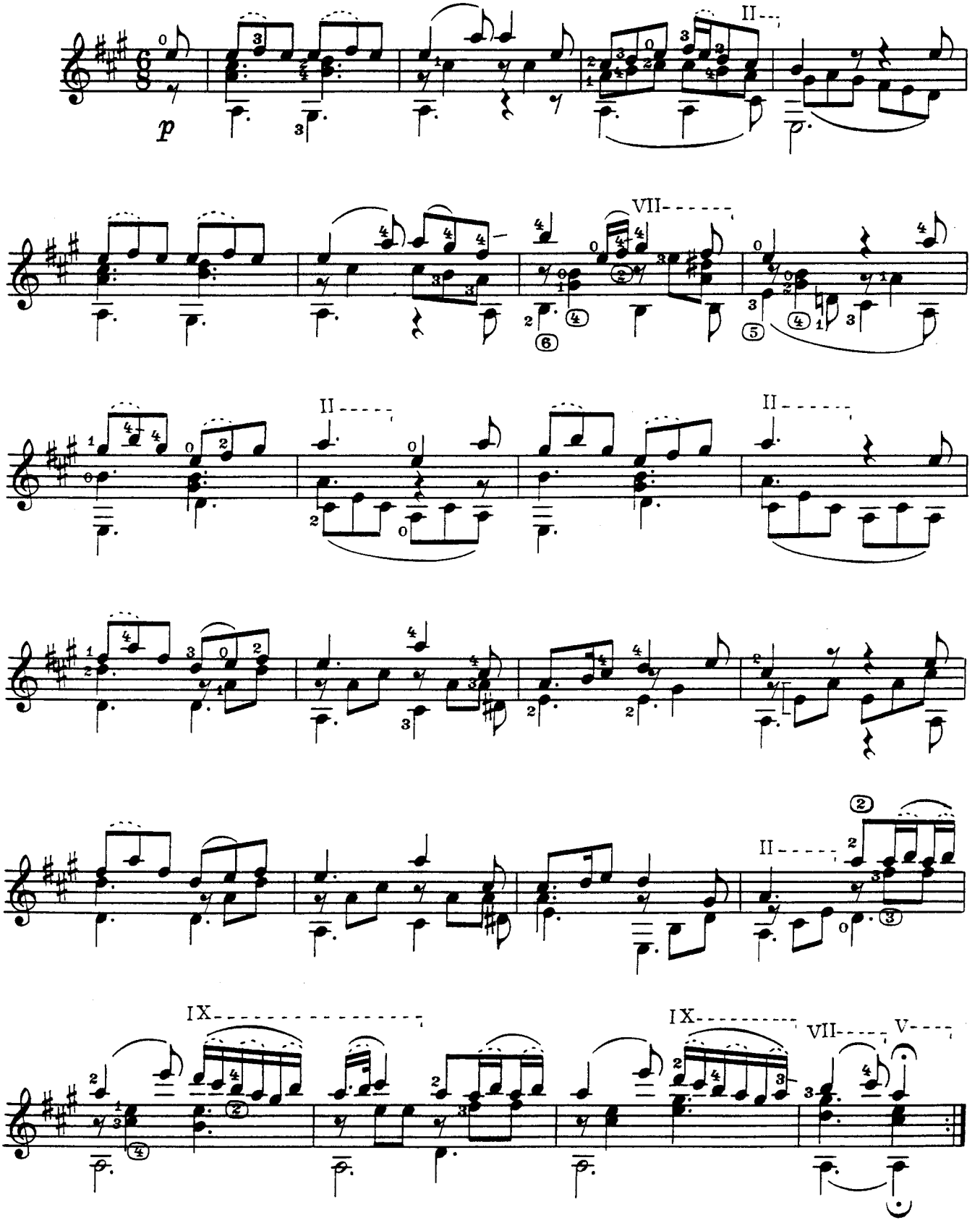




КОРОЛЬ В ФУЛЕ

(Баллада)



К ВЕСНЕ
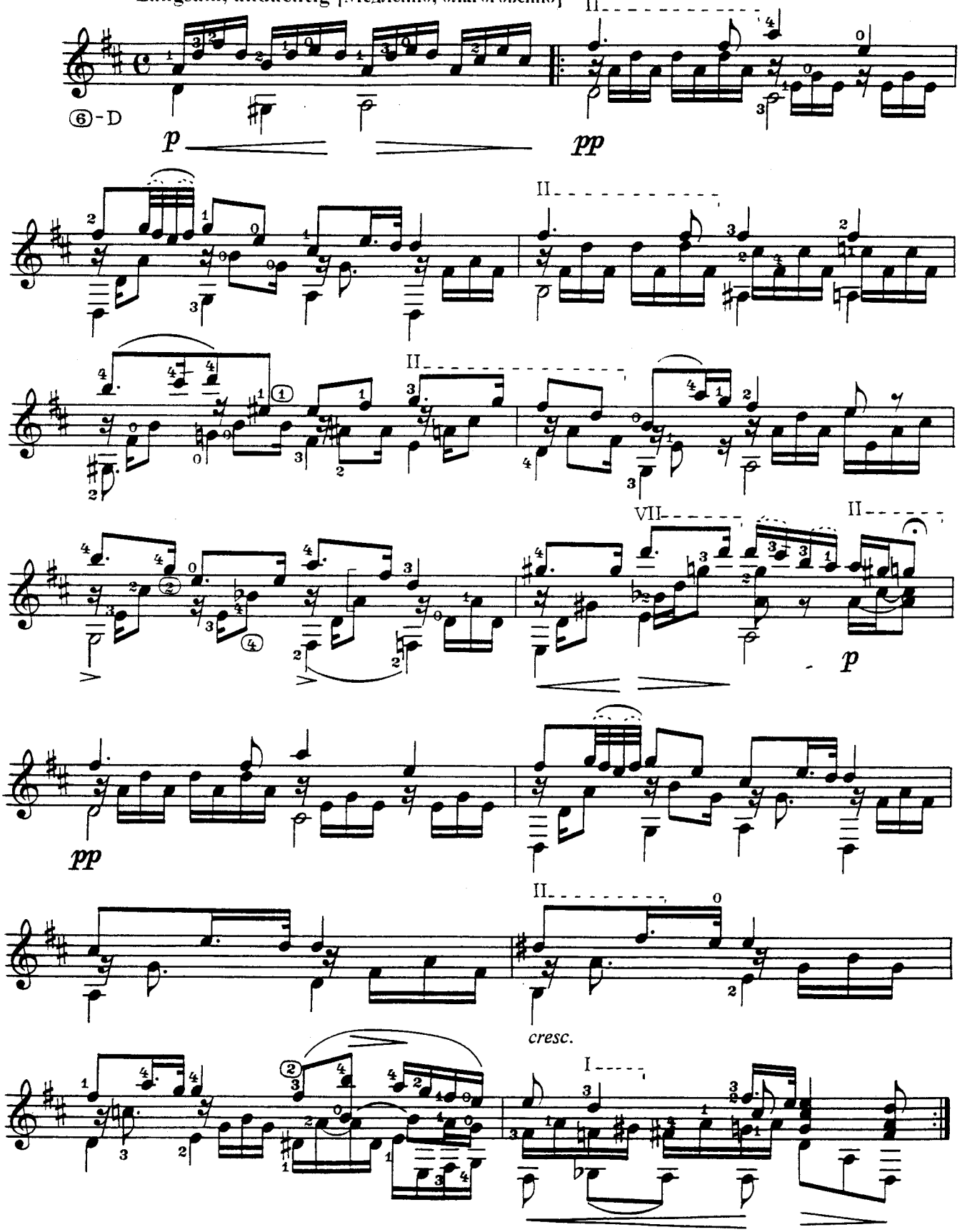
Mabig, heiter [В умеренном темпе, весело]



Литания

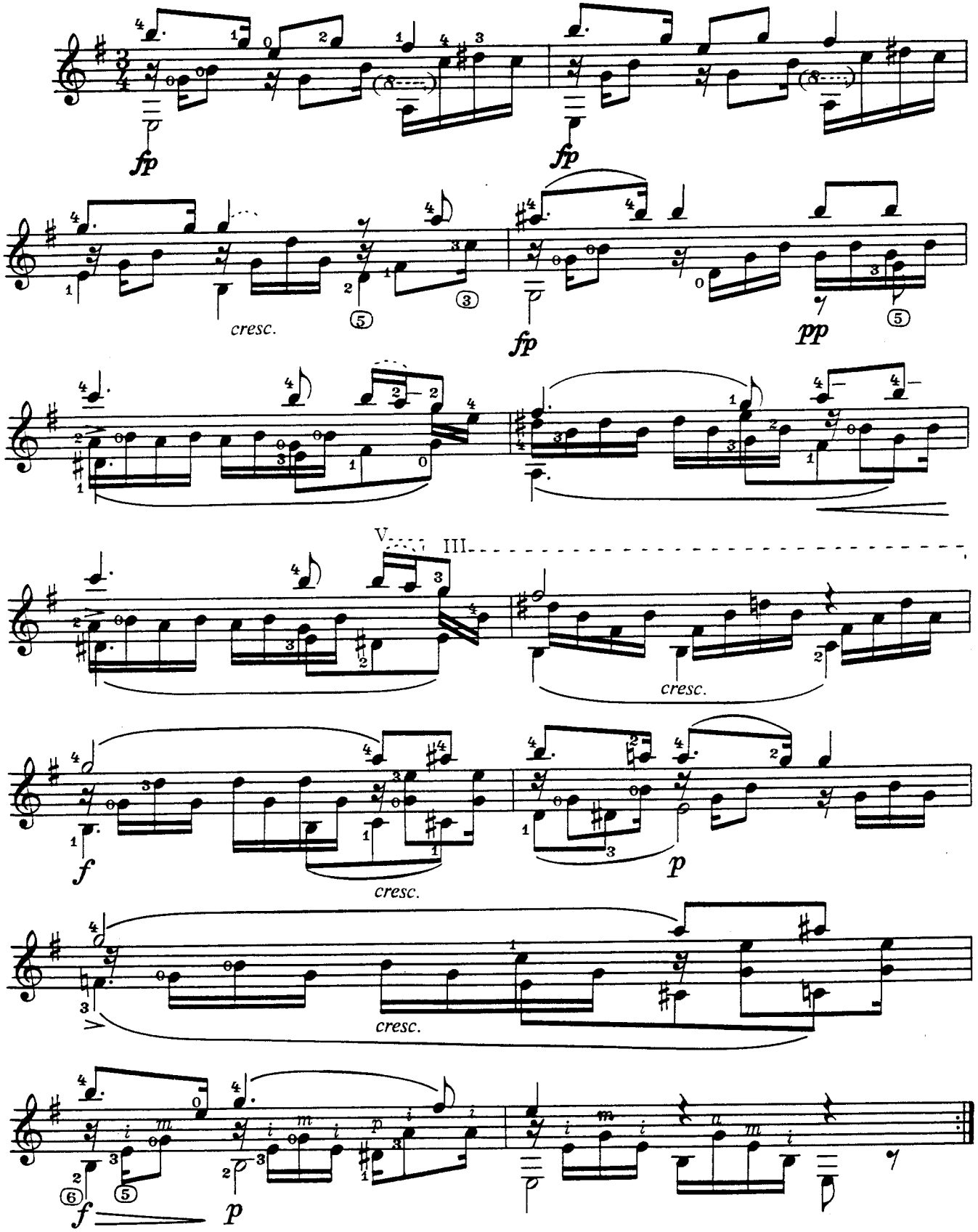
К ТОРЖЕСТВЕННОМУ ДНЮ ВСЕХ УСОПШИХ

Langsam, andachtig [Медленно, благоговейно]
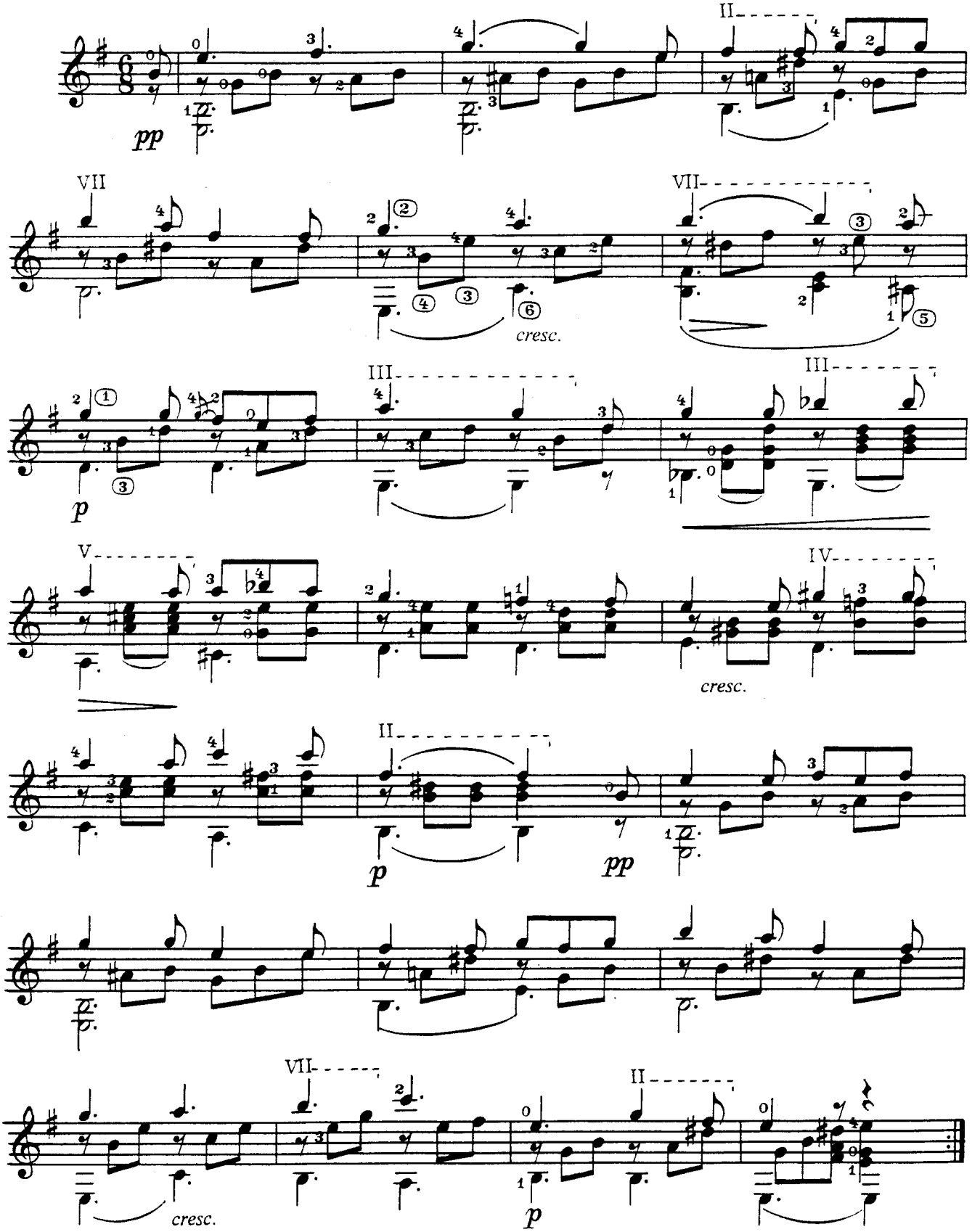


ТОСКА

Etvas geschwind |Довольно быстро|
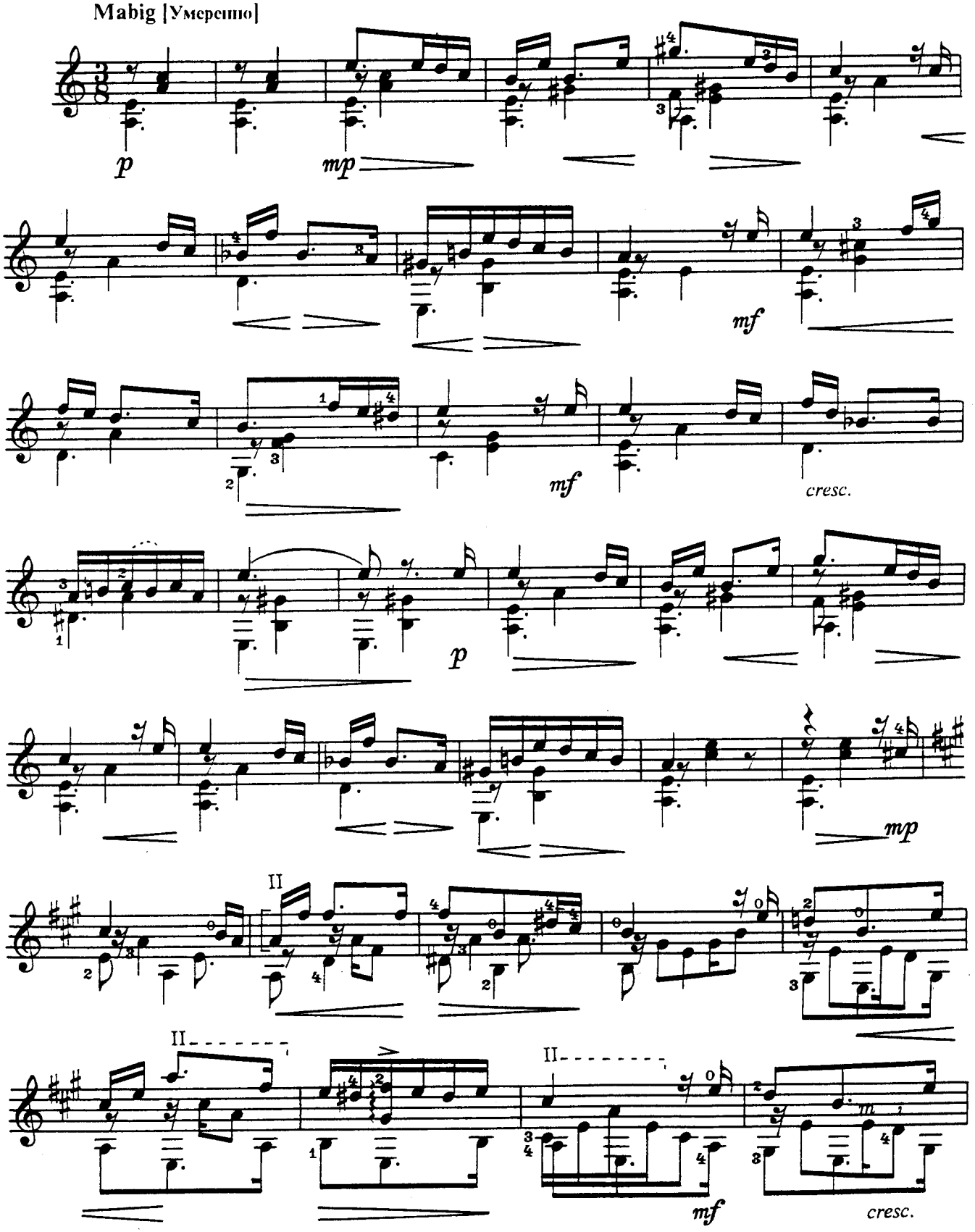


ПЕСНЯ
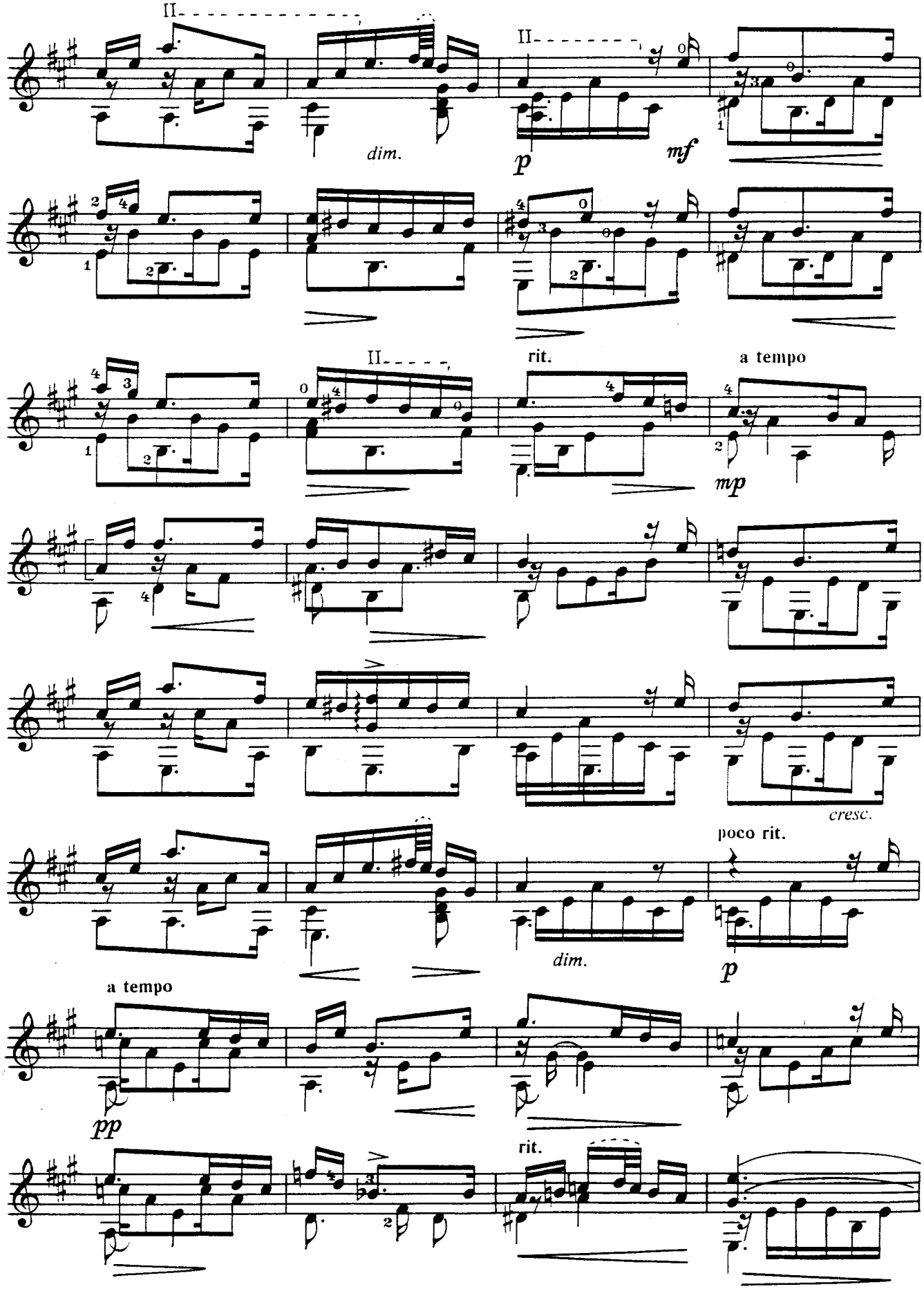
Mabig, mit Sehusucht [Умеренно, с тоской]
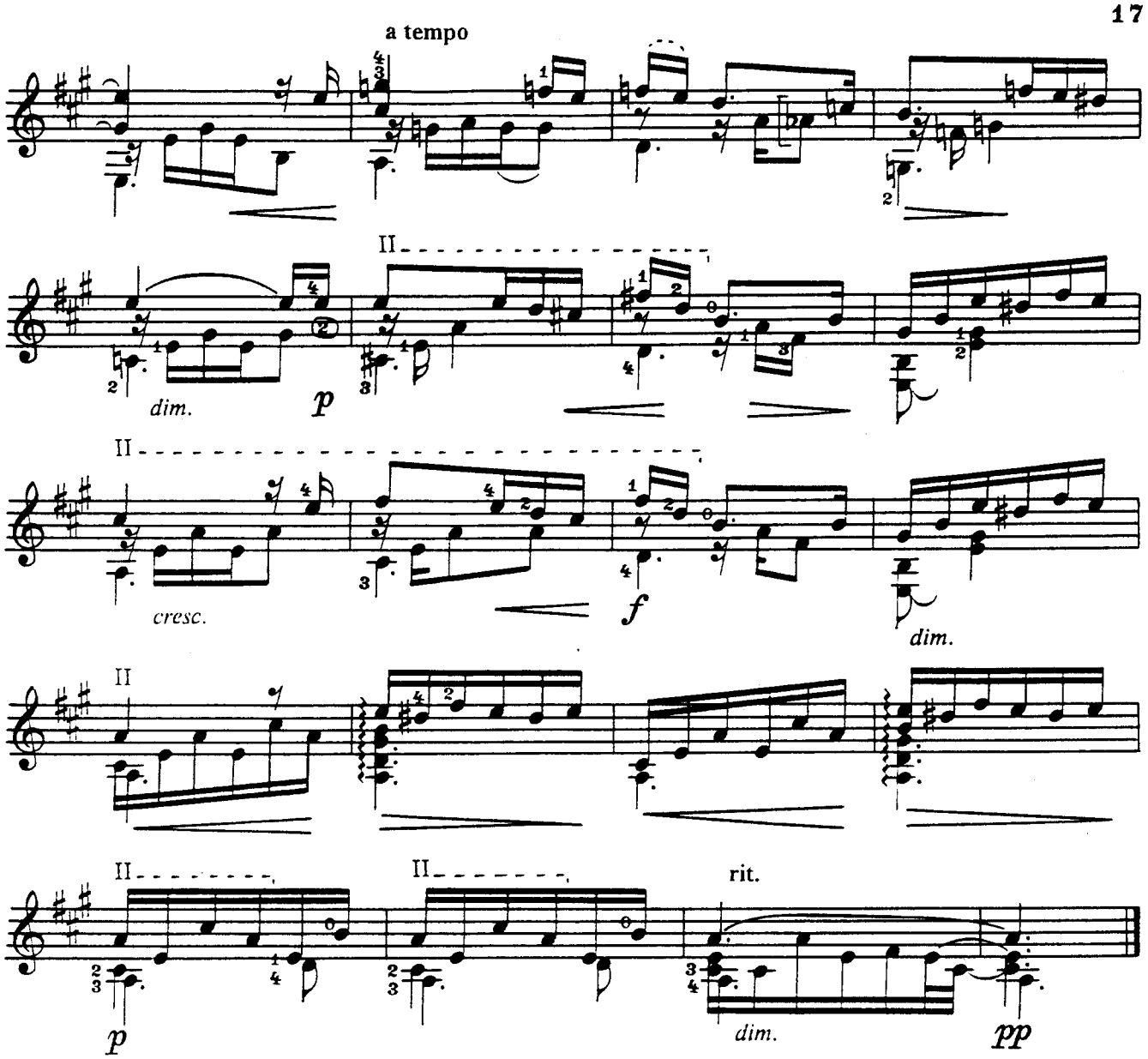


МЕЛЬНИК И РУЧЕЙ

из вокального цикла "Прекрасная мельничиха"

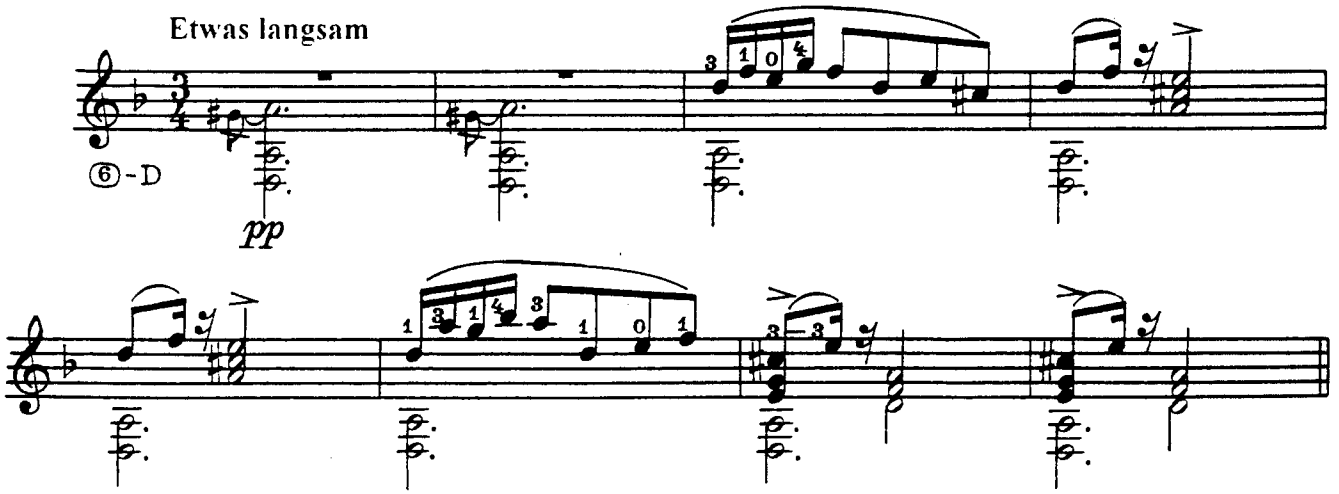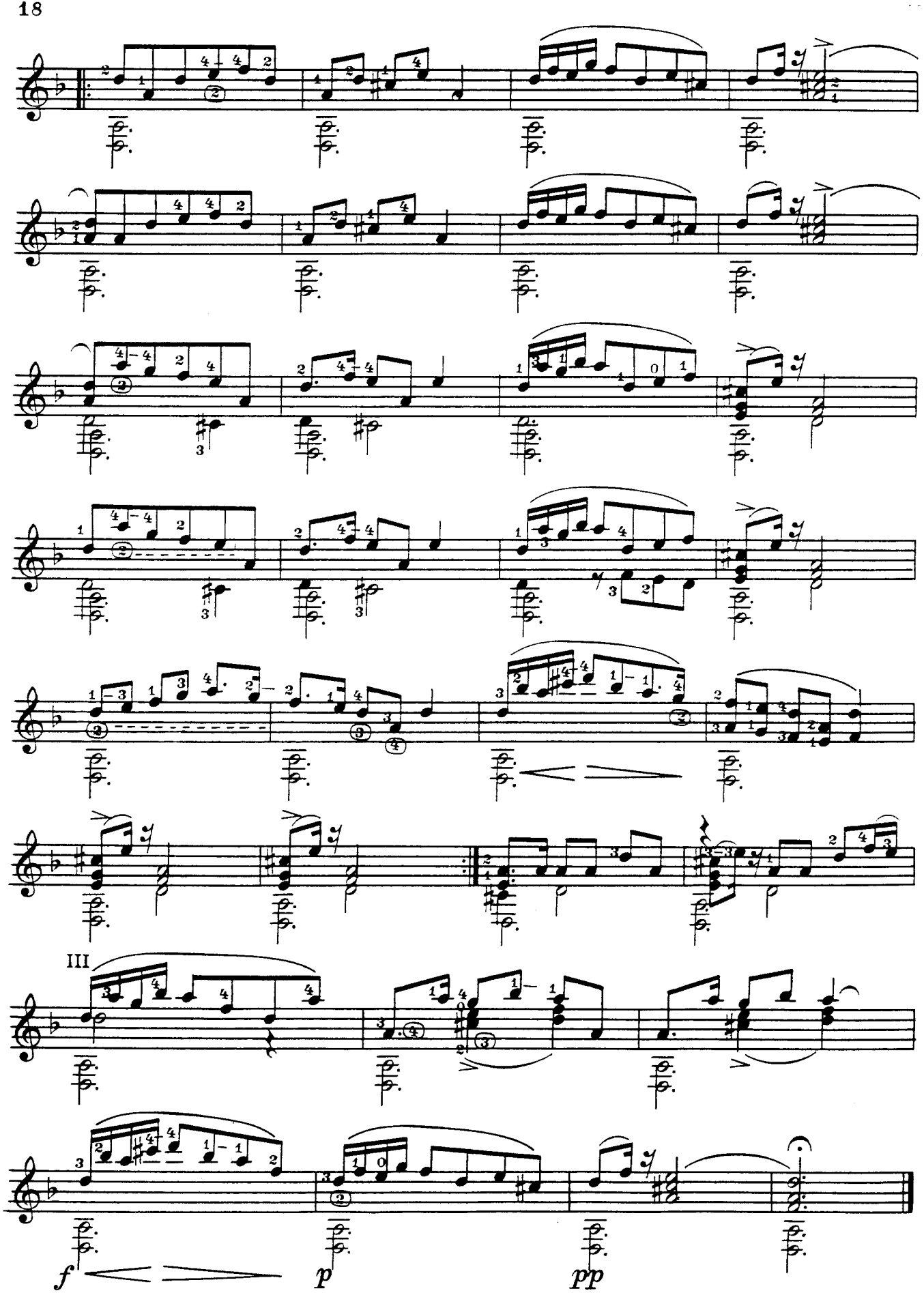



II
dim.
II
p
mf
rit.
a tempo
II
mp
cresc.
poco rit.
dim.
p
a tempo
pp
rit.



ШАРМАНЩИК
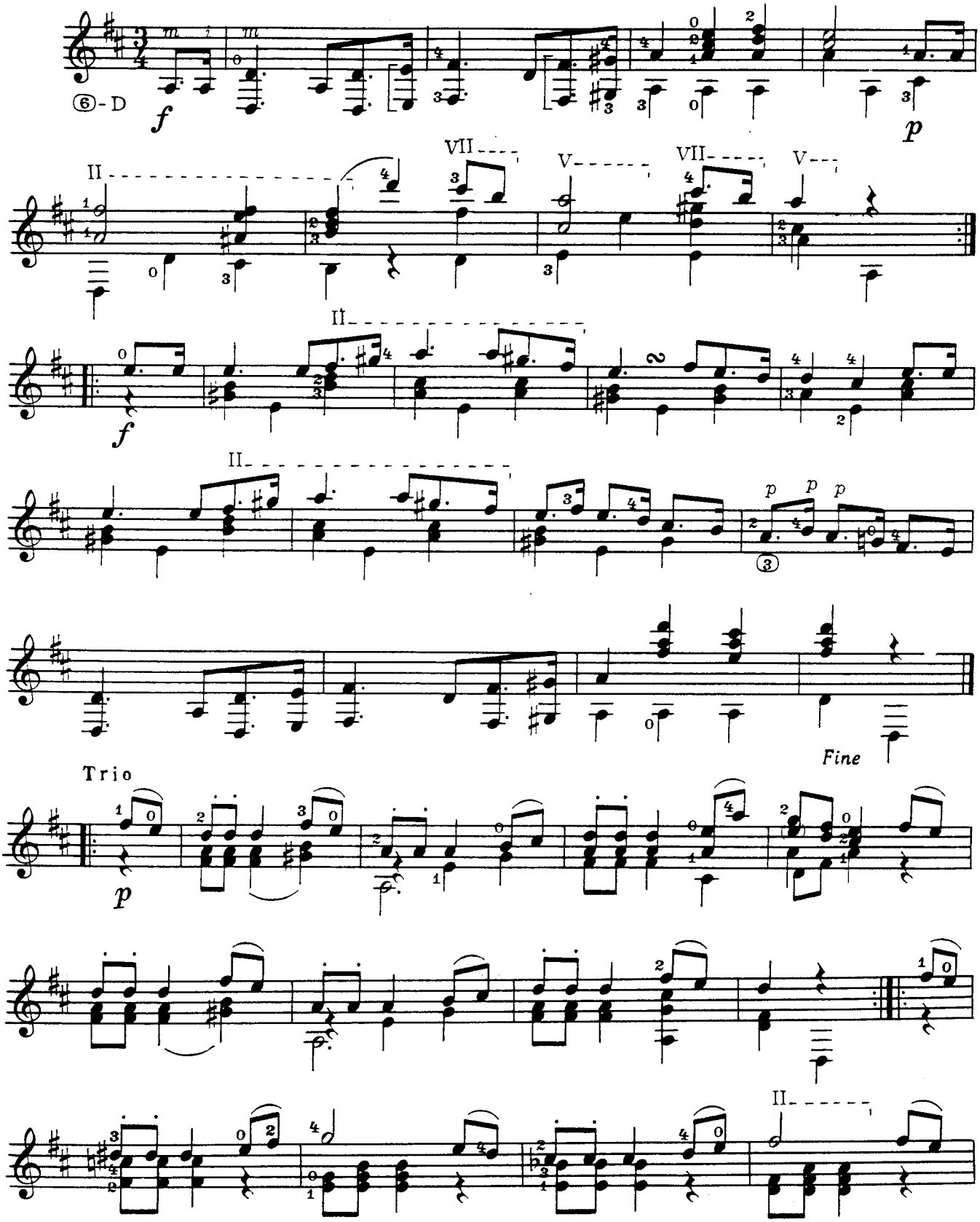
из вокального цикла "Зимний путь"
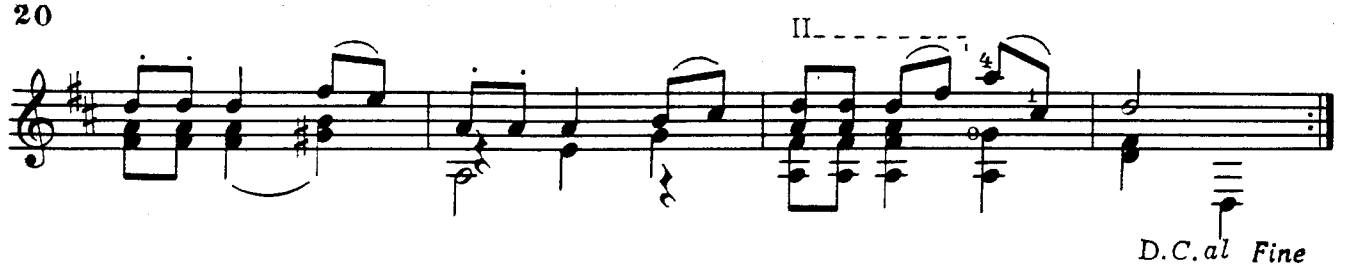



III
f
p
pp

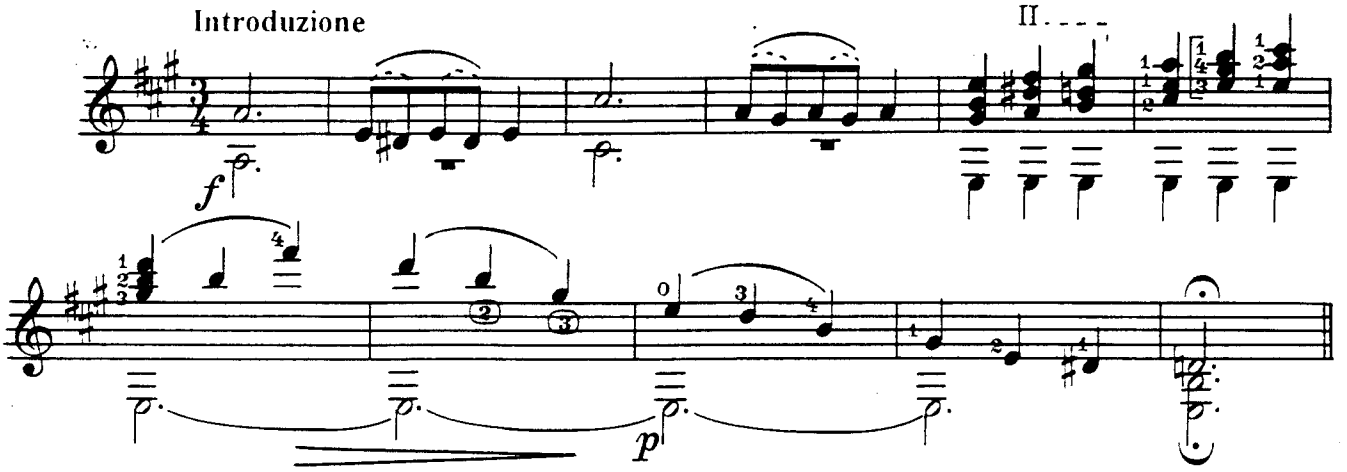
МЕНУЭТ № 11

из цикла "Двадцать менуэтов"

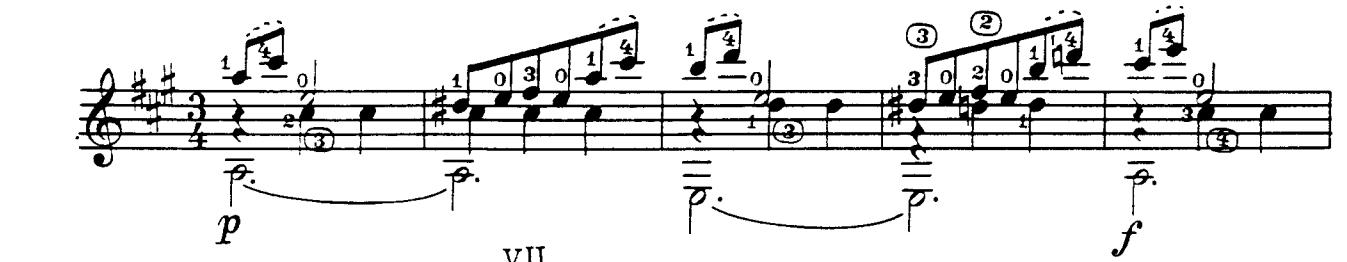


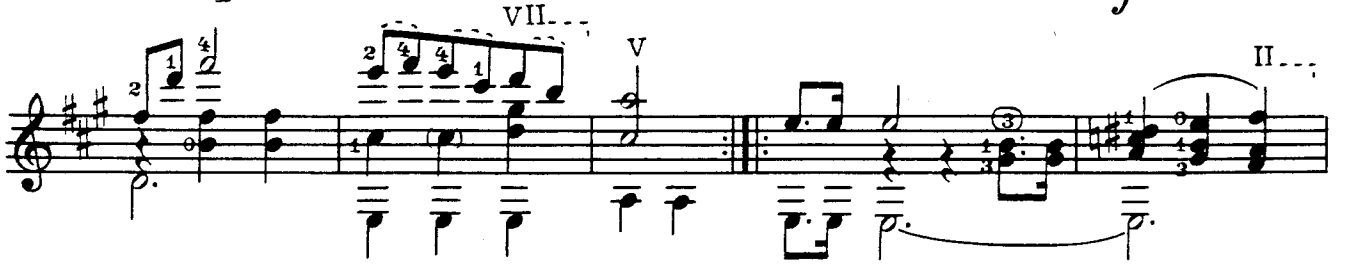


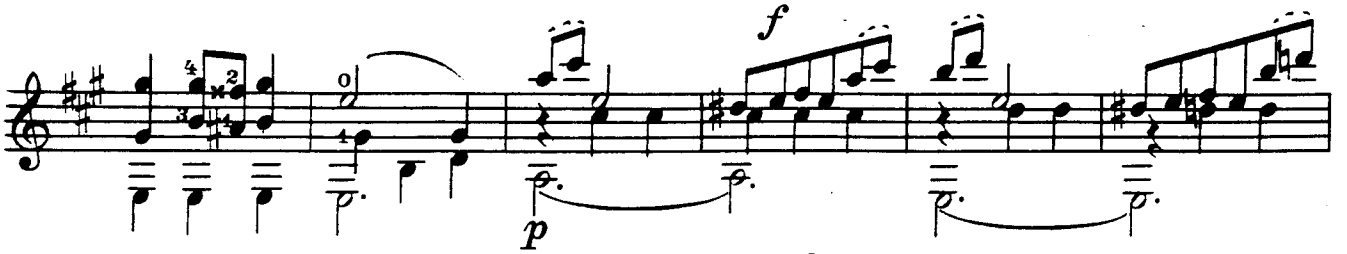
ДВЕНАДЦАТЬ ВЕНСКИХ НЕМЕЦКИХ ТАНЦЕВ
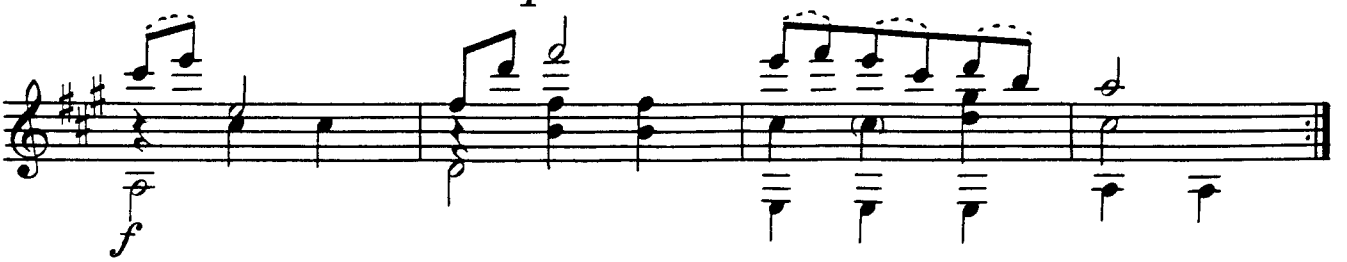


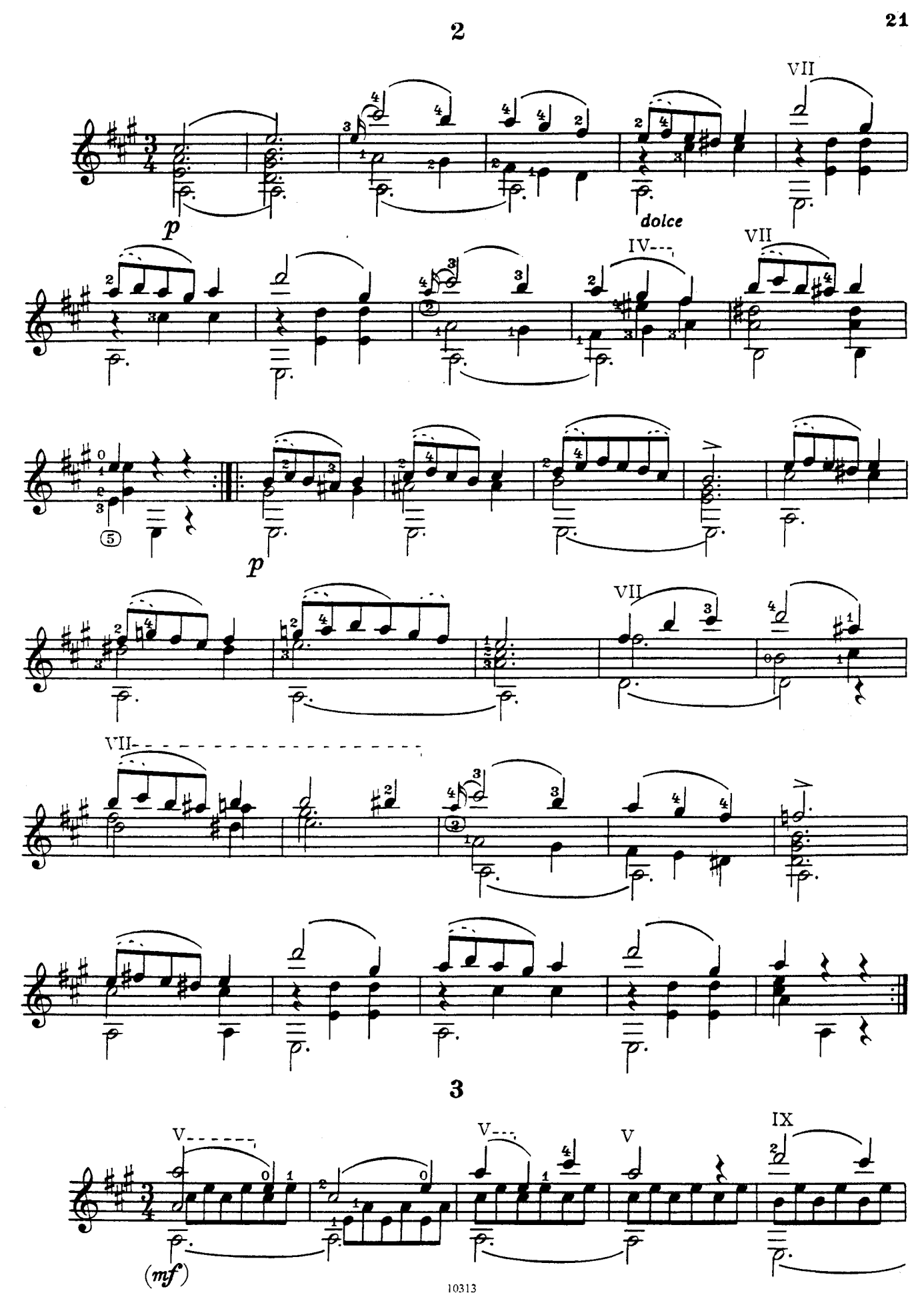
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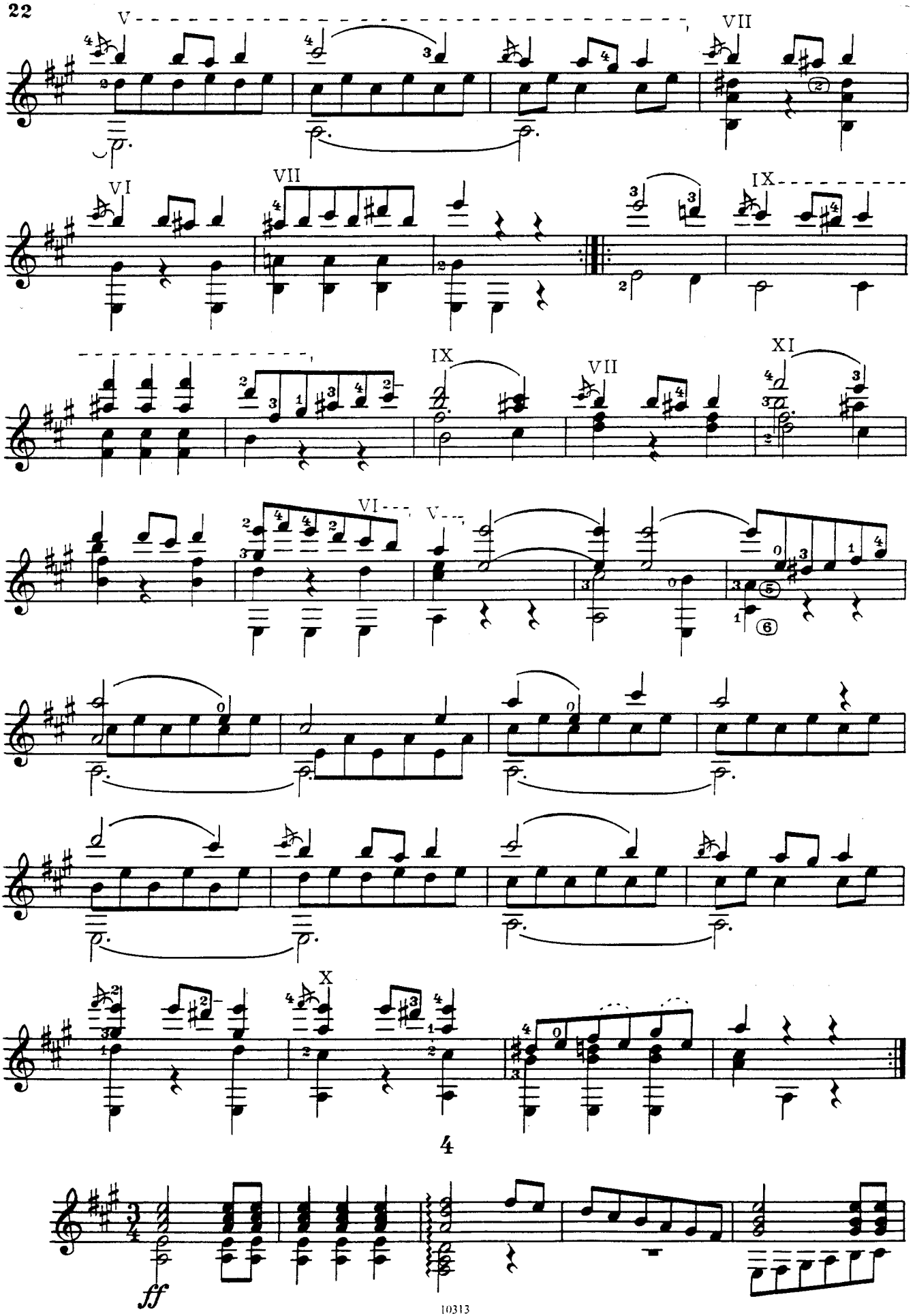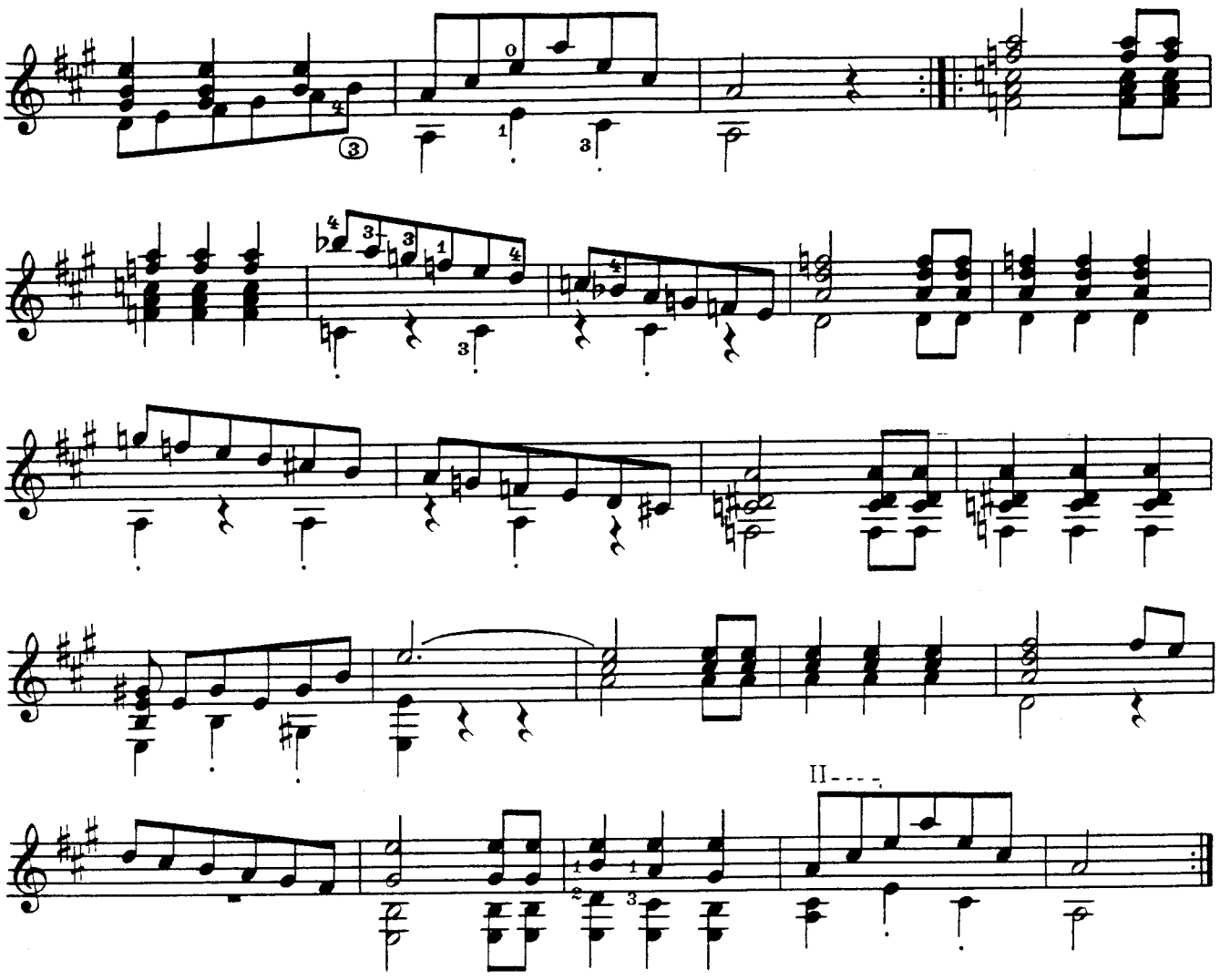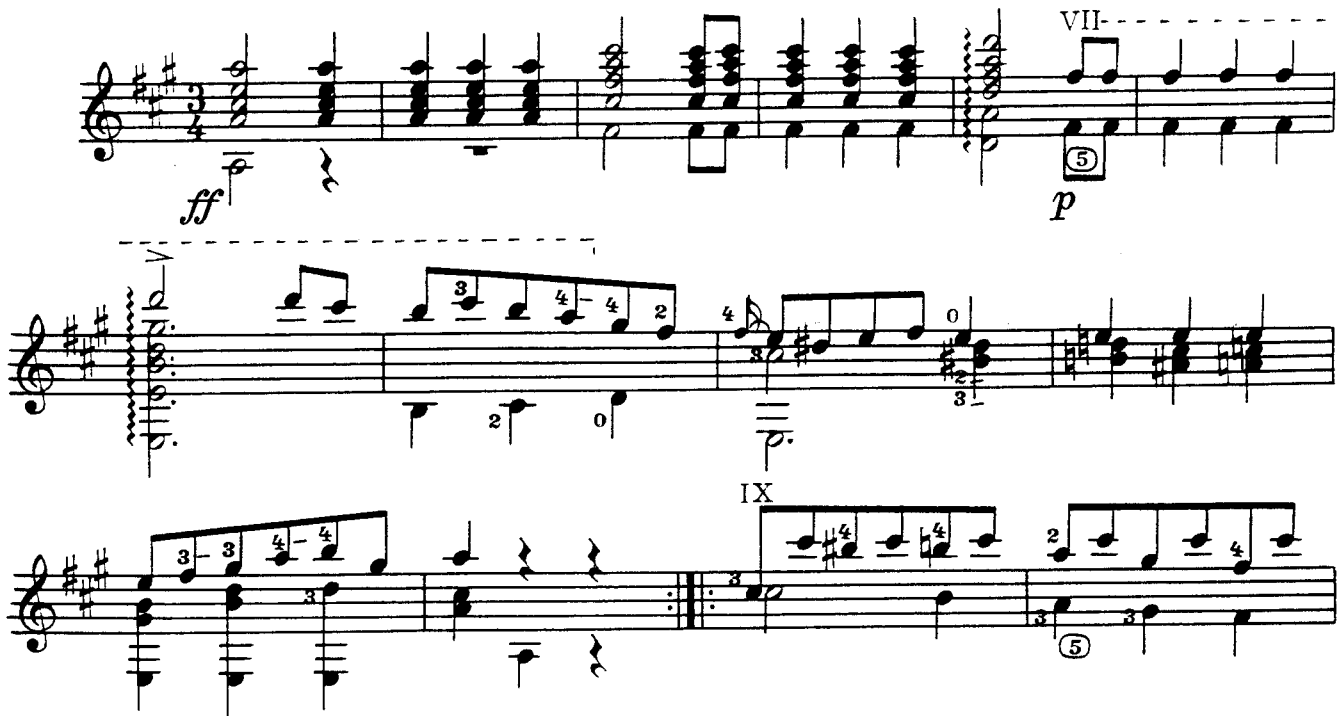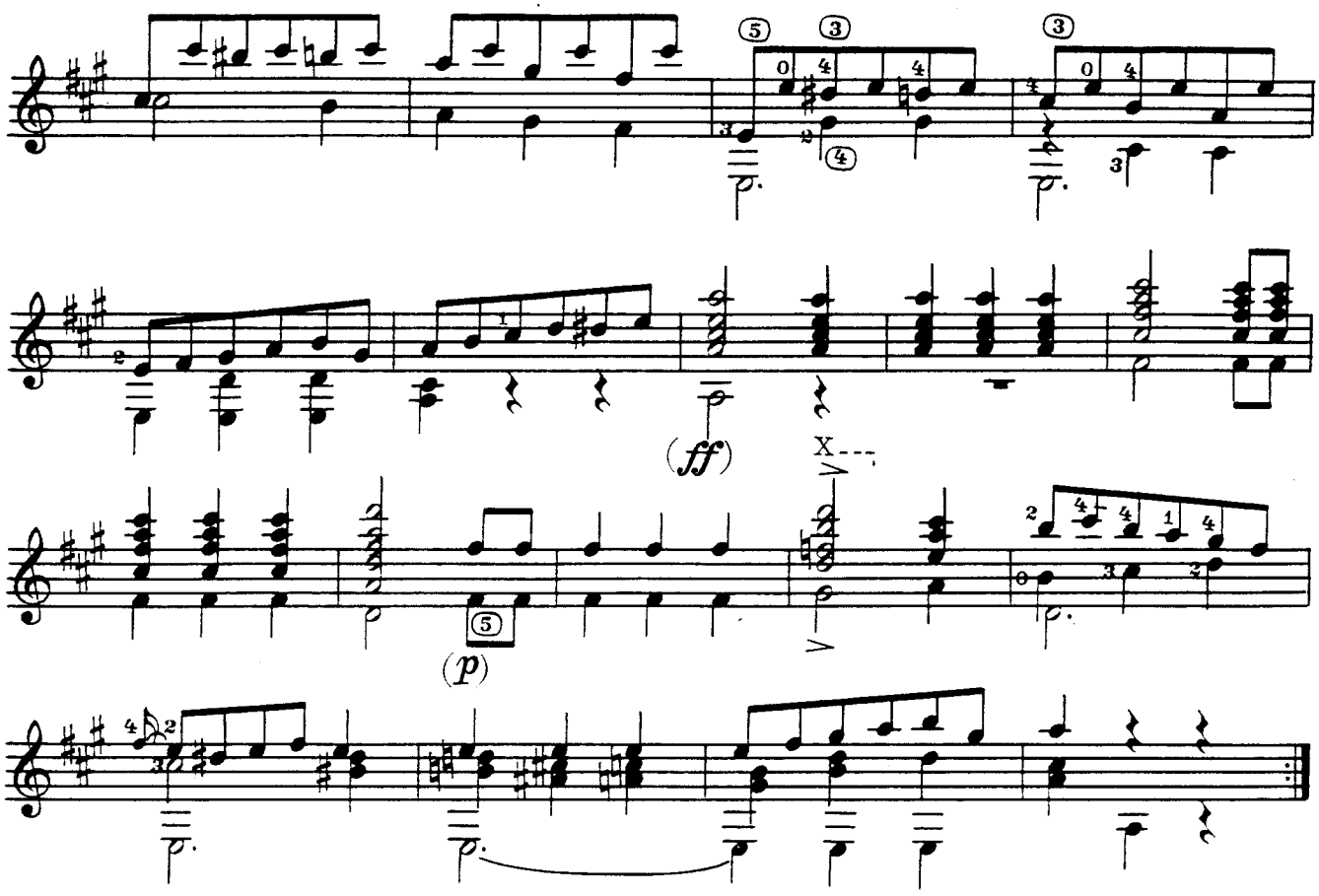









2
VII
p
dolce
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VII
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VII
VII
3
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IX
(mf)


V
VII
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ff
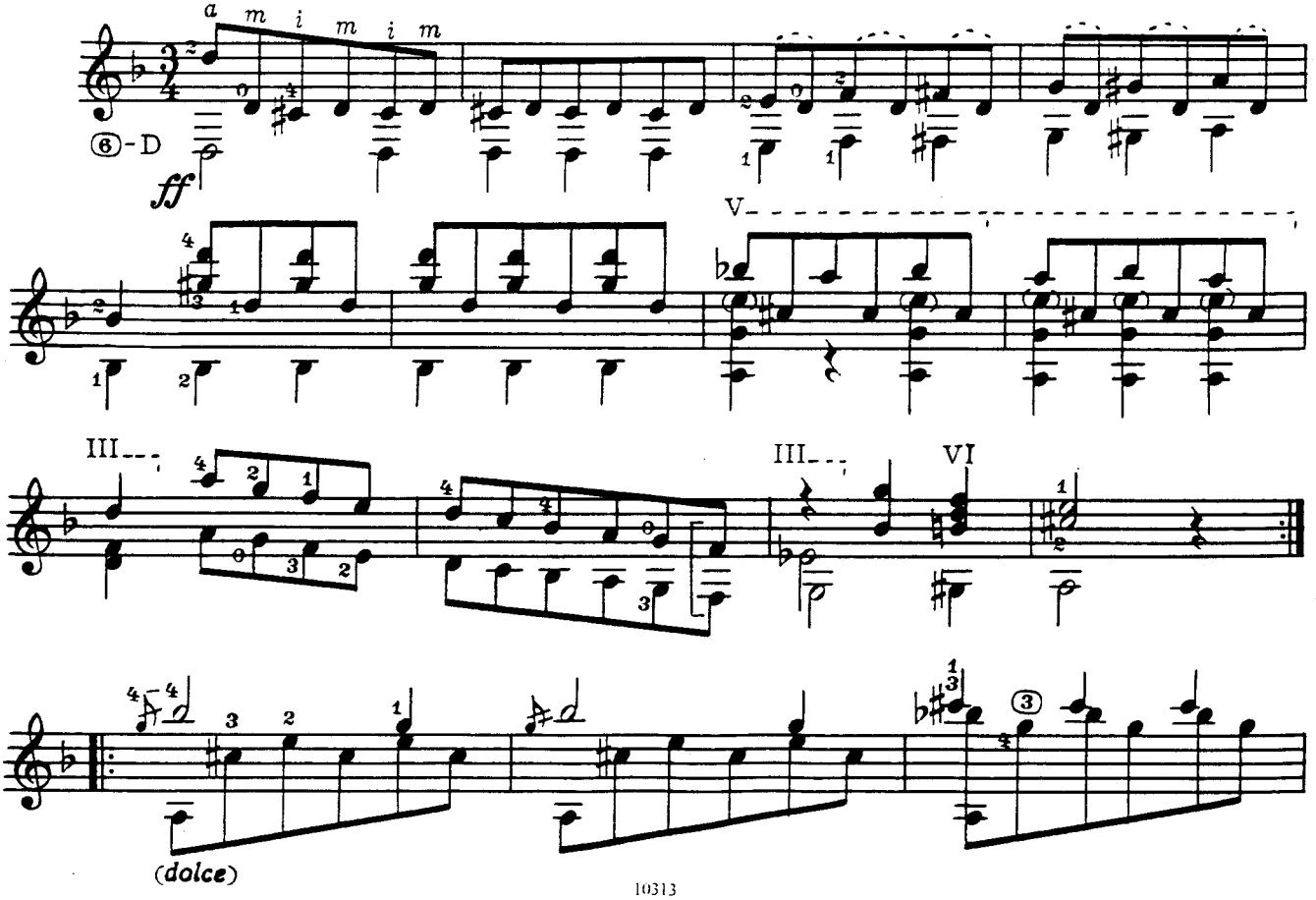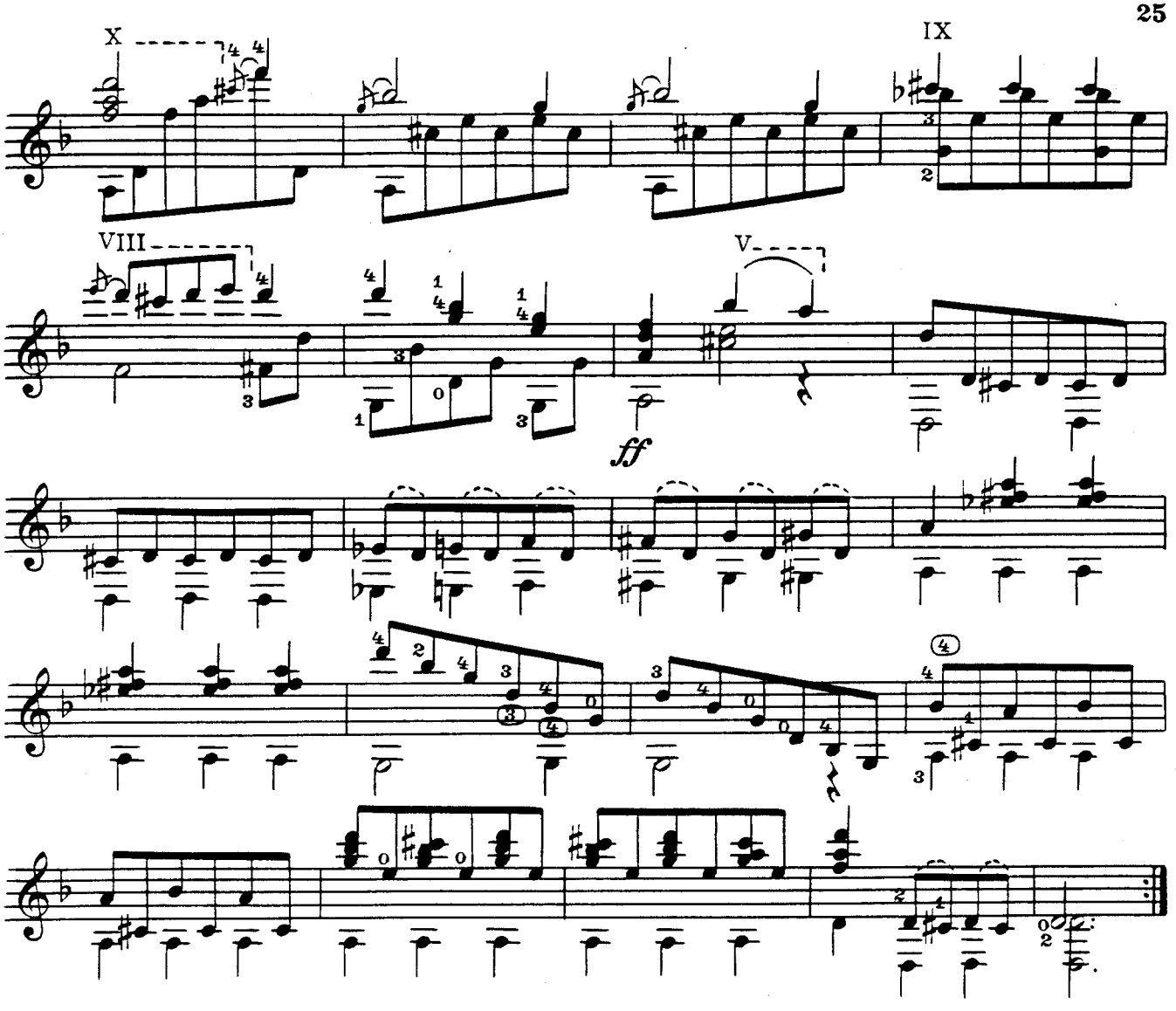


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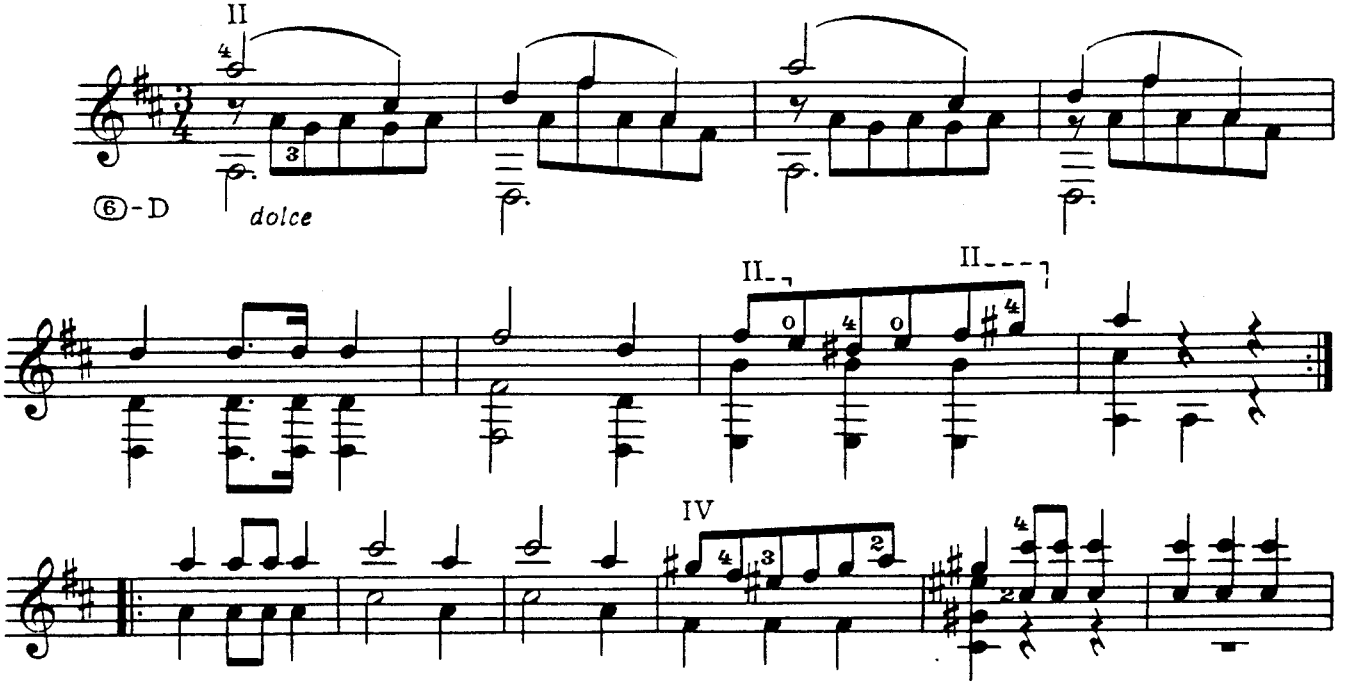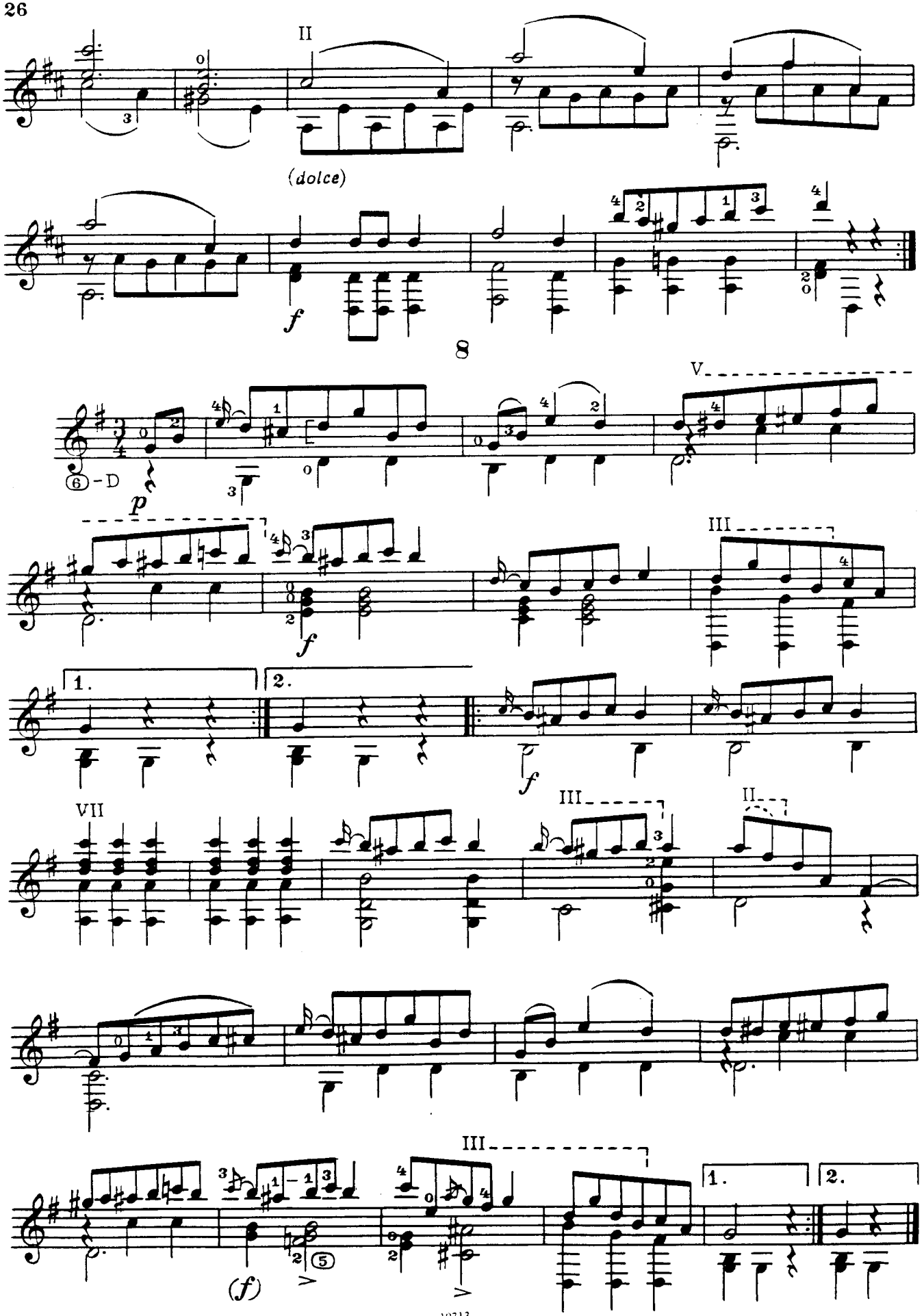




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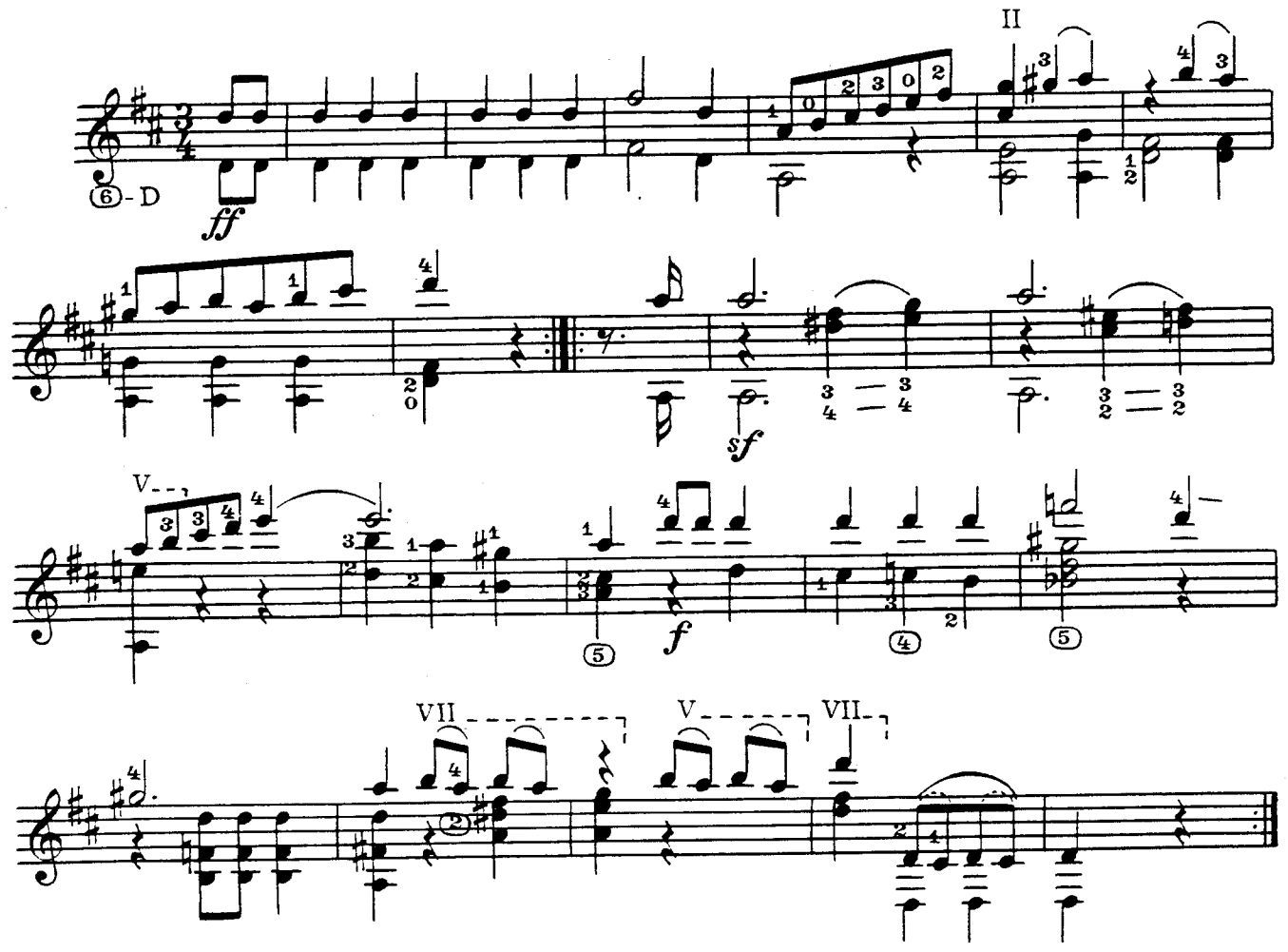




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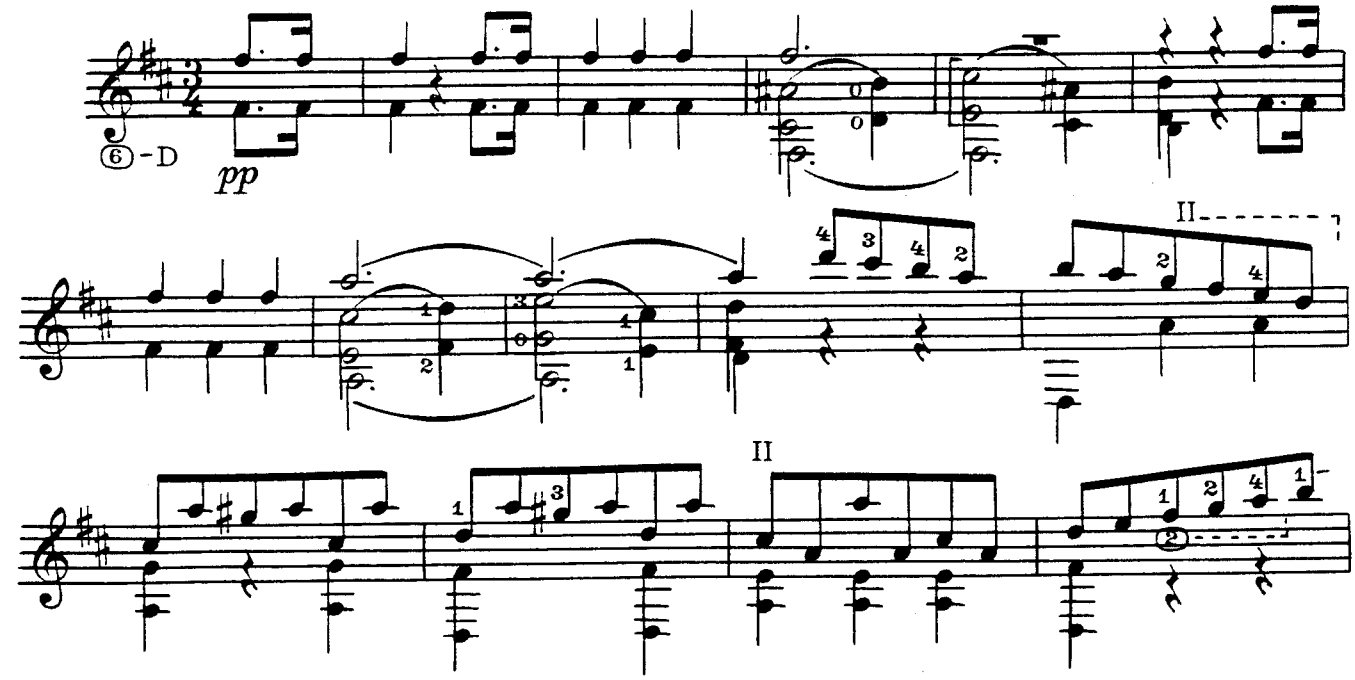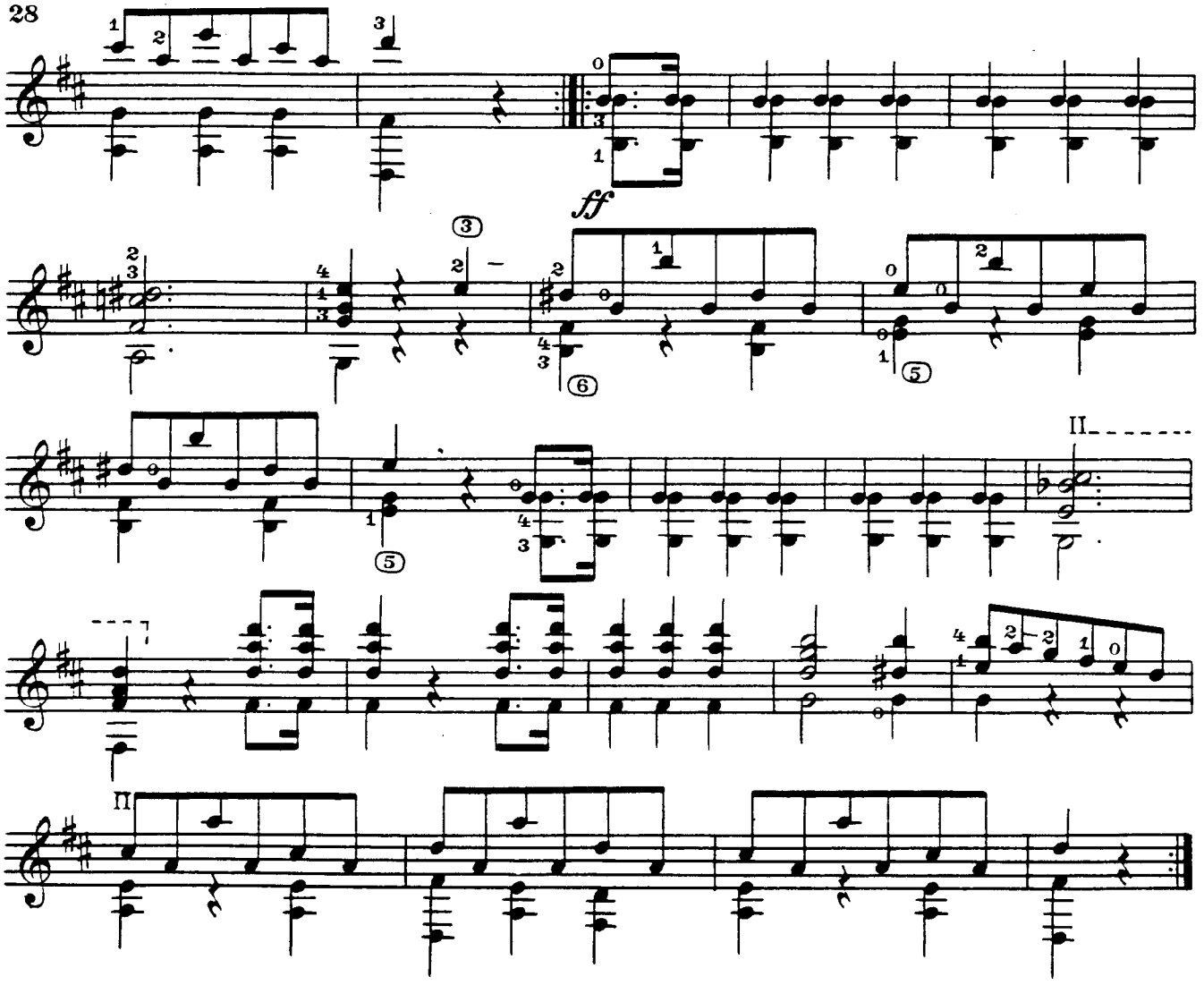



II
(dolce)
f
8
V
⑥-D
p
III
f
1.
2.
VII
III
II
III
(f)
1.
2.

9
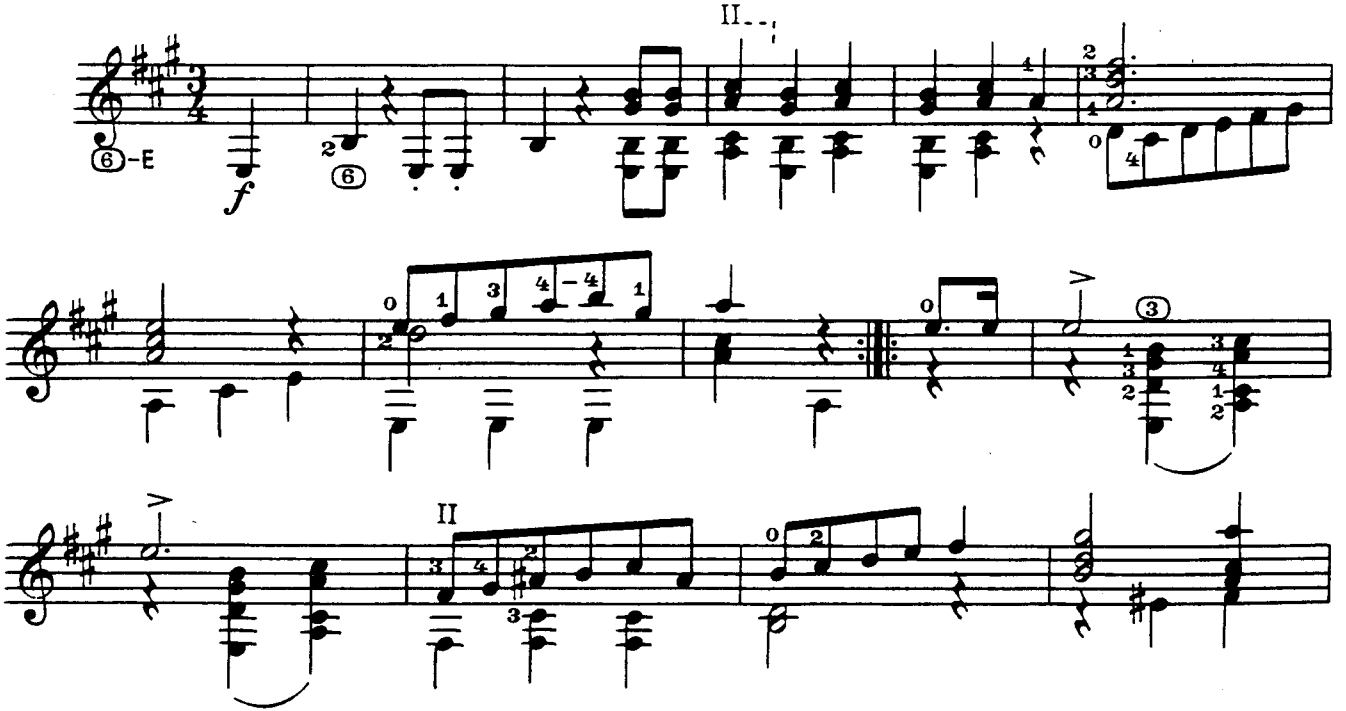


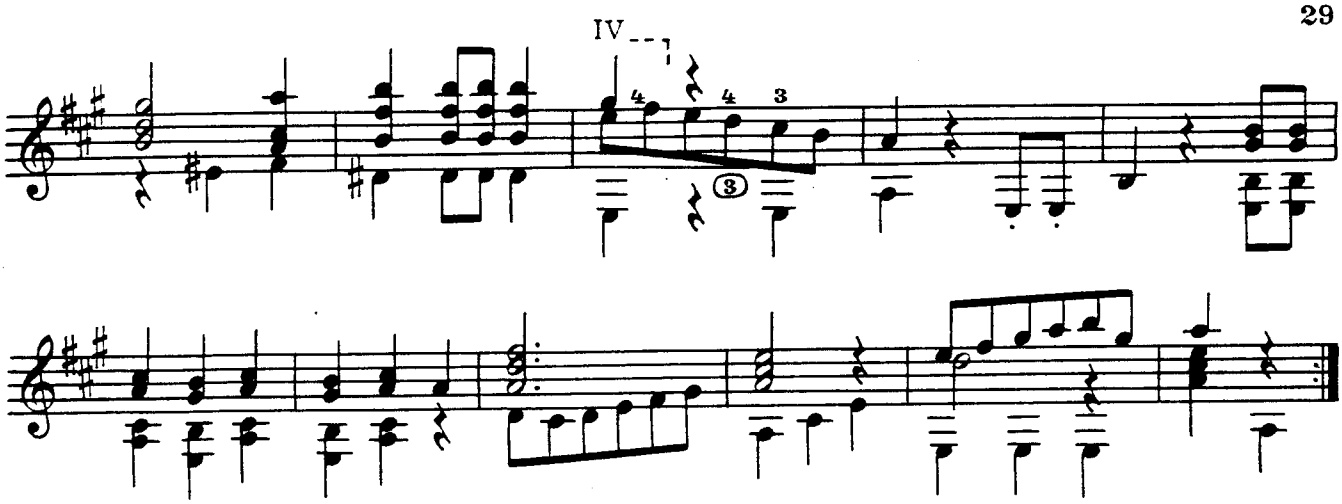
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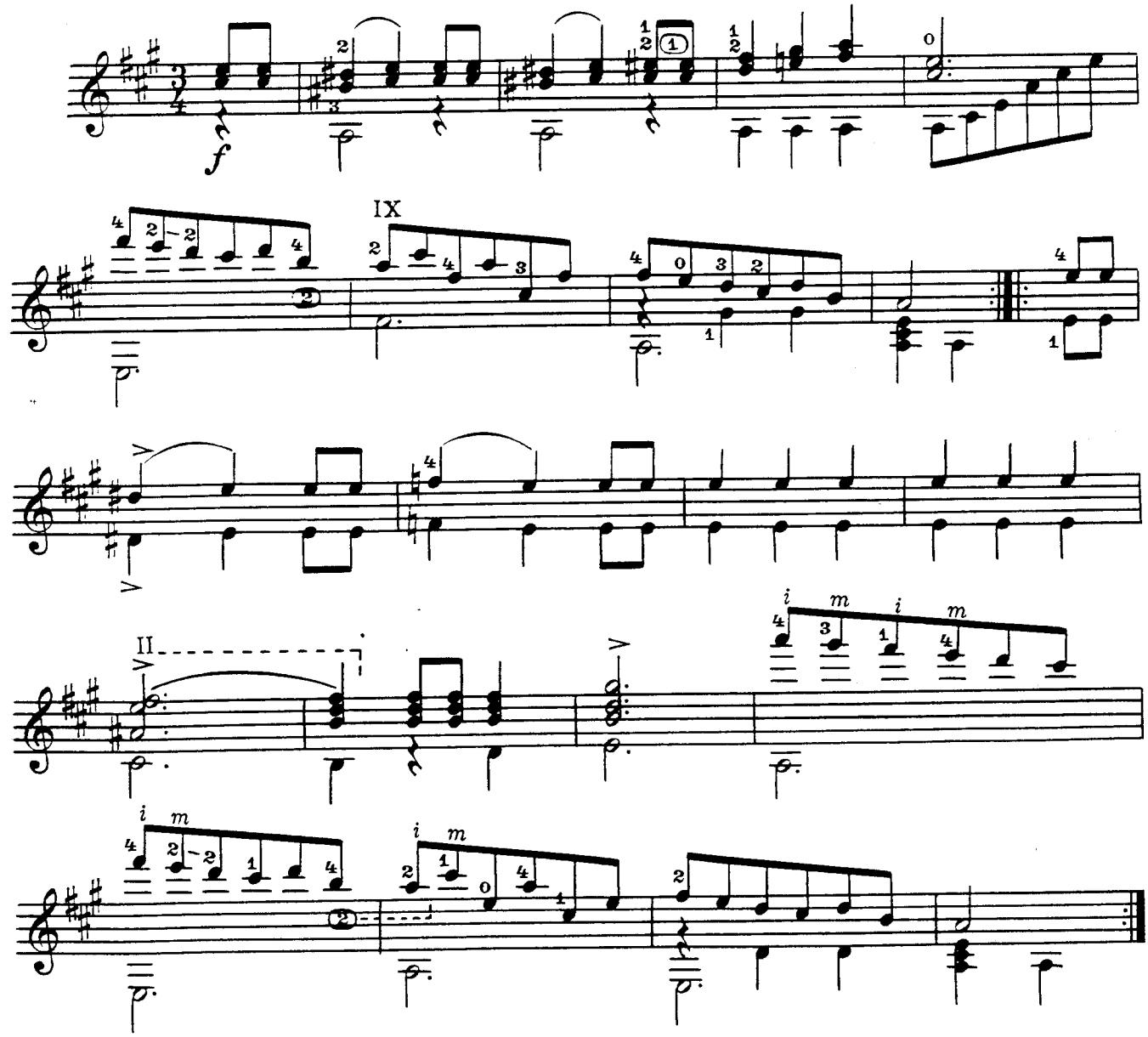




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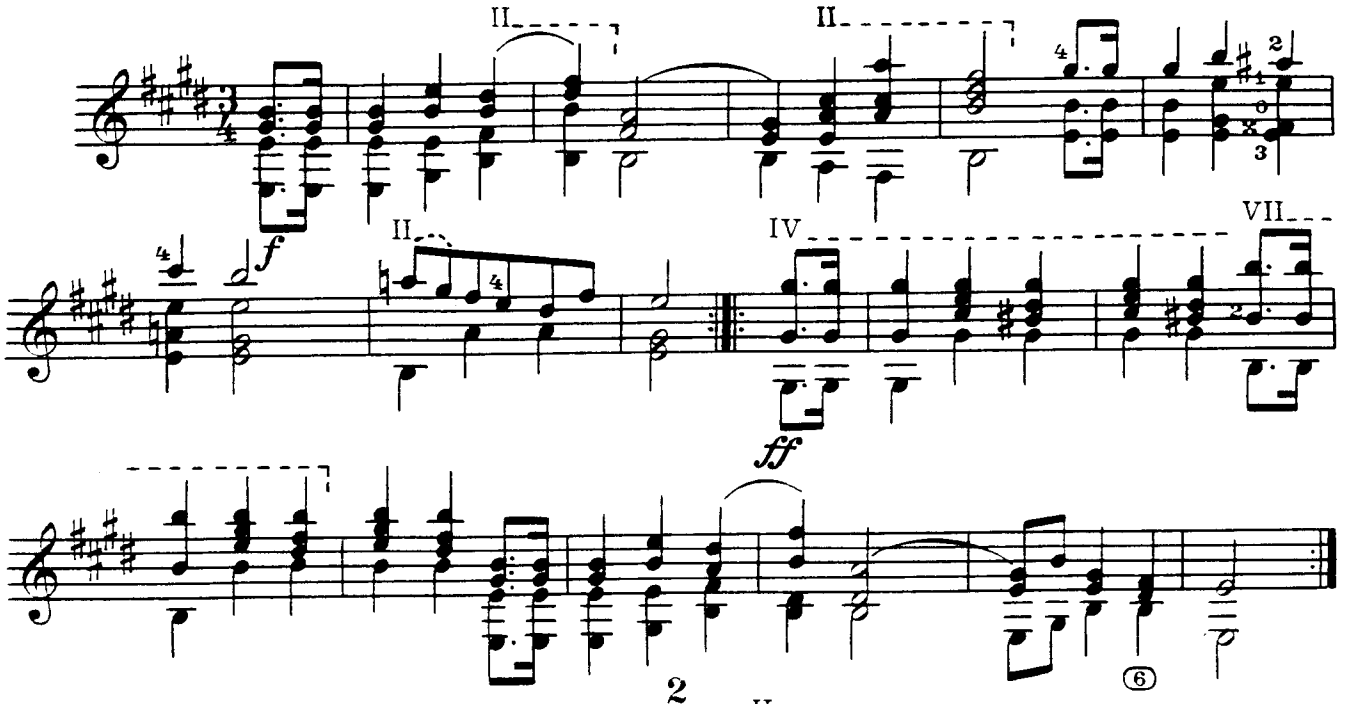




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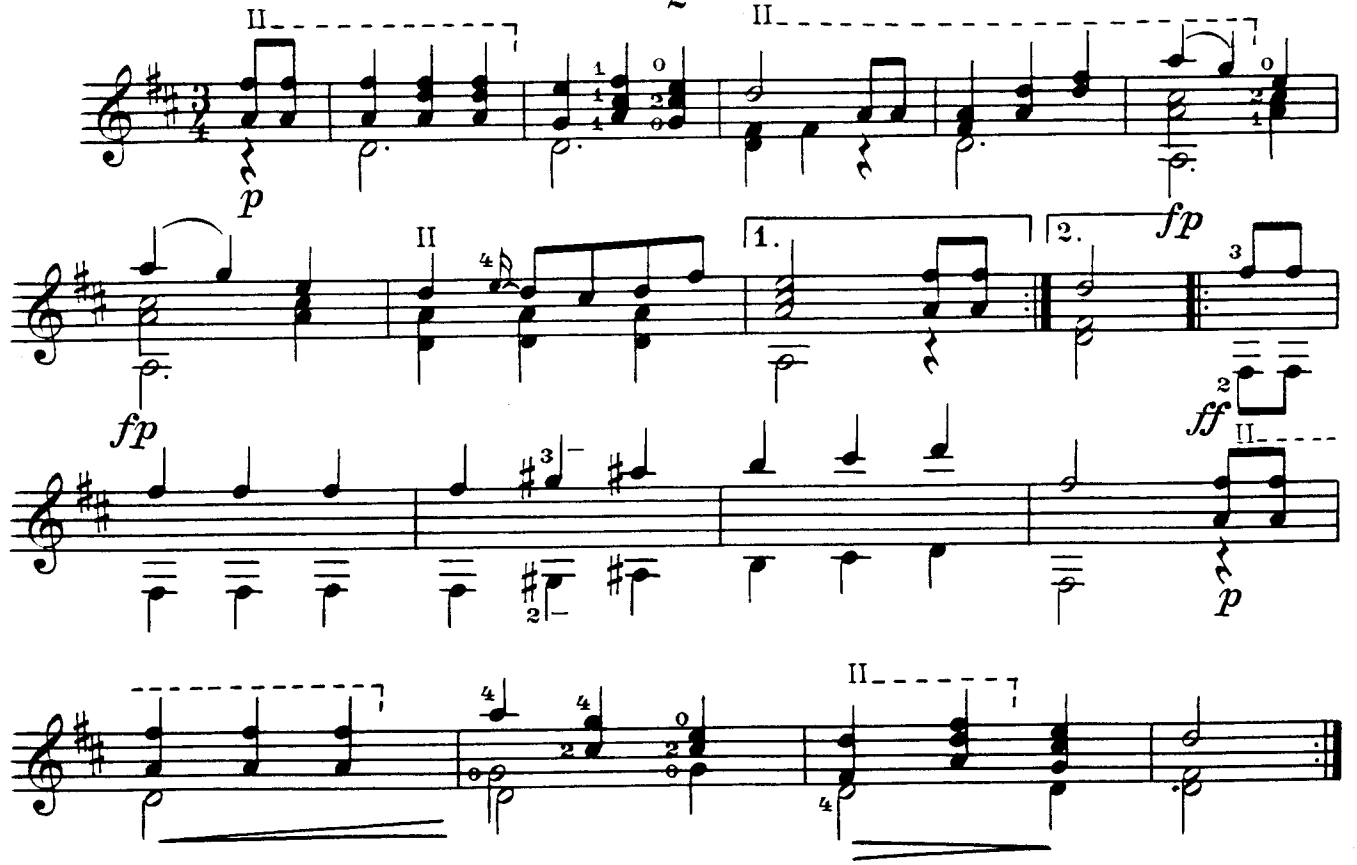


ДЕВЯТЬ НЕМЕЦКИХ ТАНЦЕВ

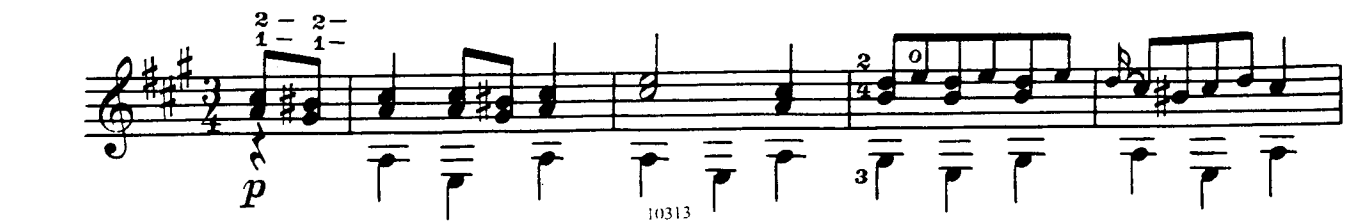
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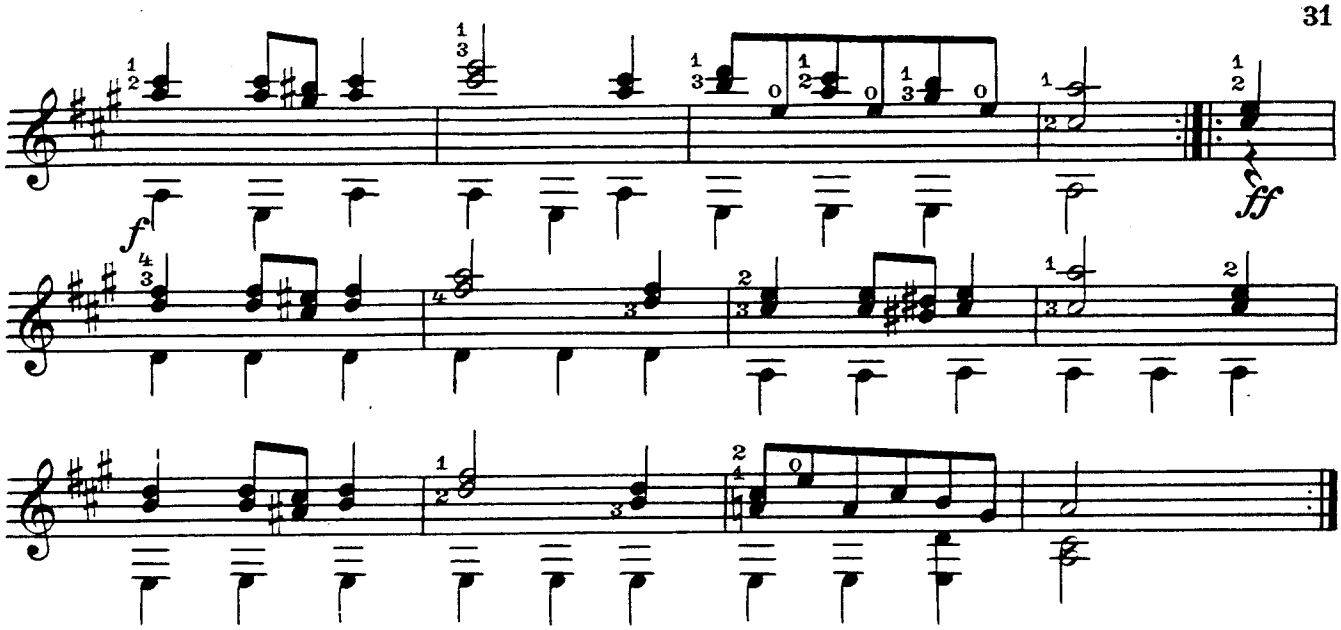


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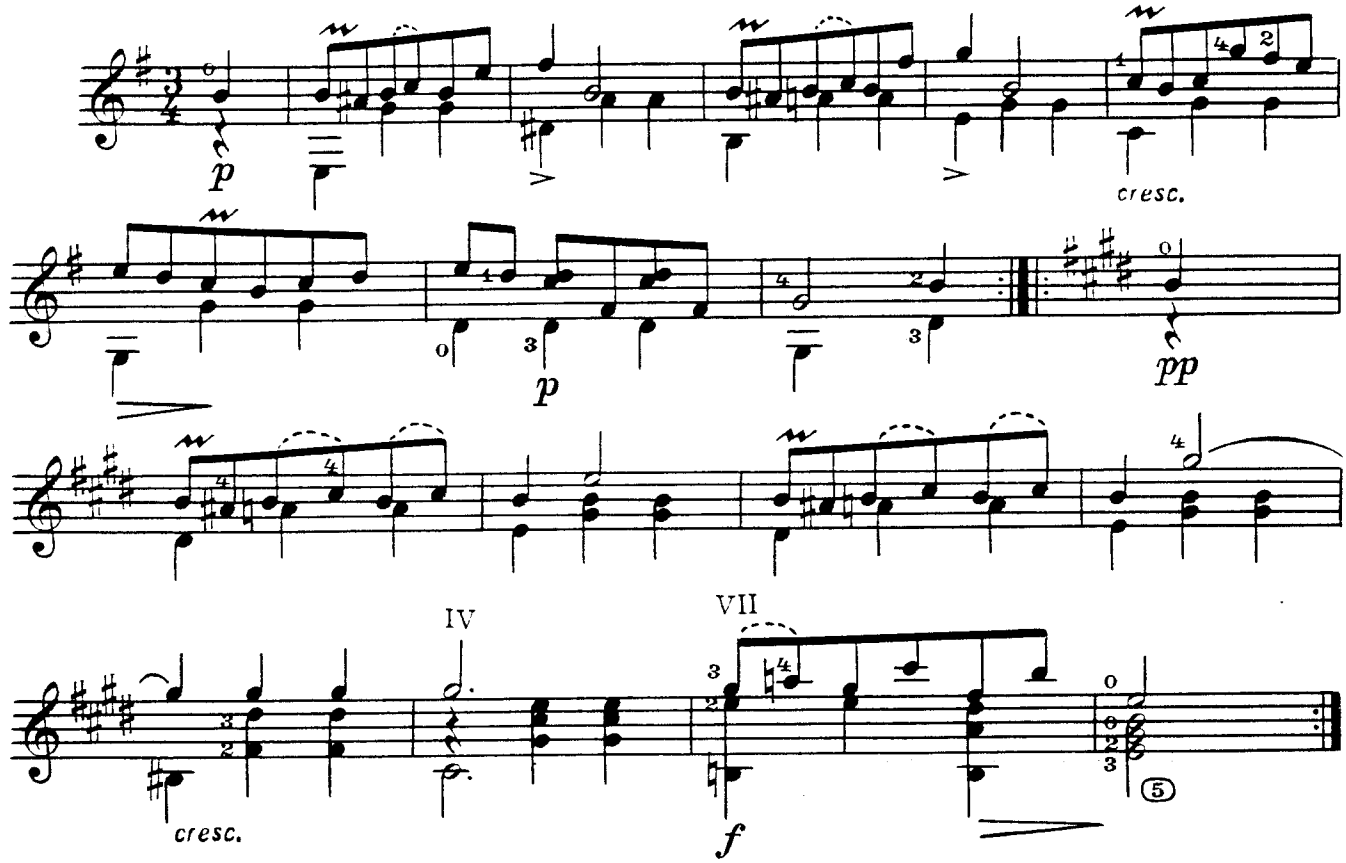


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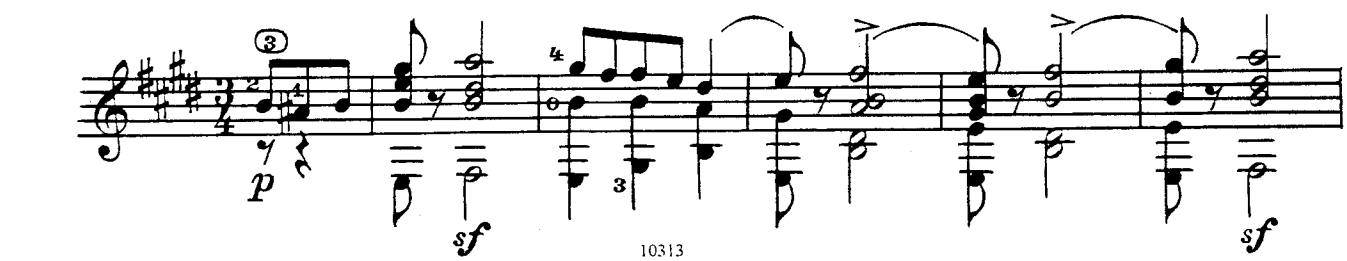


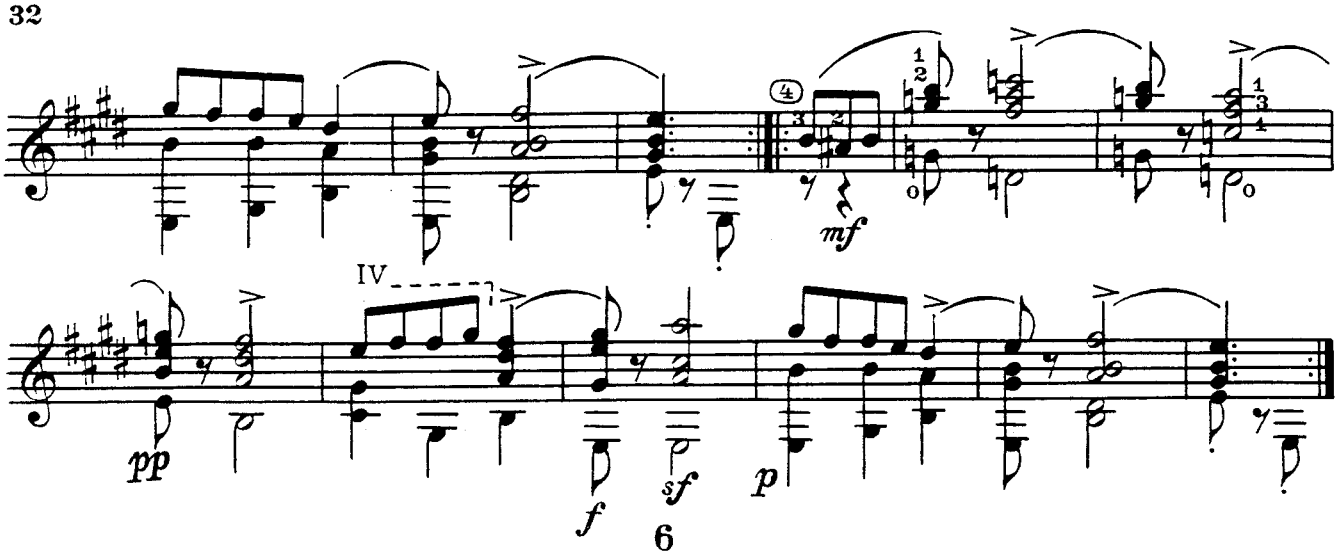


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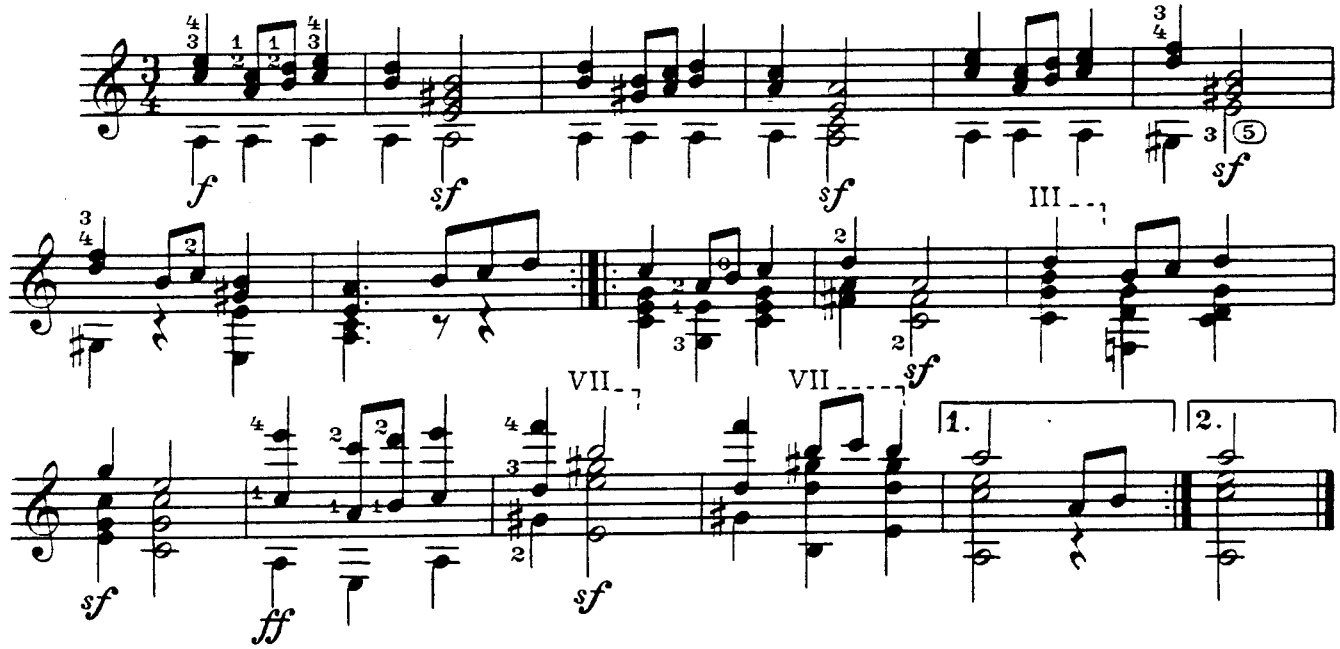


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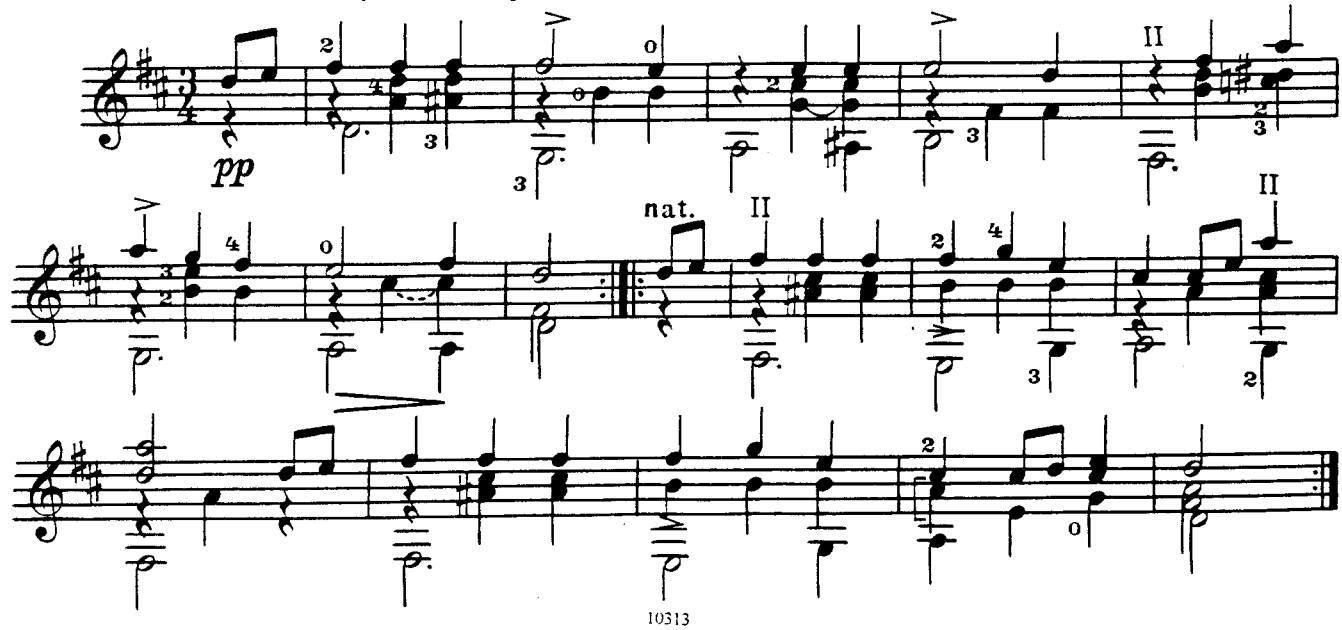


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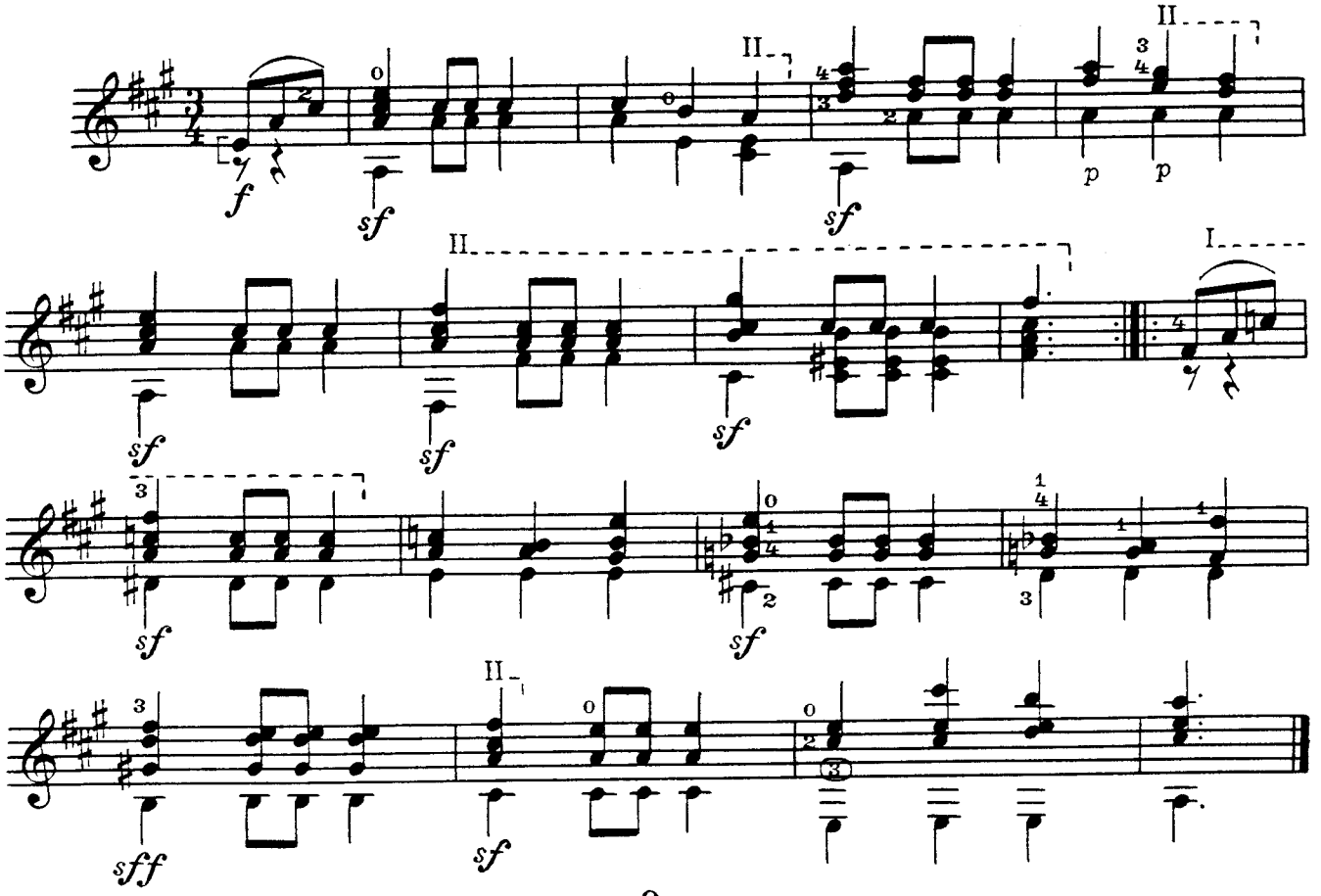


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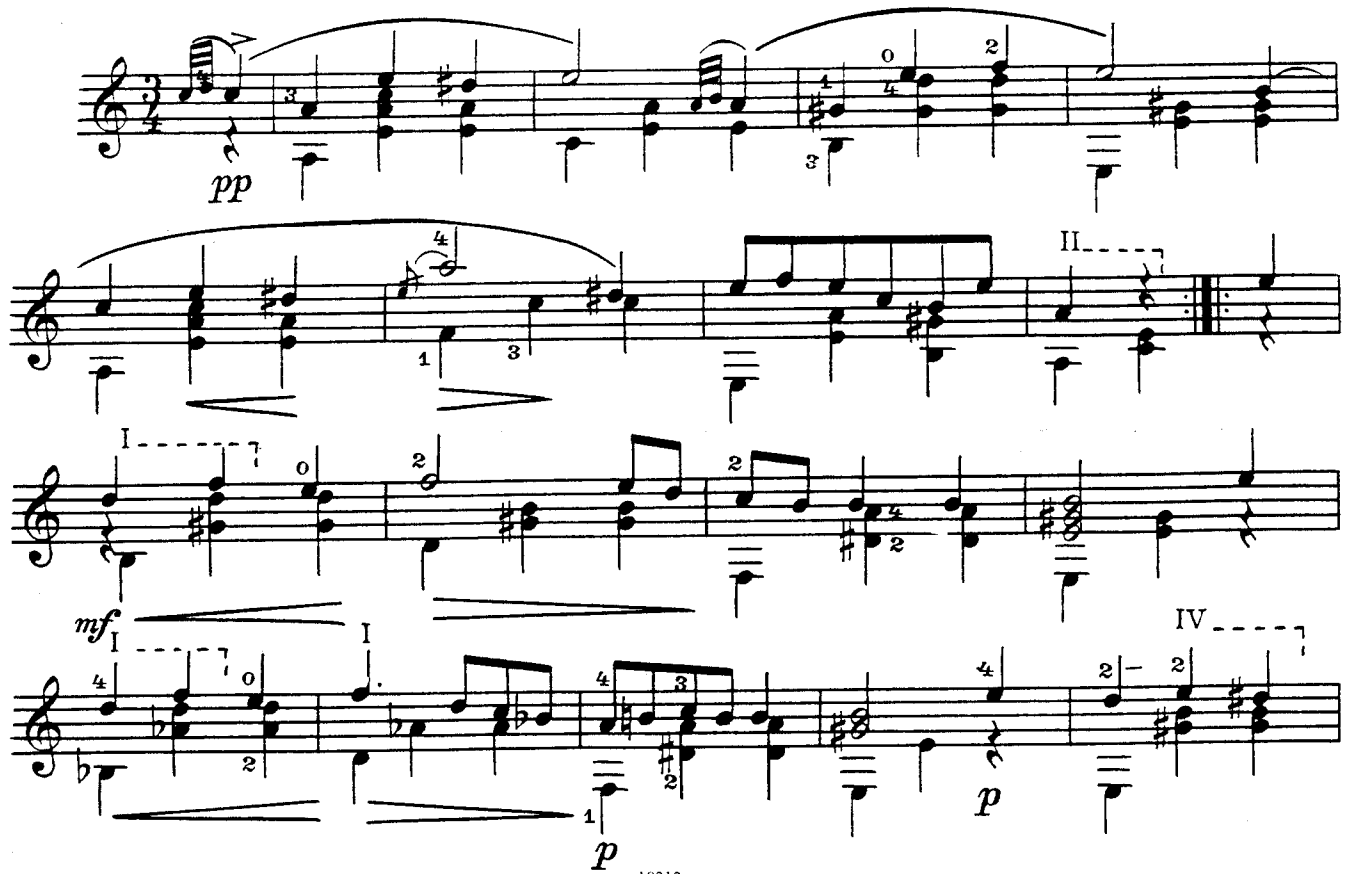
Мелодия искусственными флажолетами

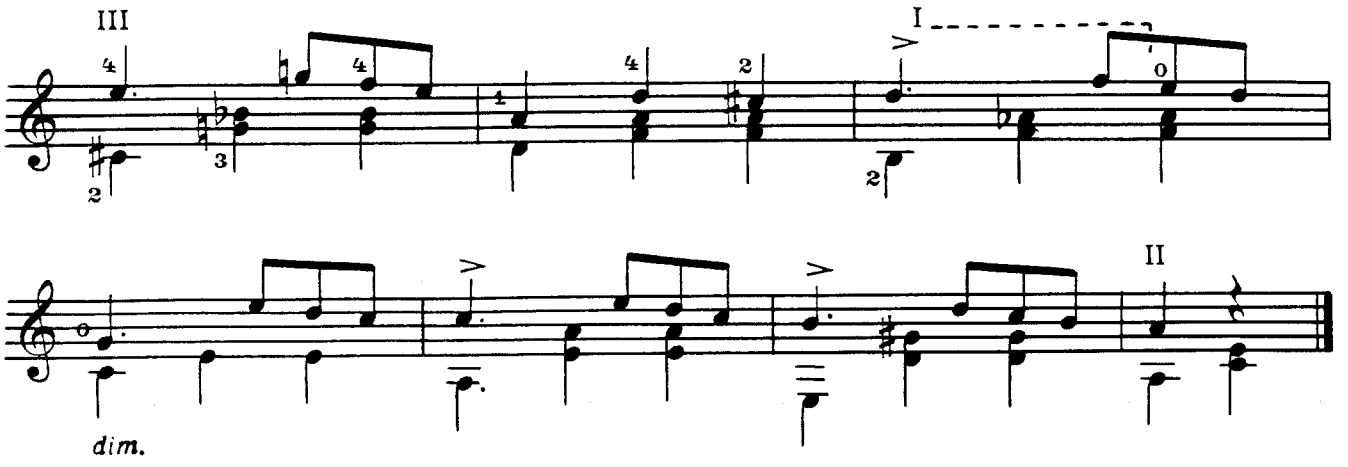


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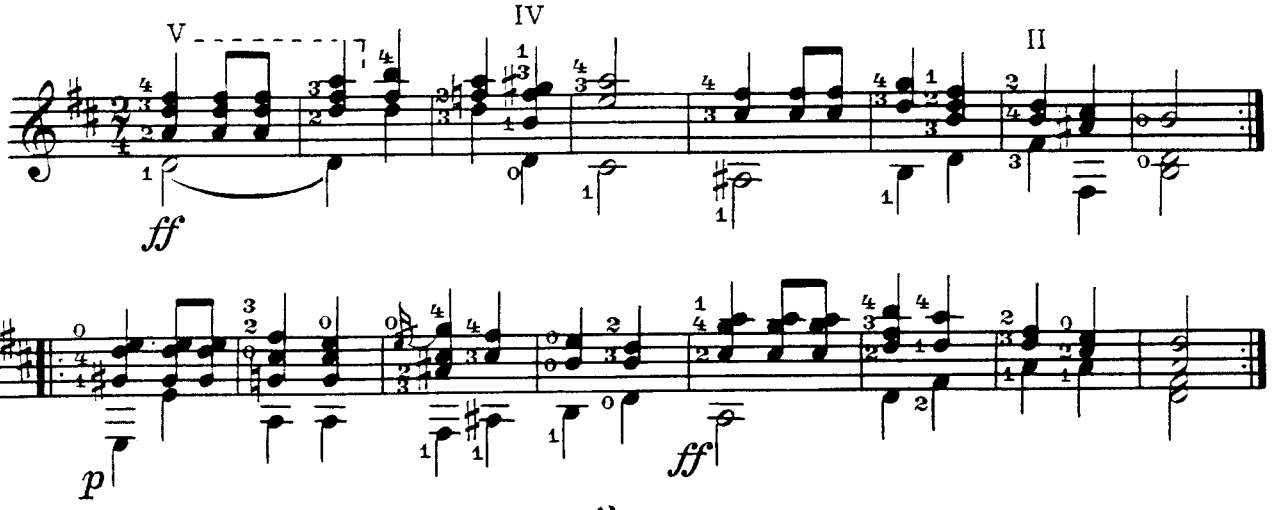


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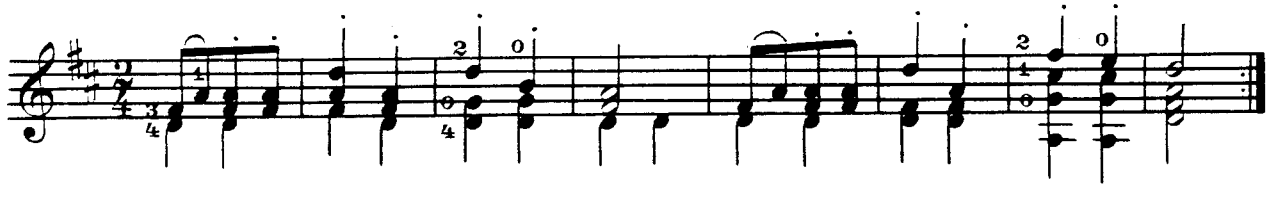




СЕМЬ ЭКОСЕЗОВ

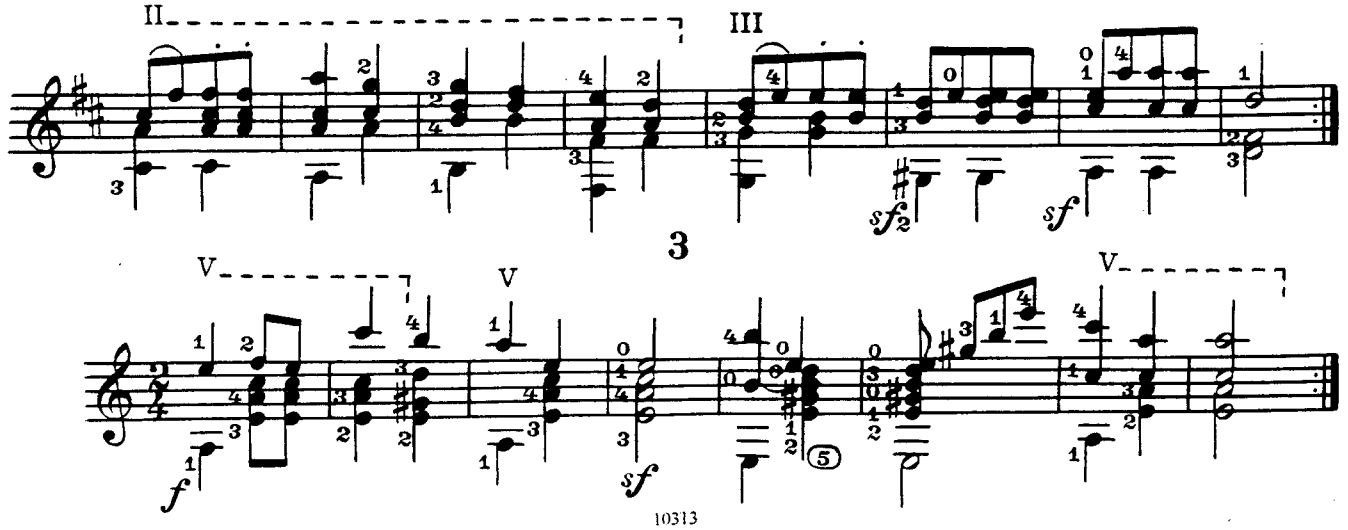
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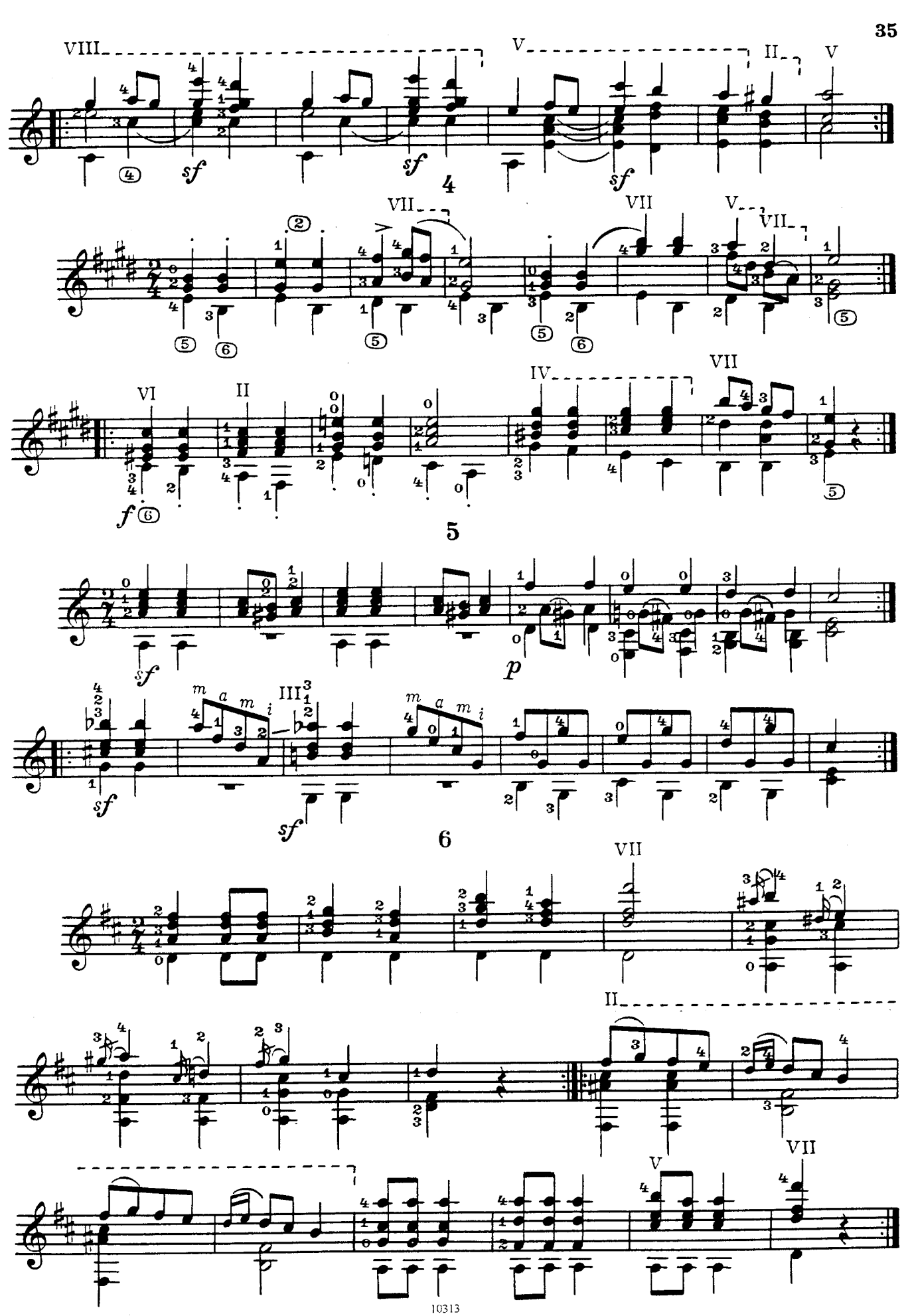


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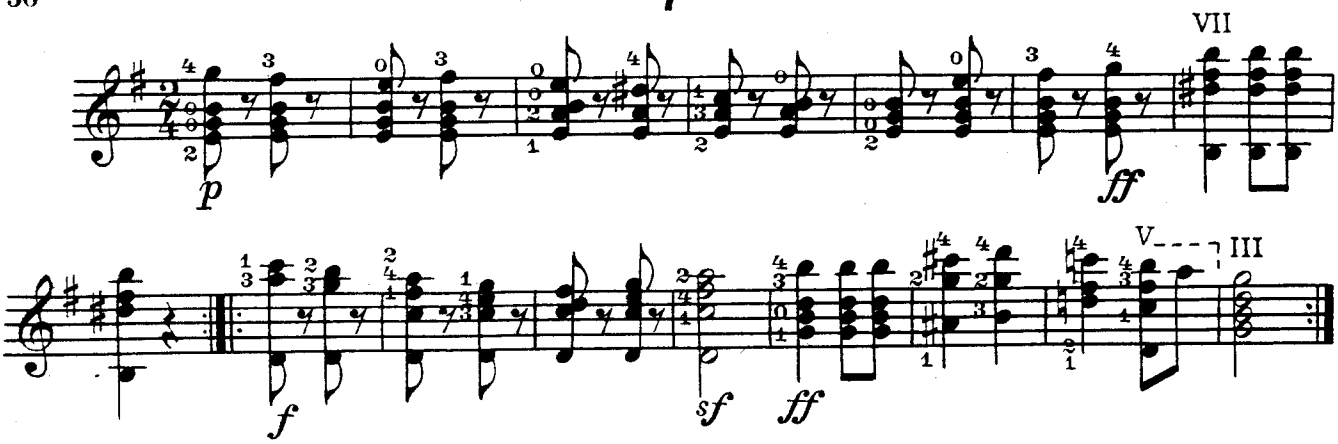


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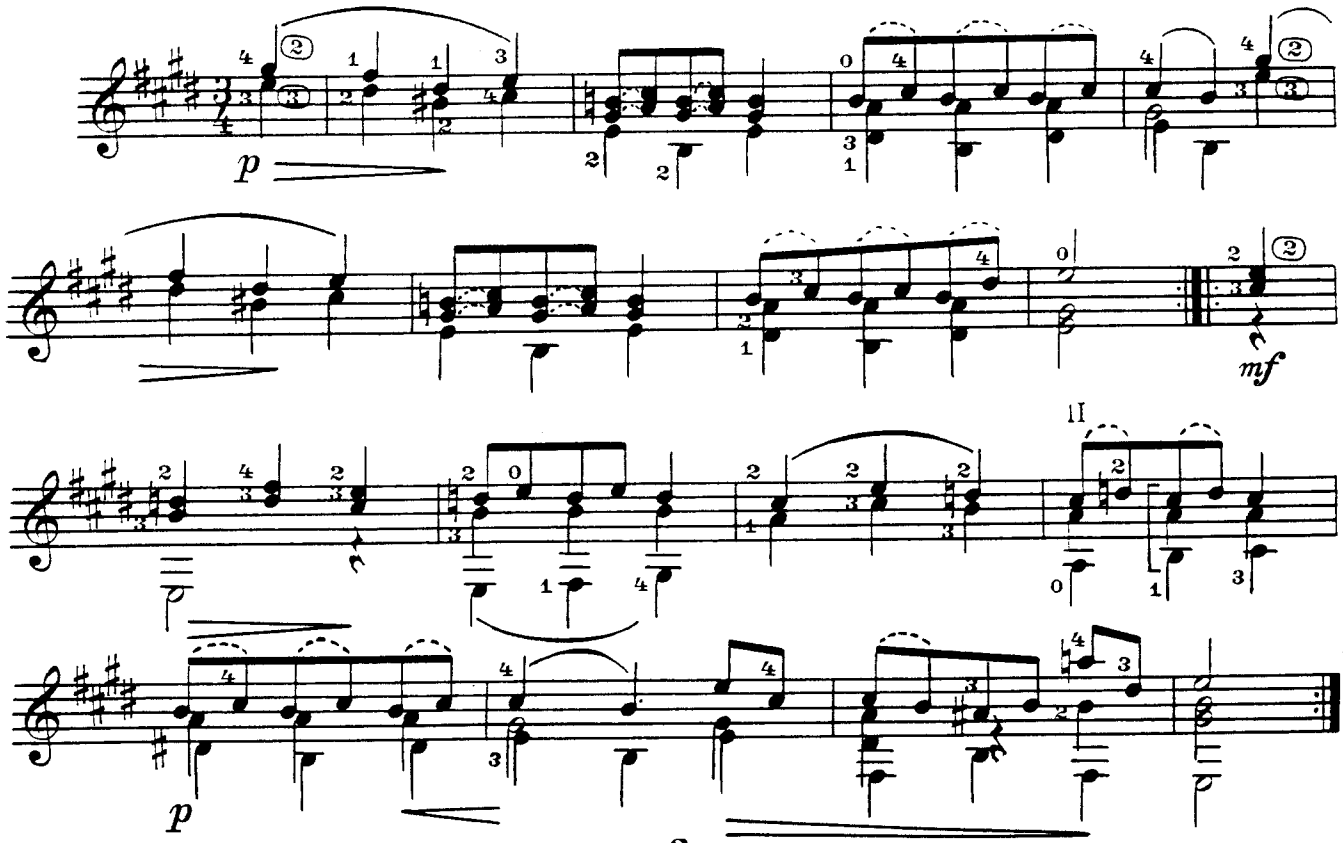



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7

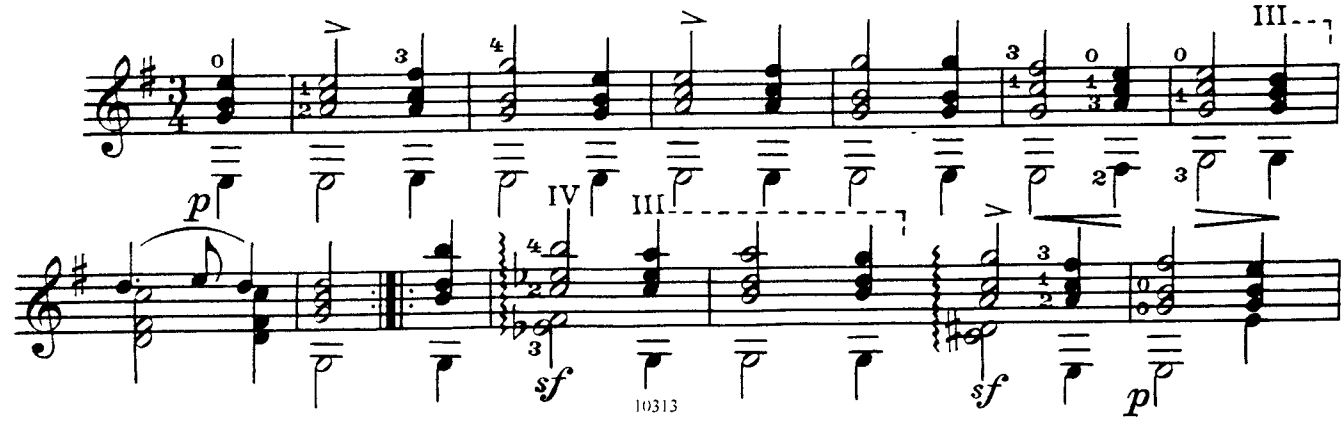


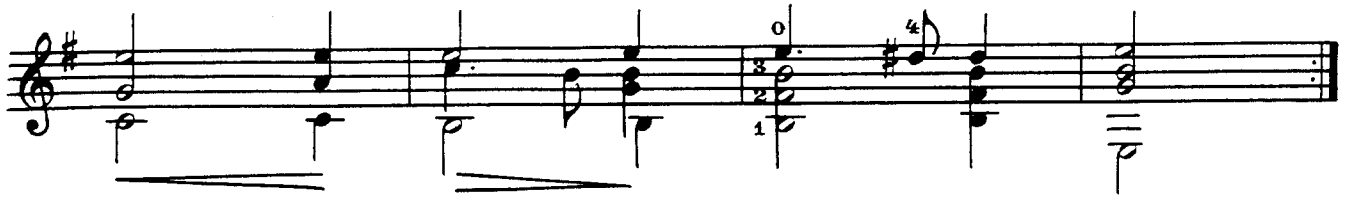
ТРИ ЛЕНДЛЕРА

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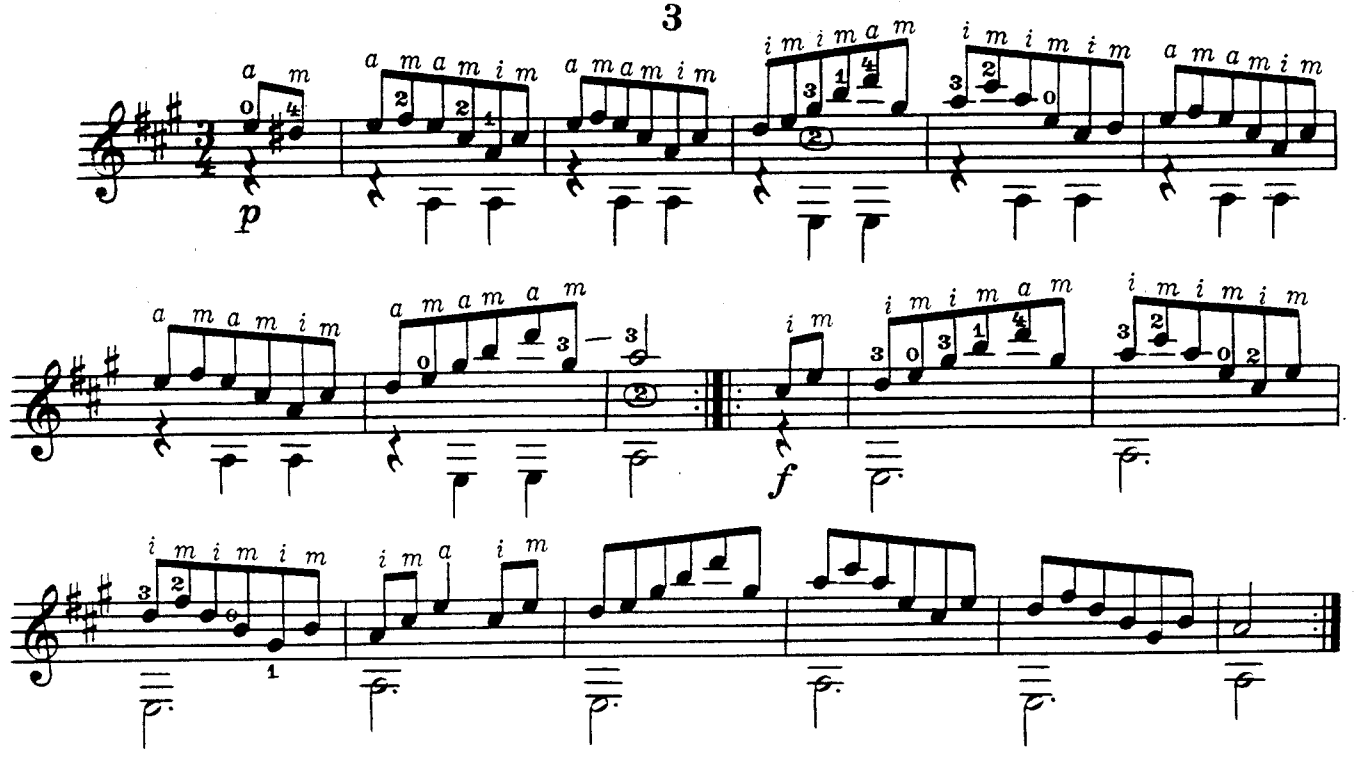


2





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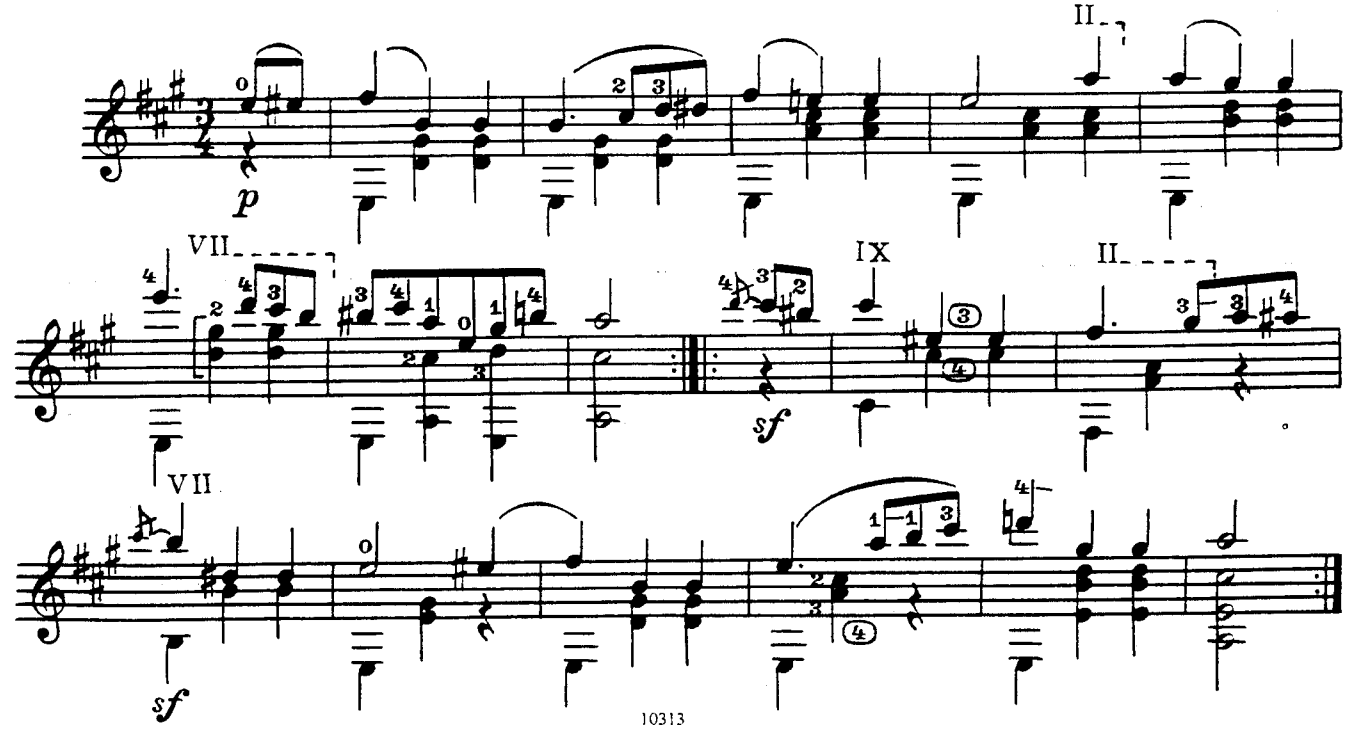


ДВЕНАДЦАТЬ ИЗБРАННЫХ ВАЛЬСОВ
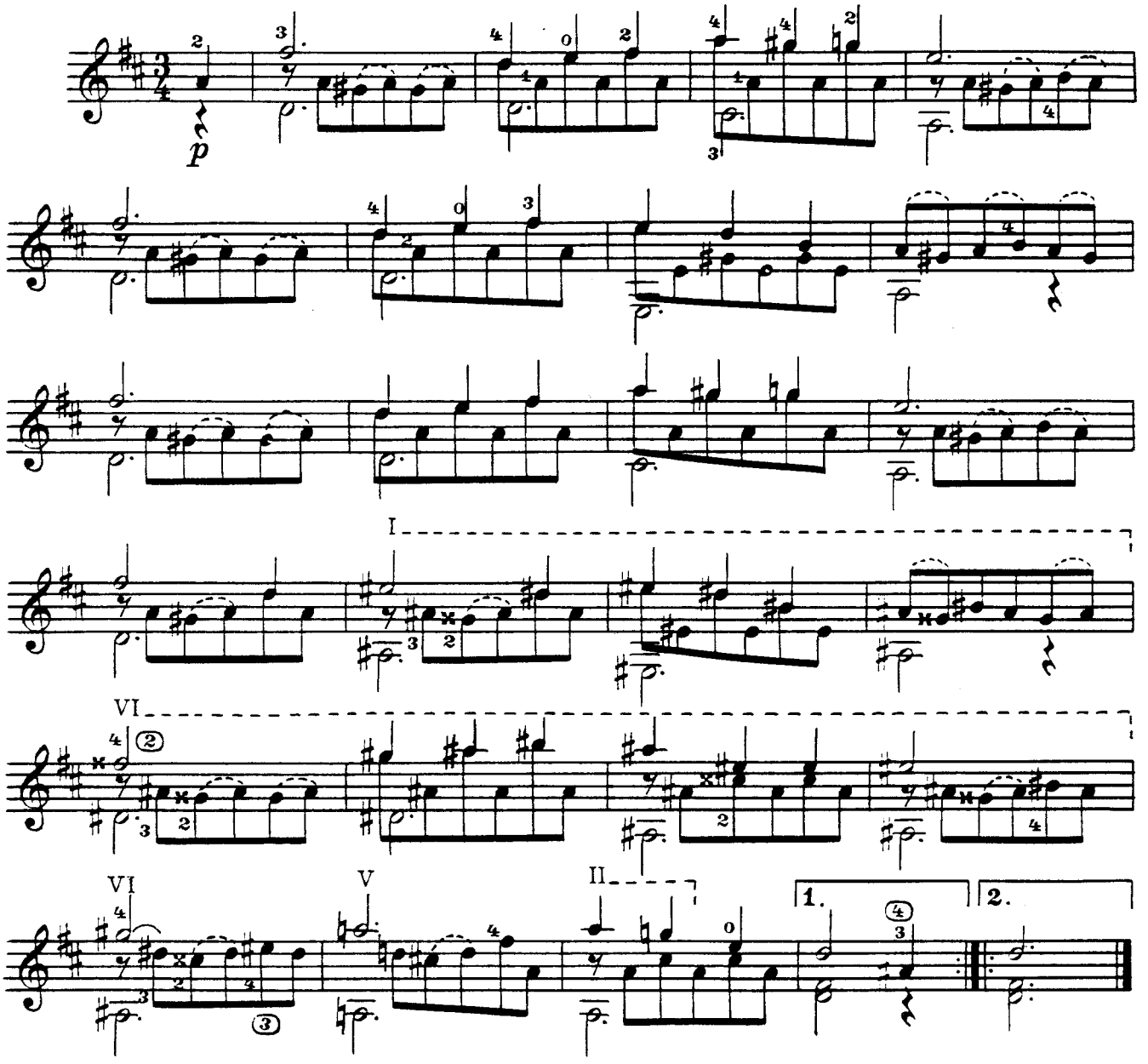
ТРИ ВАЛЬСА

из цикла "Первые вальсы", соч. 9

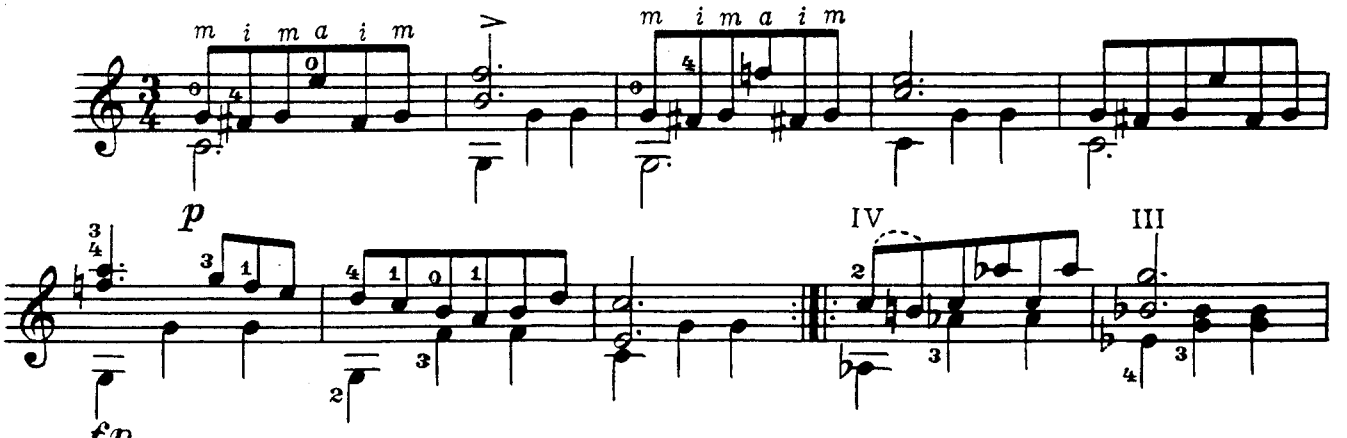
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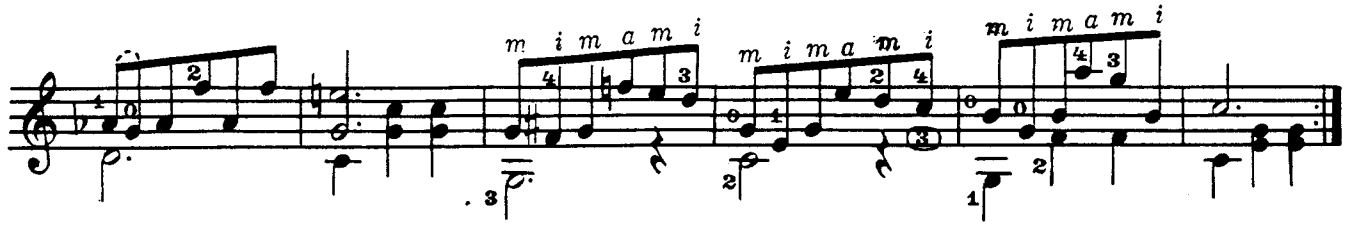


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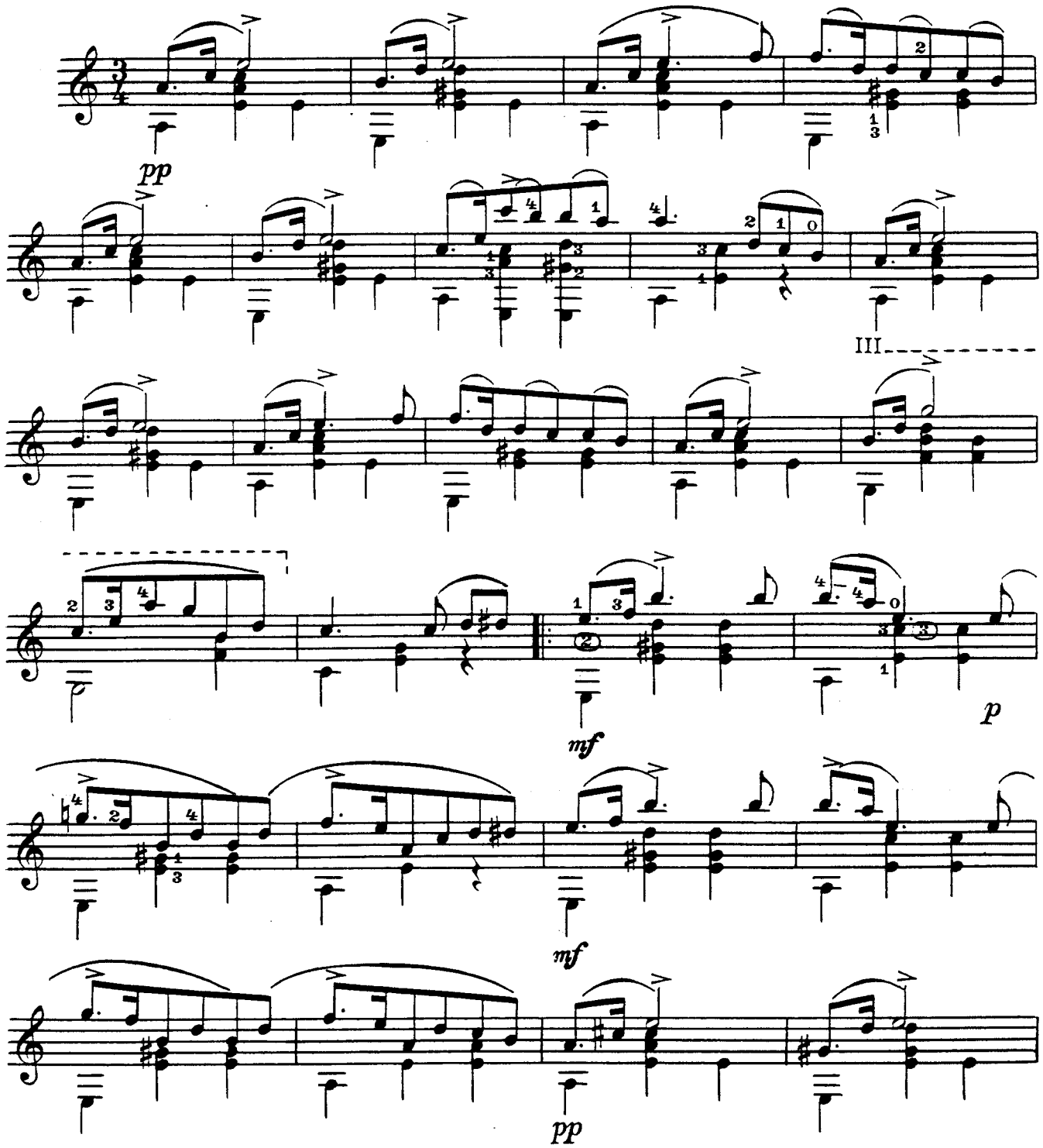


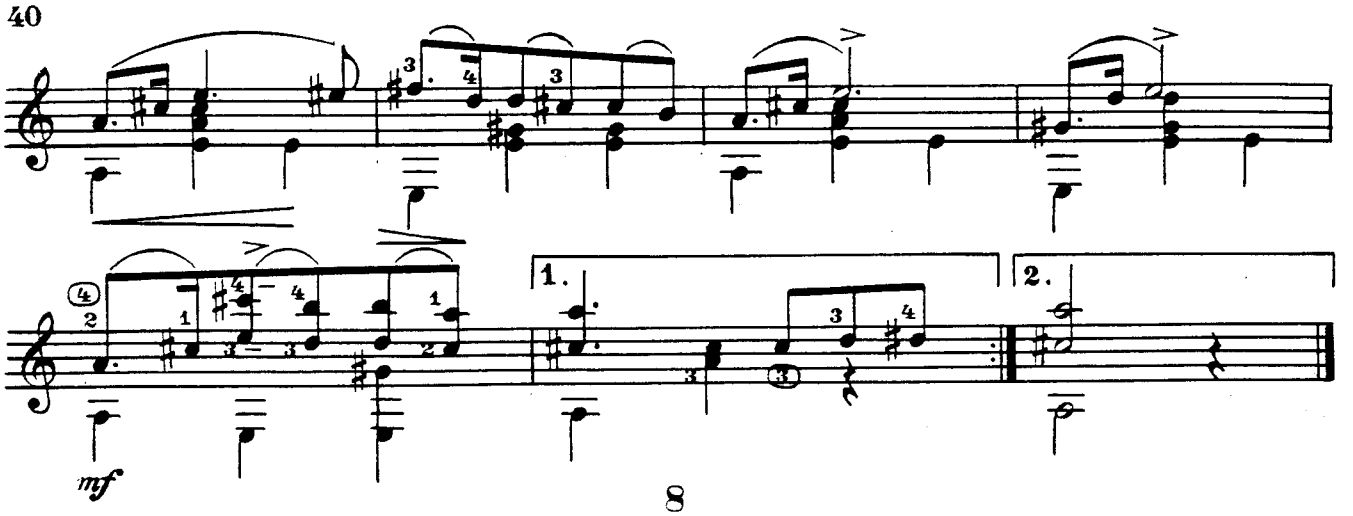


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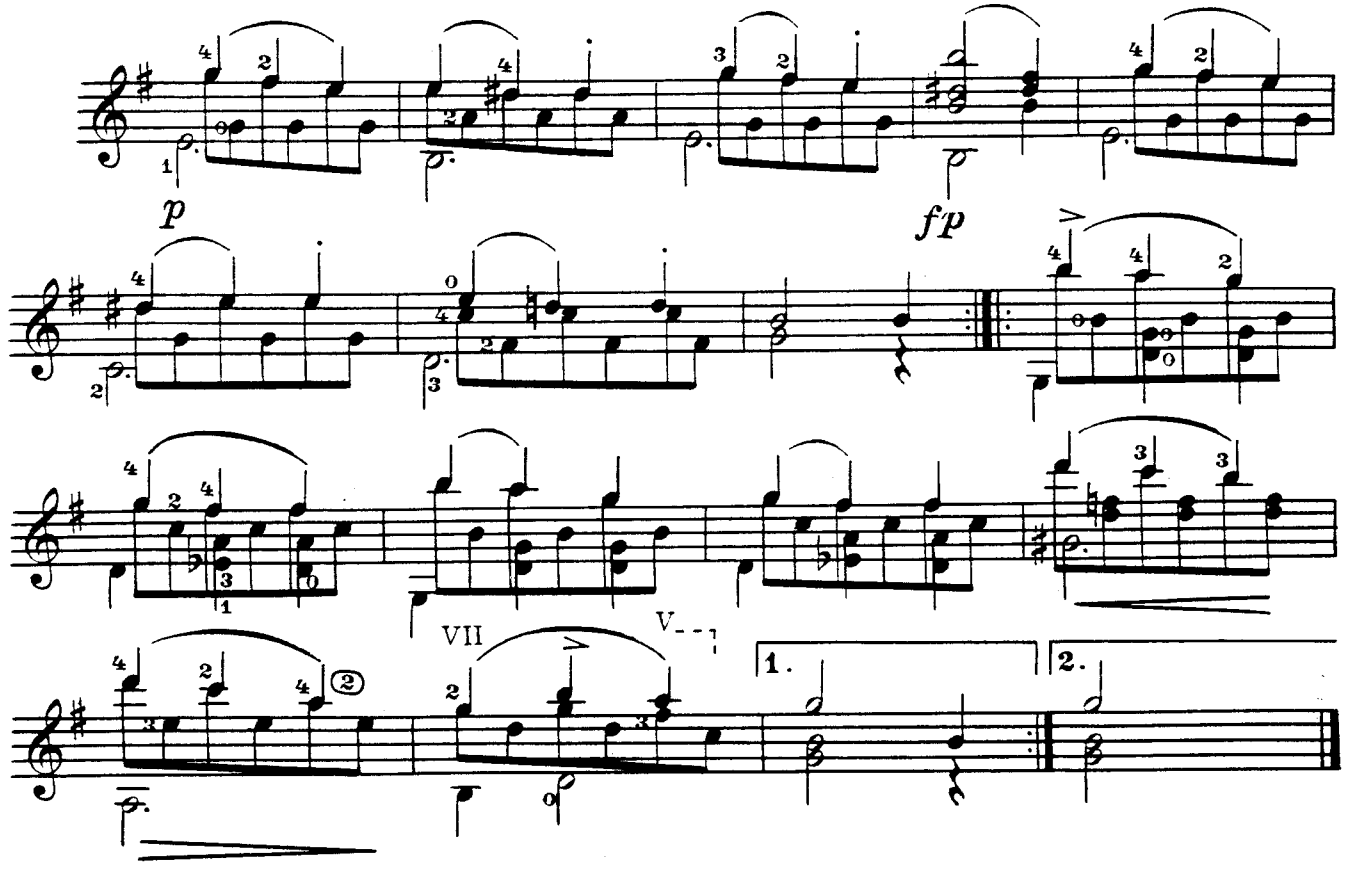
из цикла "Двенадцать вальсов", соч. 18

6

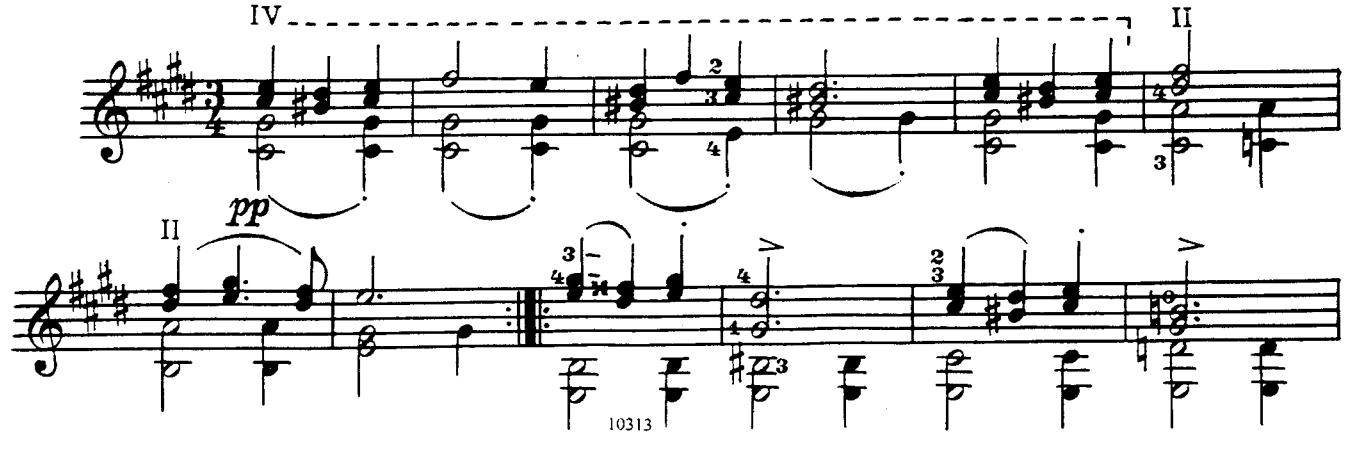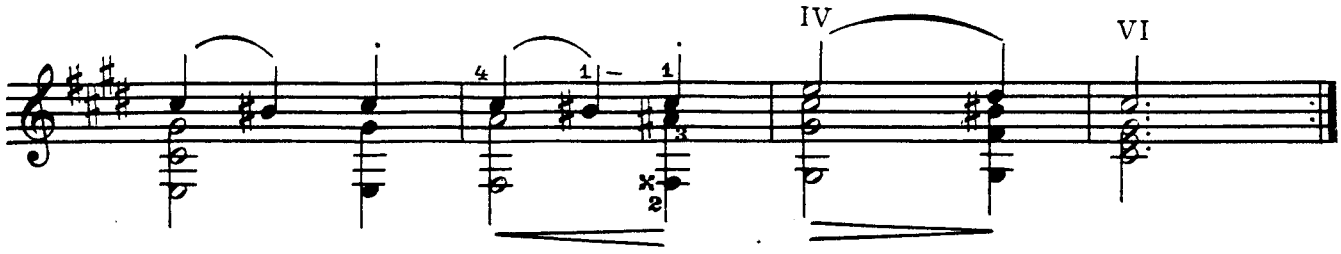




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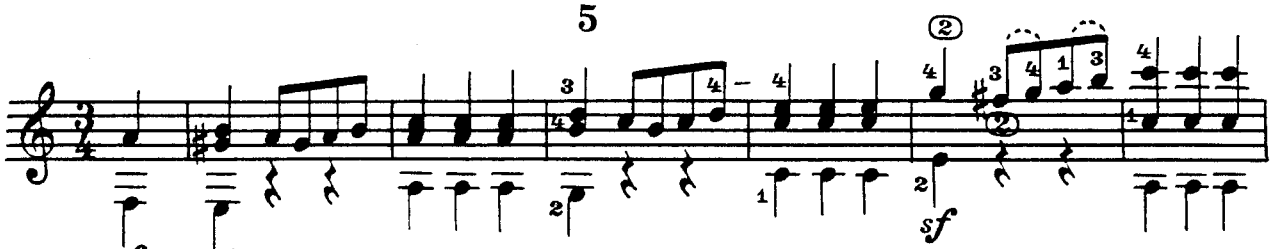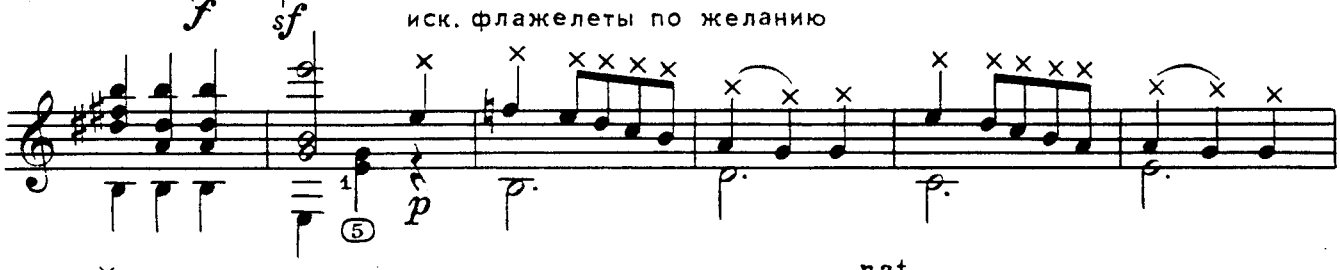




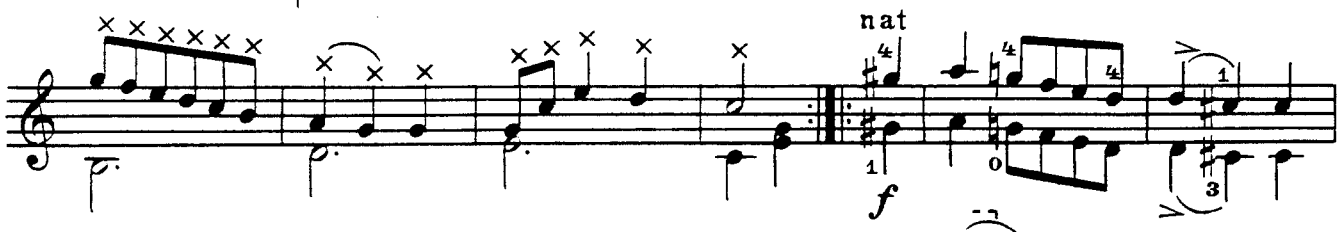
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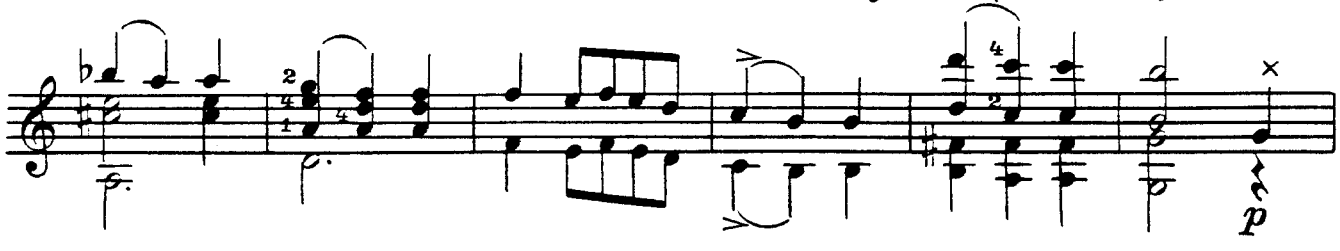
из цикла "Благородные вальсы", соч. 77

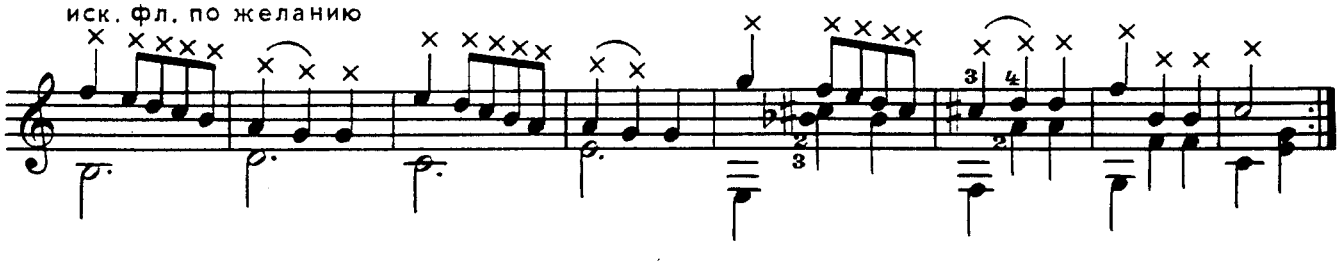
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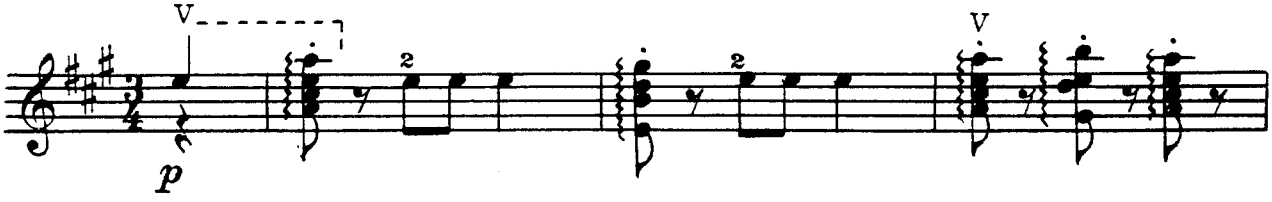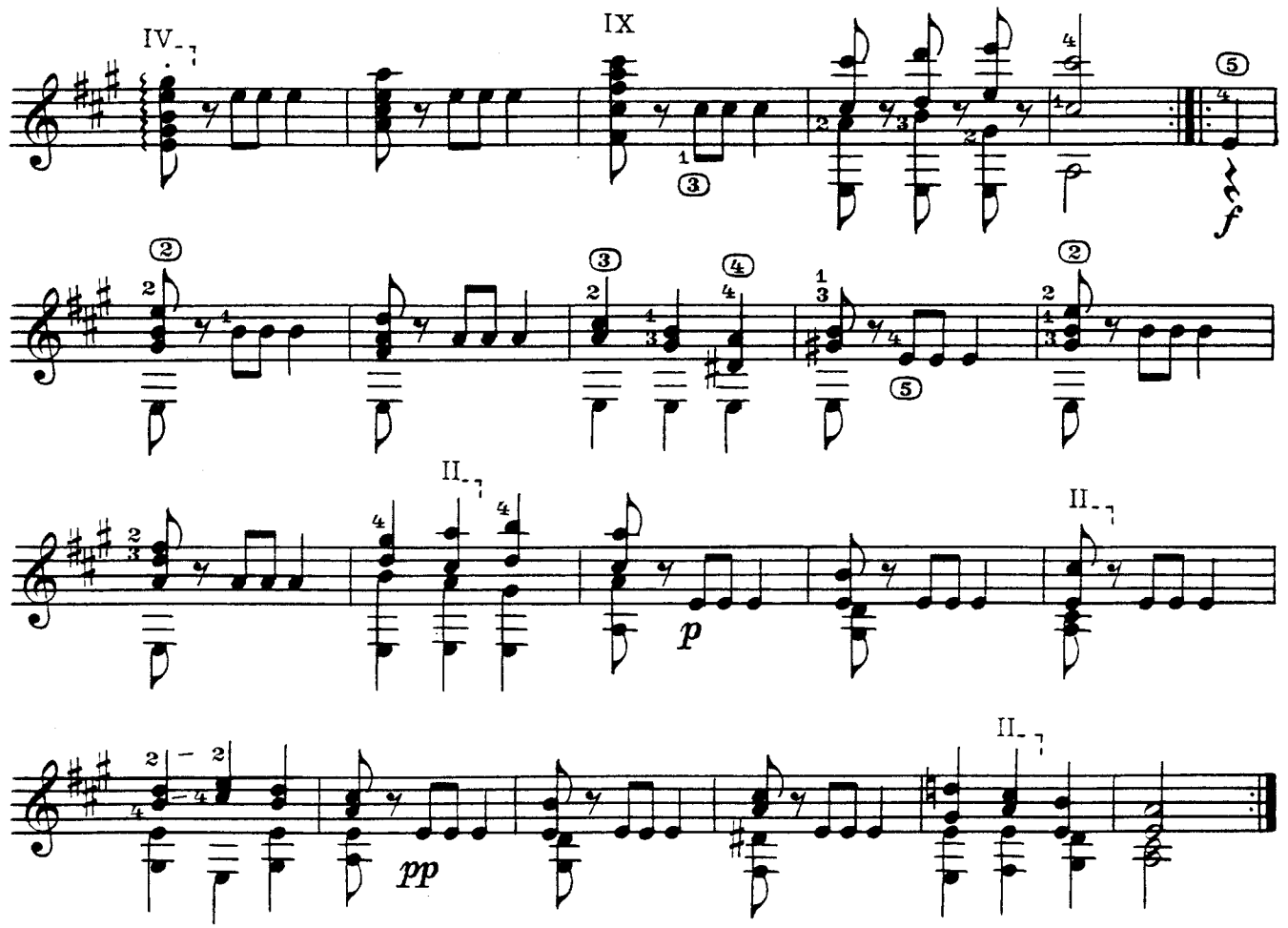








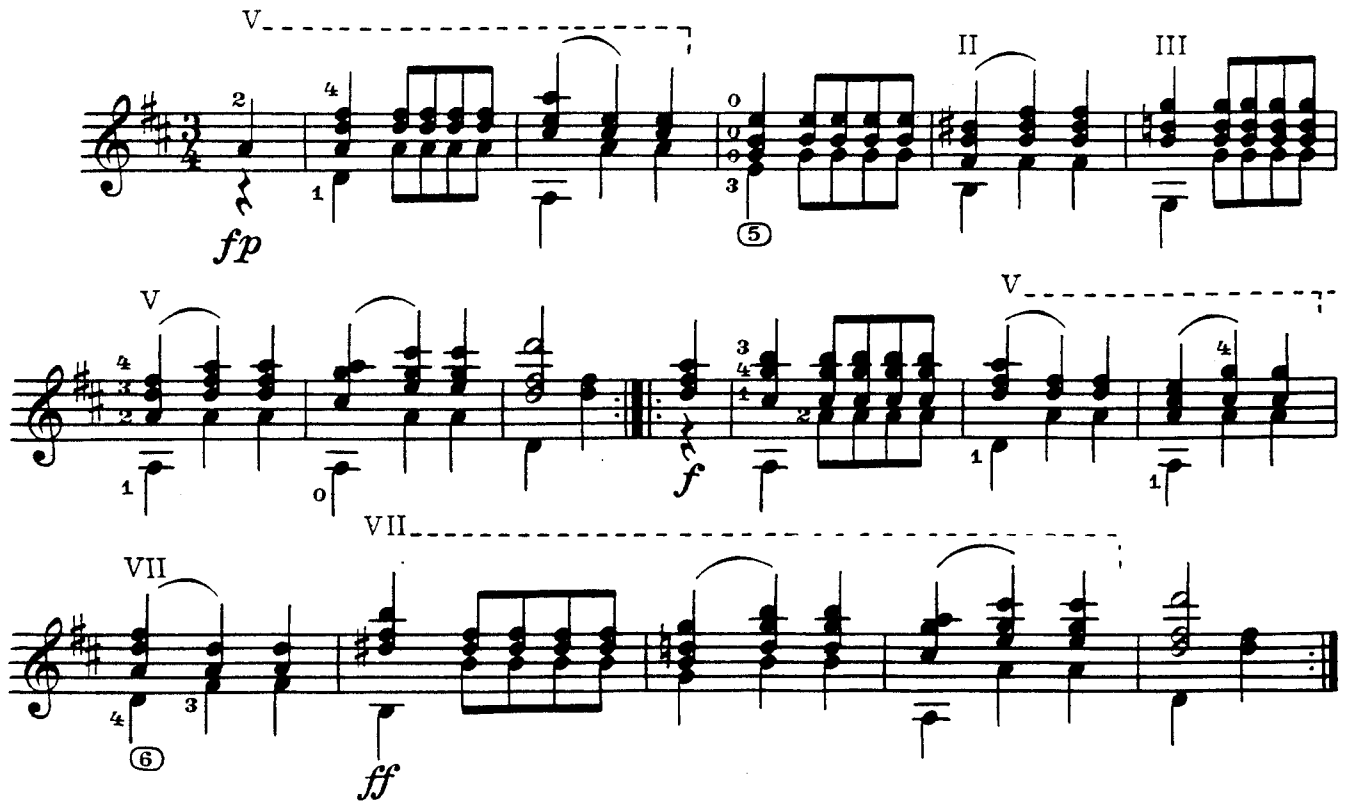


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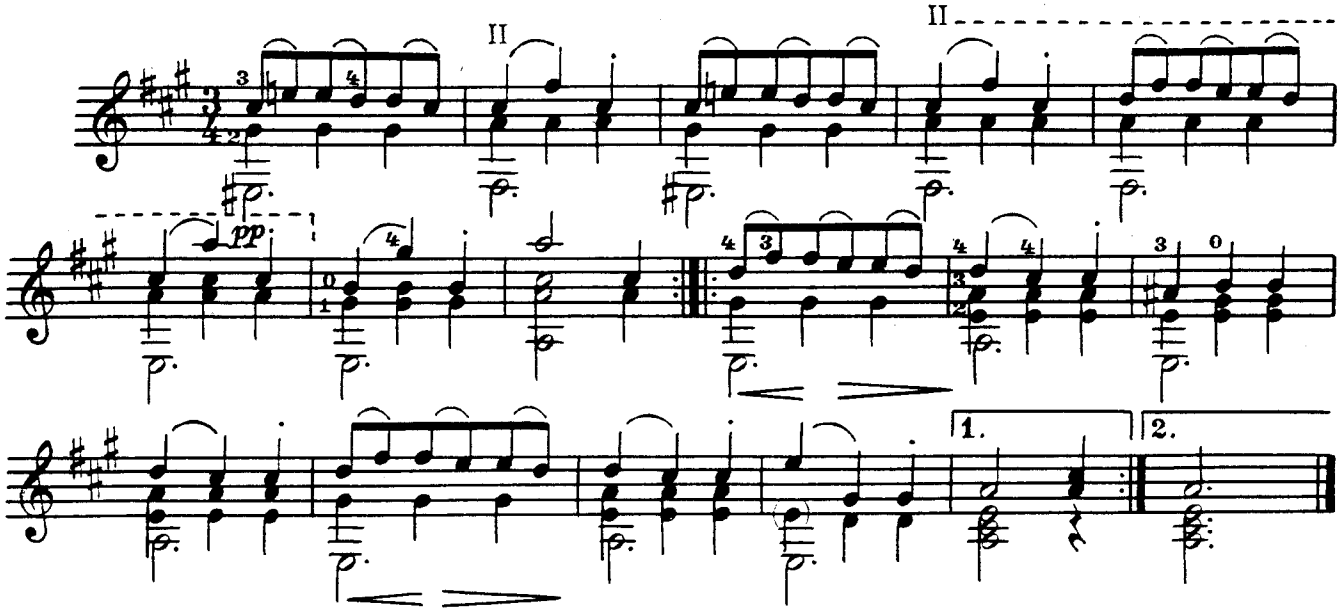
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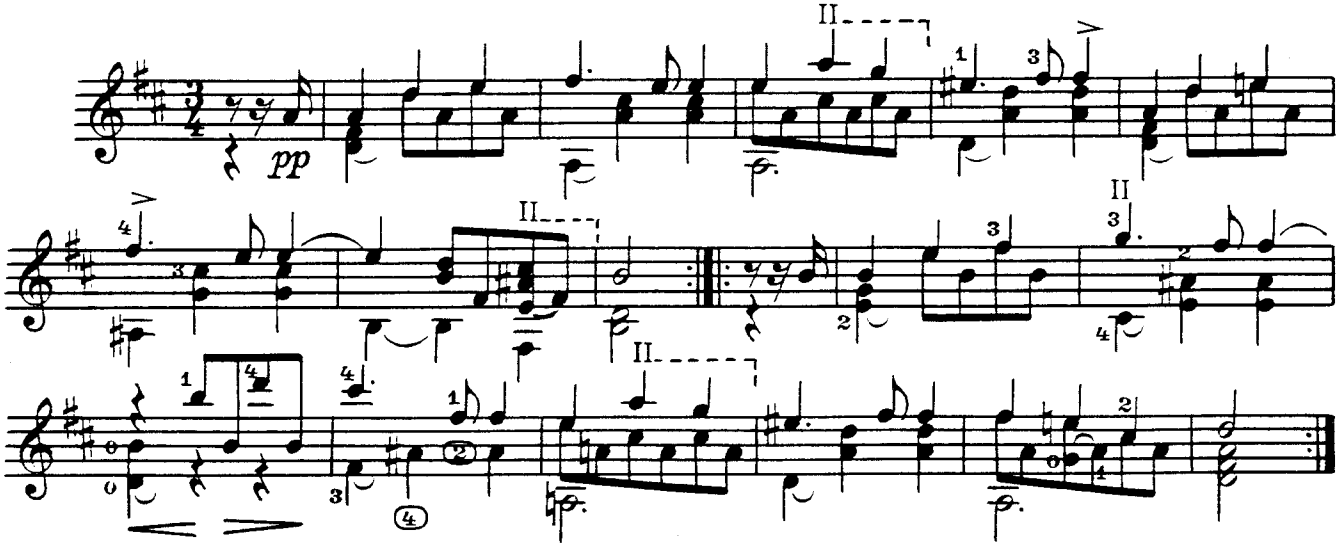


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из цикла "Последние вальсы", соч. посм. 127
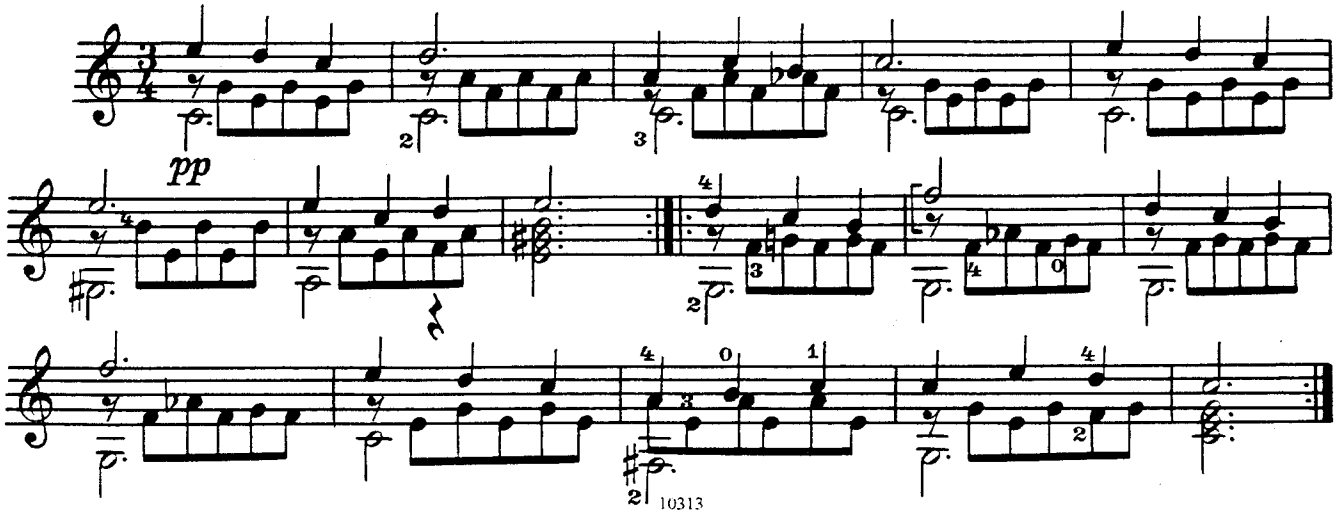
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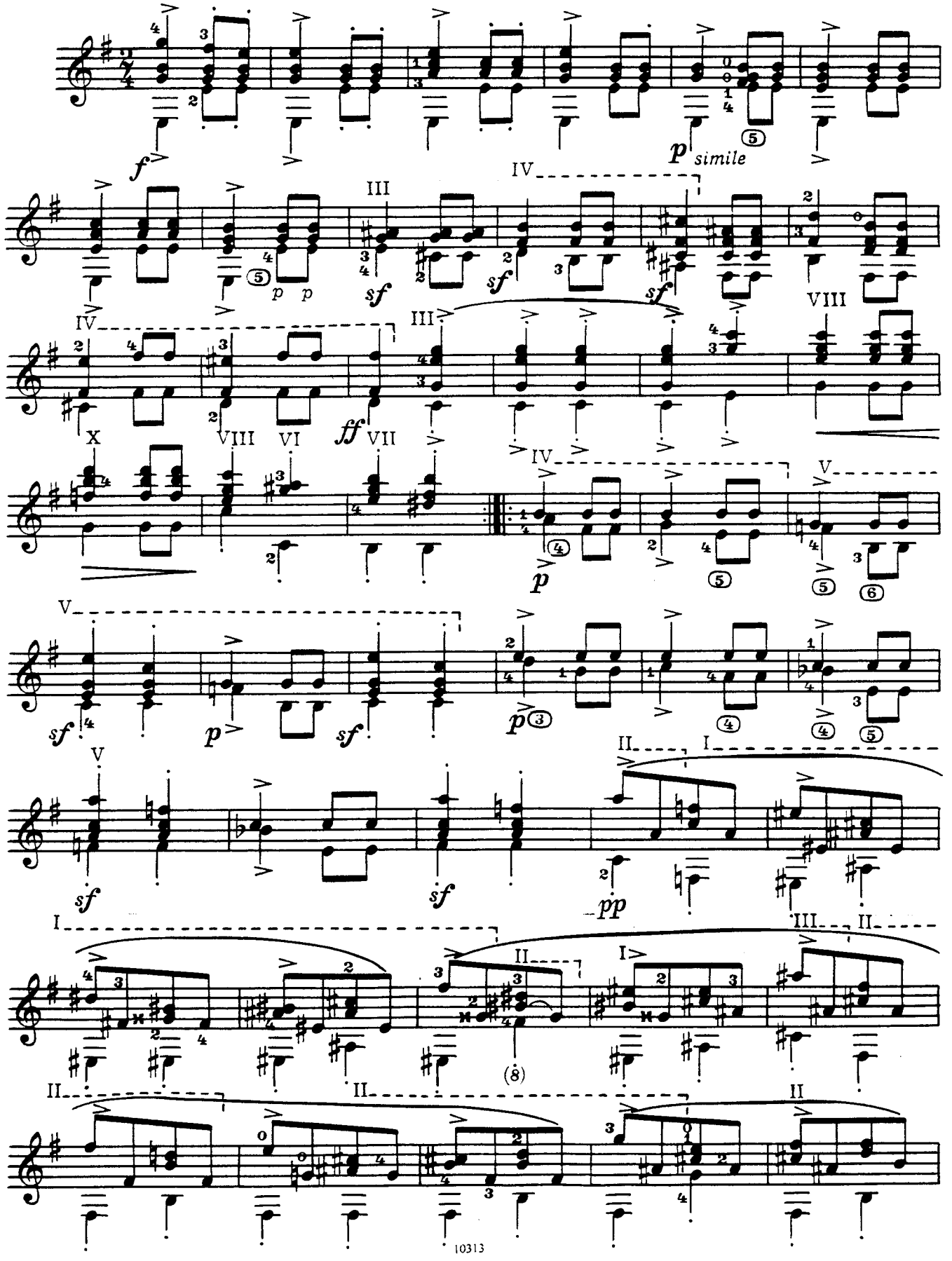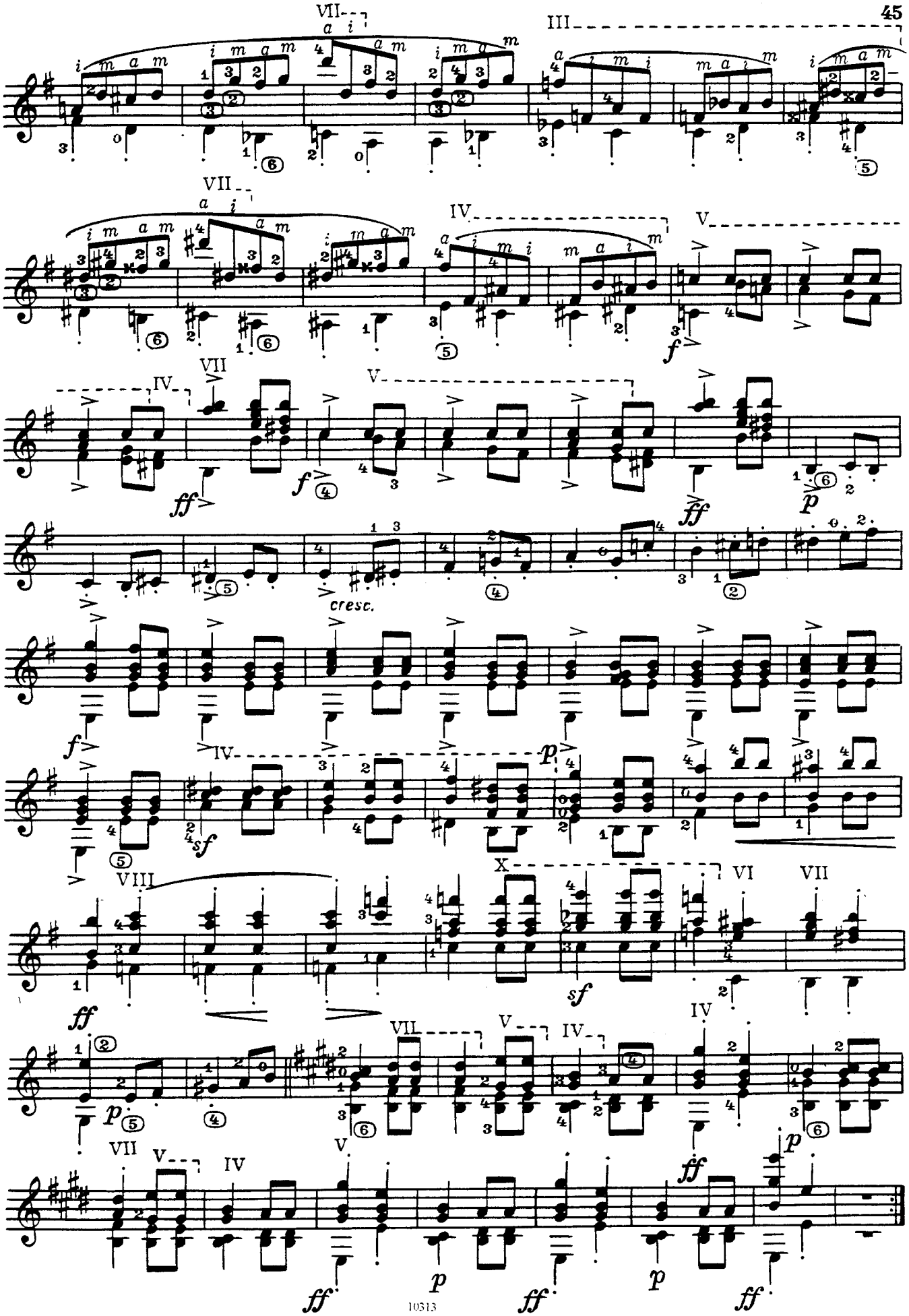


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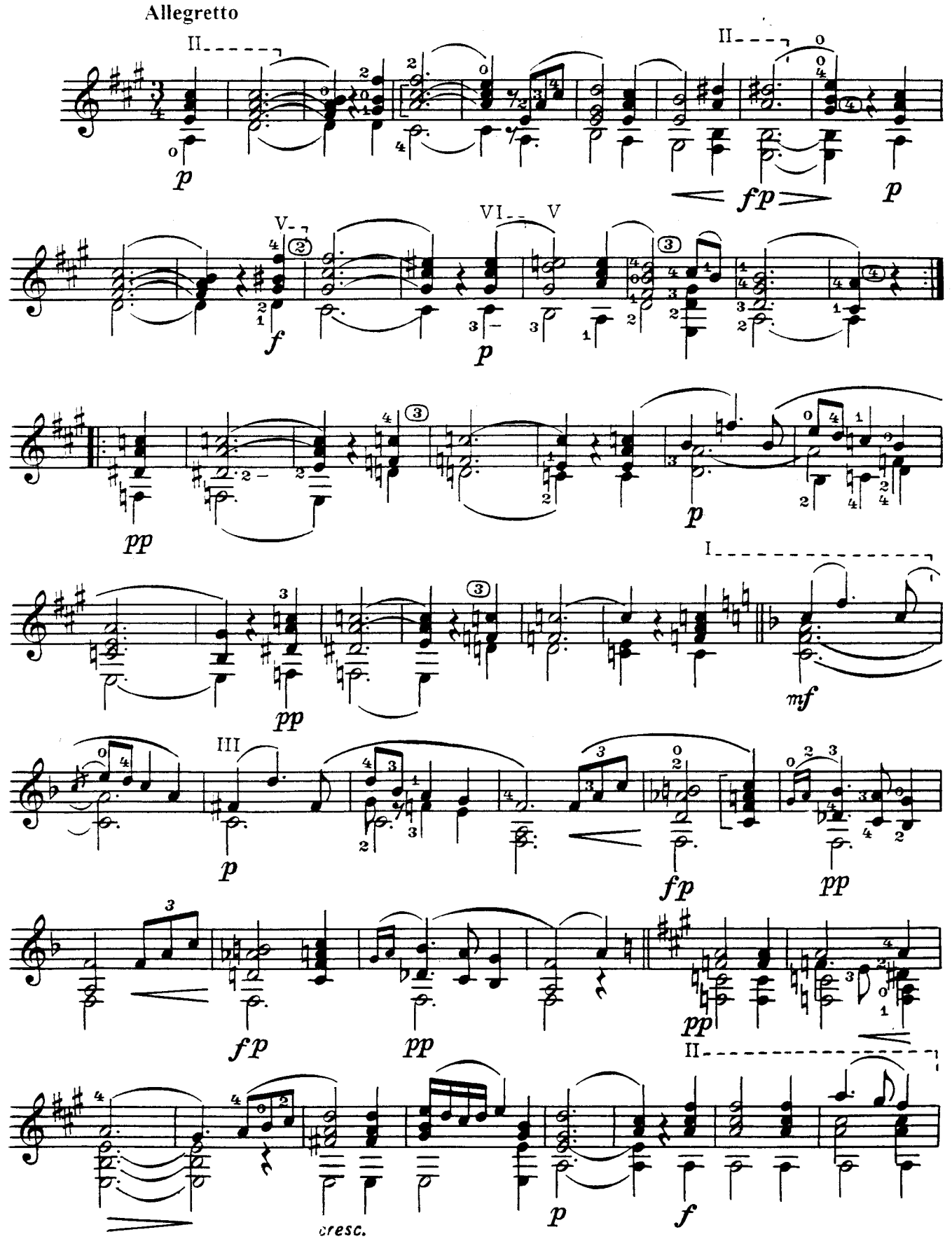


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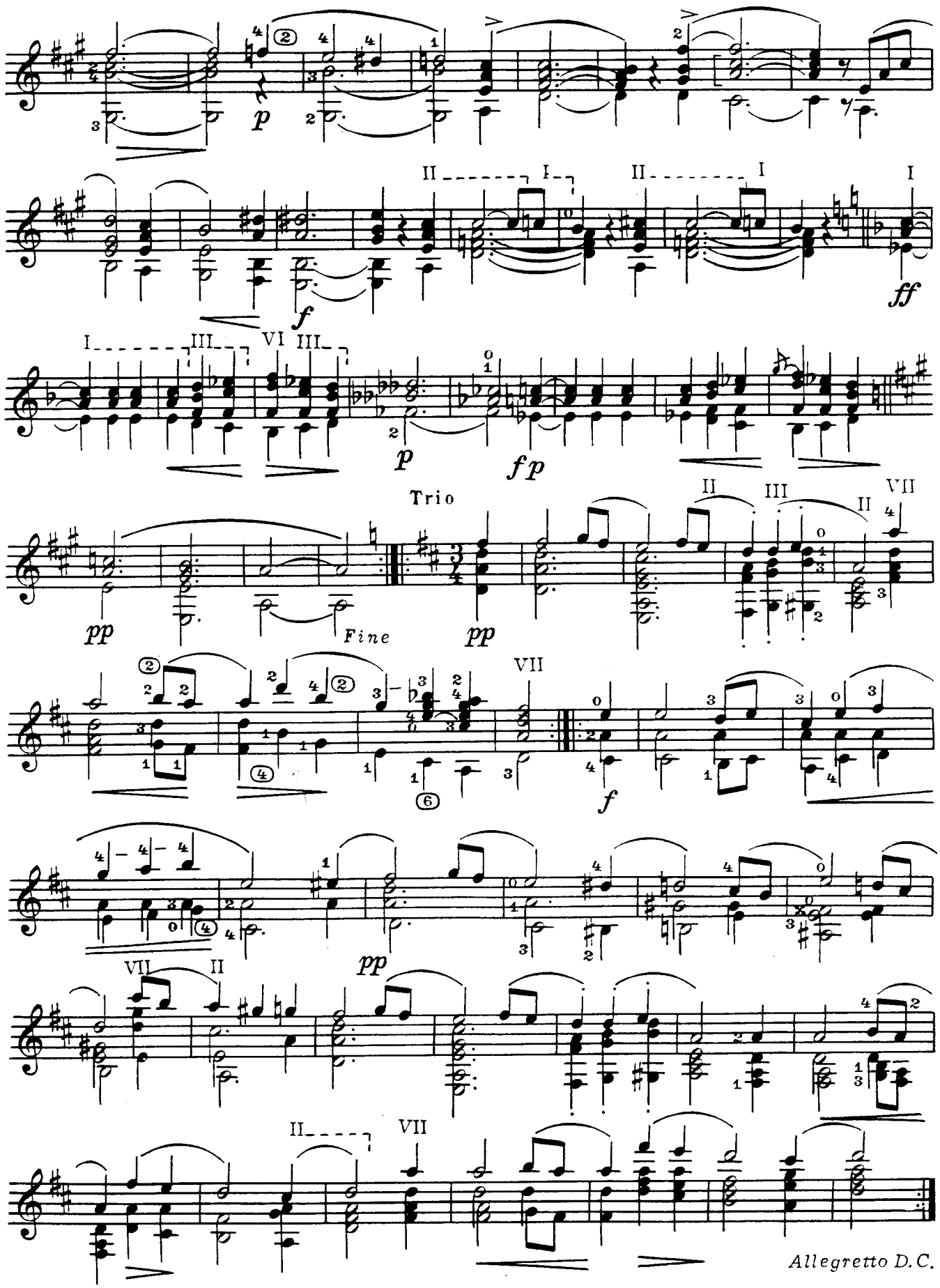
Allegro vivace




VII
III
VII
IV
V
IV
VII
V
cresc.
IV
VIII
X
VI
VII
VII
V
IV
IV
VII
V
IV
V
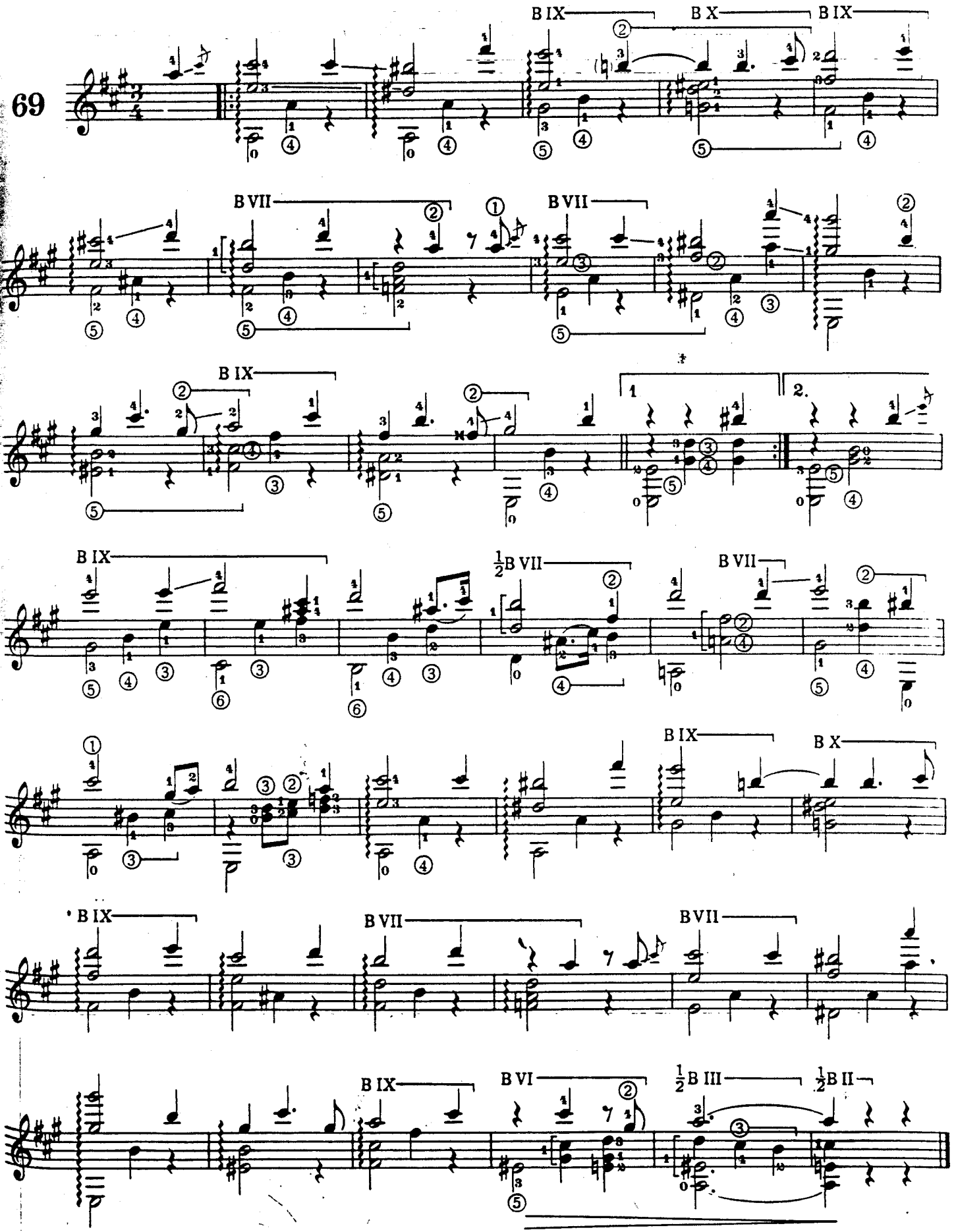
МУЗЫКАЛЬНЫЙ МОМЕНТ № 6




p
f
ff
p
fp
Trio
pp
Fine
pp
f
pp
Allegretto D.C.
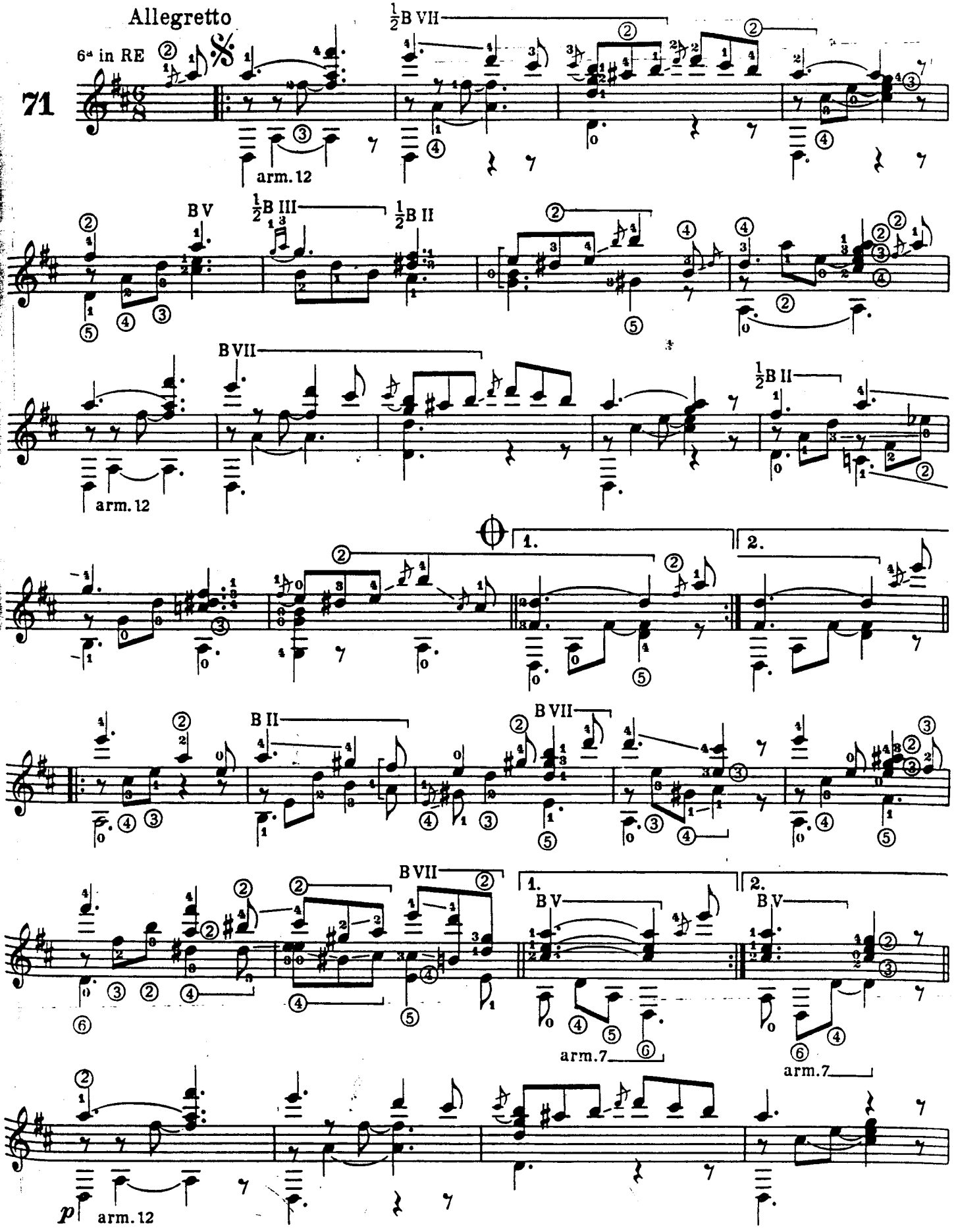
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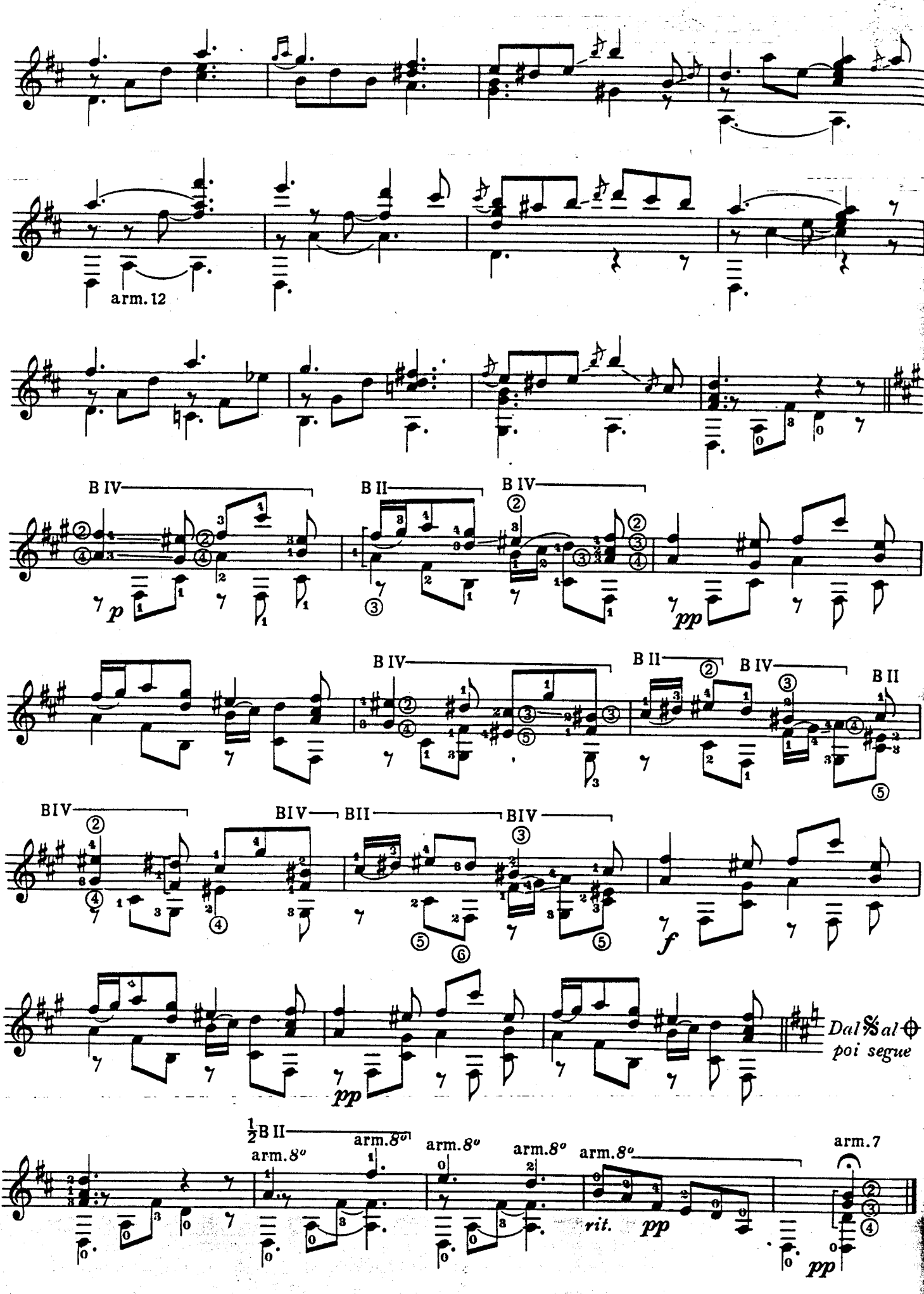
ANDANTINO CANTABILE



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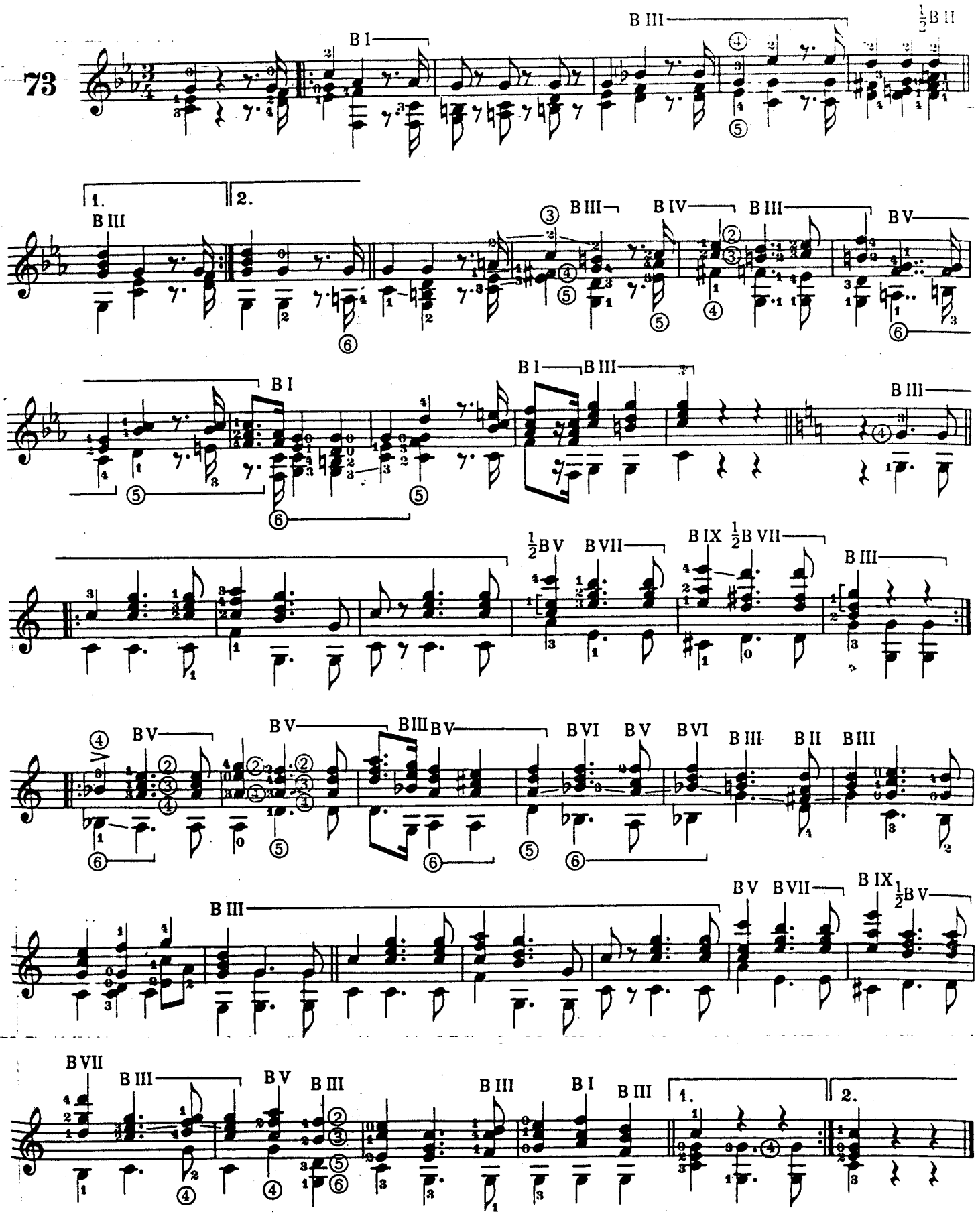
BARCAROLA




arm. 12
B IV
B II
B IV
p
pp
B IV
B II
B IV
B II
BIV
BIV
BII
BIV
f
pp
Dal 𝄋 al ⊕
poi segue
½B II
arm. 8va
arm. 8va
arm. 8va
arm. 8va
arm. 8va
arm. 7
rit.
pp
pp
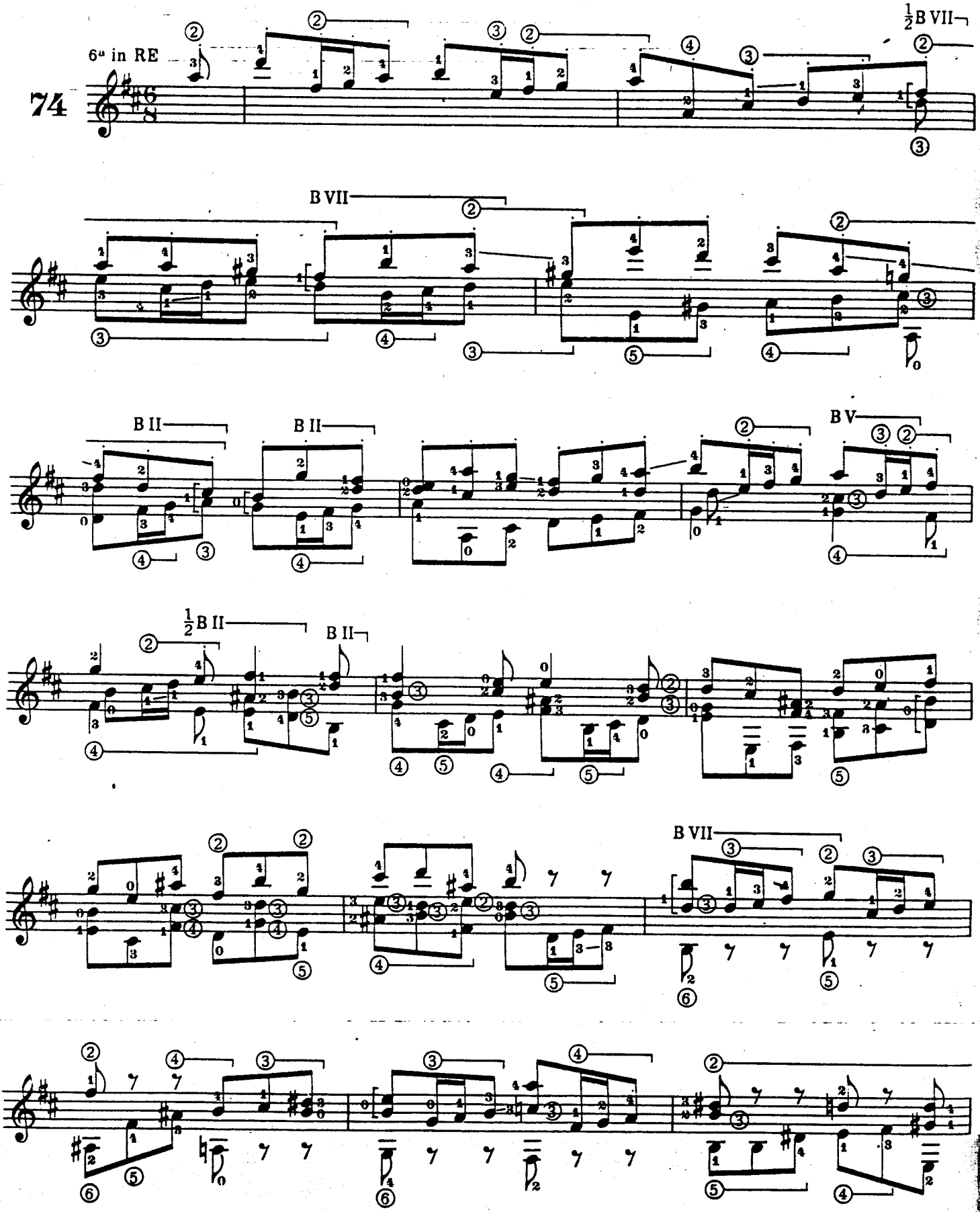
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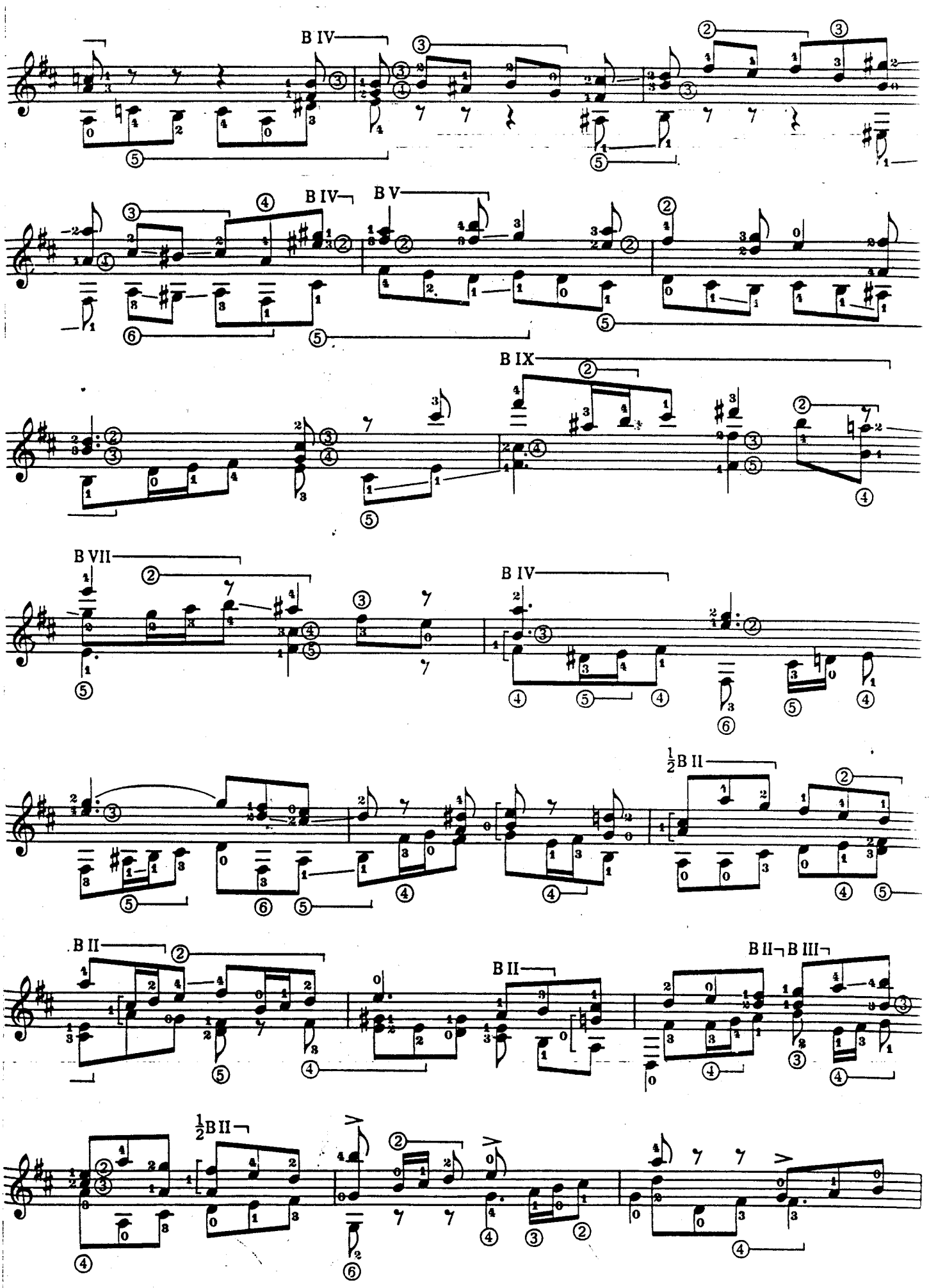
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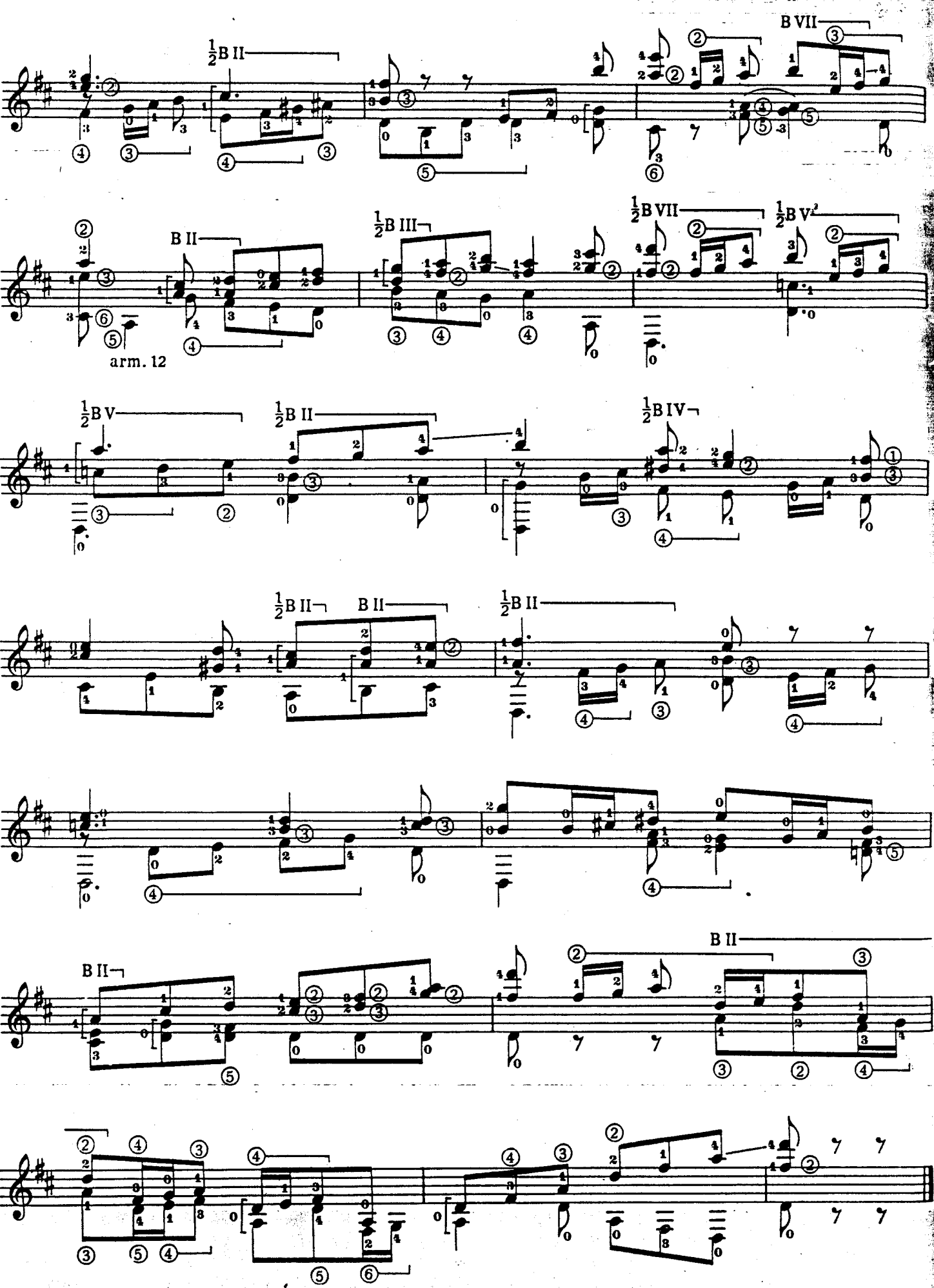


R. Schumann

FUGA



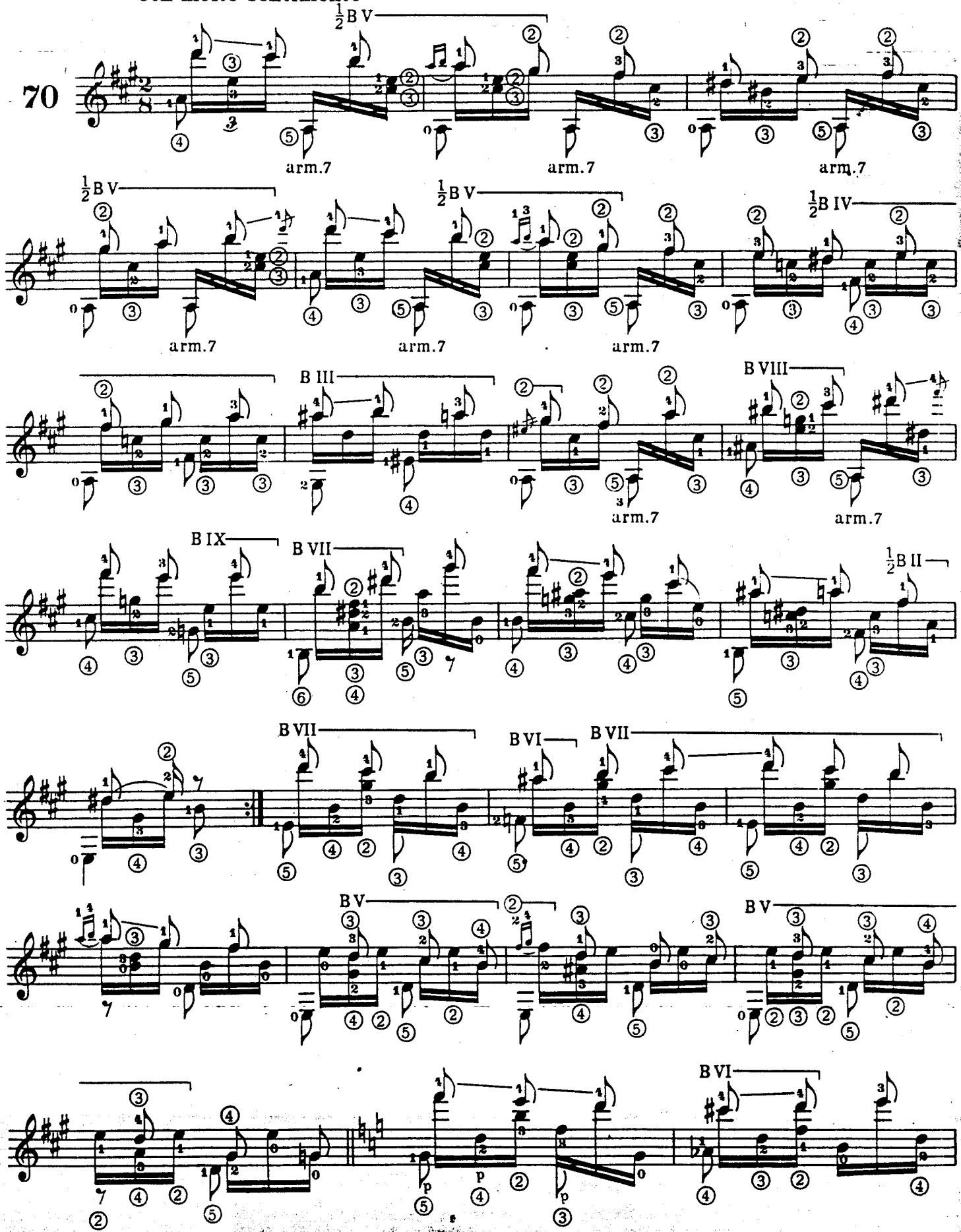

B IV
B IV
B V
B IX
B VII
B IV
½B II
B II
B II
B II ¬ B III ¬
½B II ¬
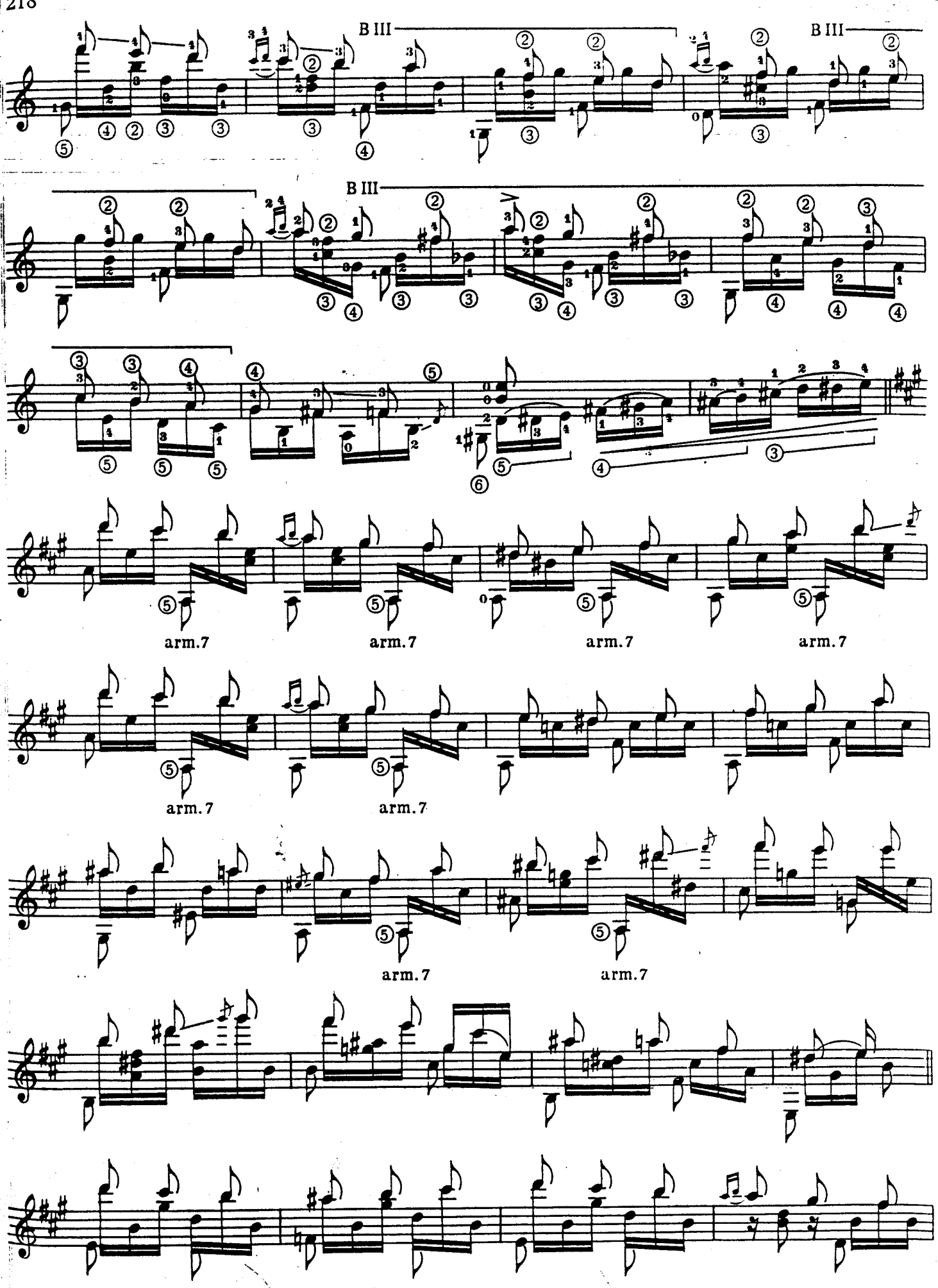

½B II
B VII
B II
½B III
½B VII
½B V
arm. 12
½B V
½B II
½B IV
½B II
B II
½B II
B II
B II
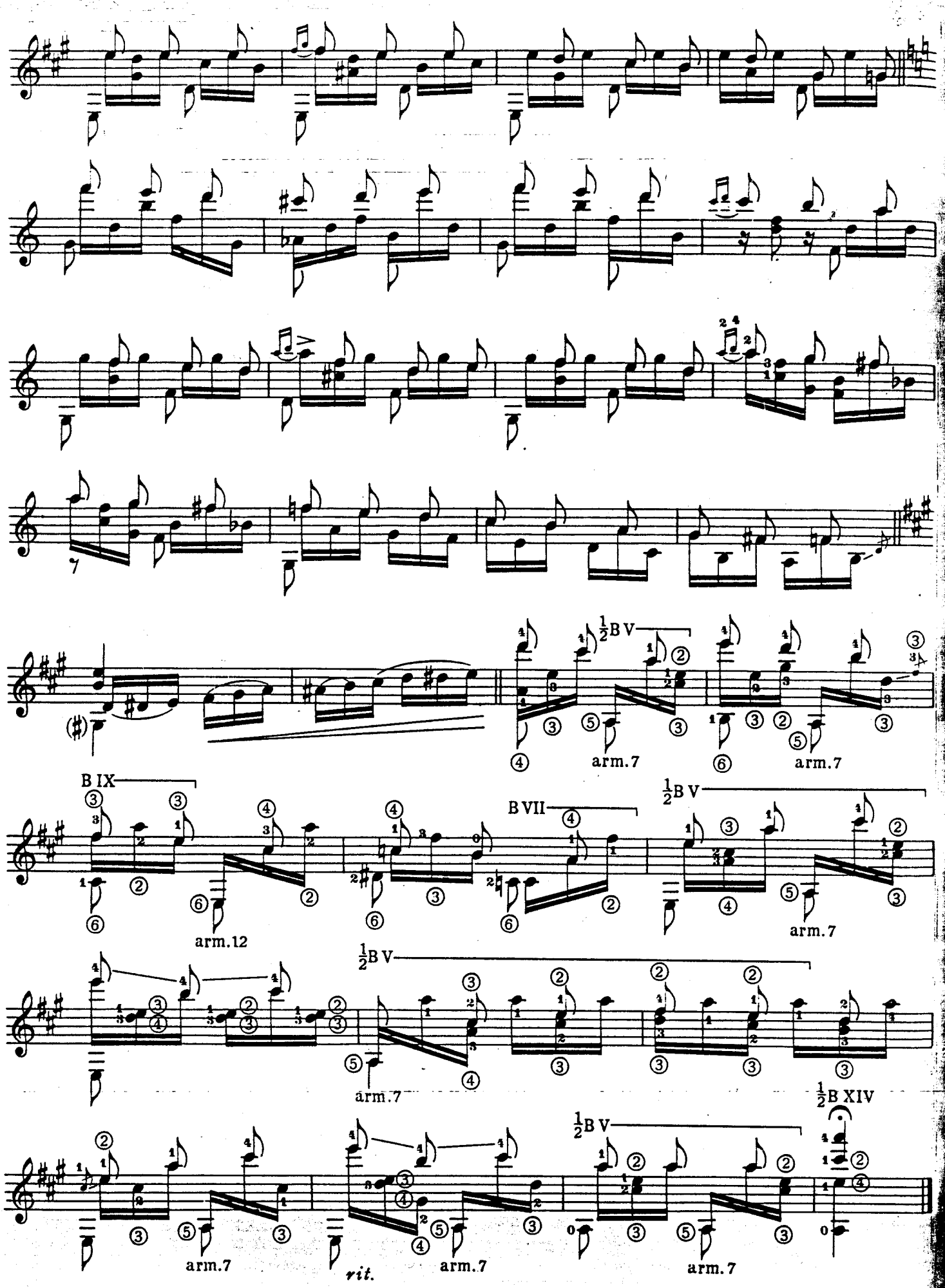
R. Schumann

AU SOIR op. 12 n. 1

Con molto sentimento
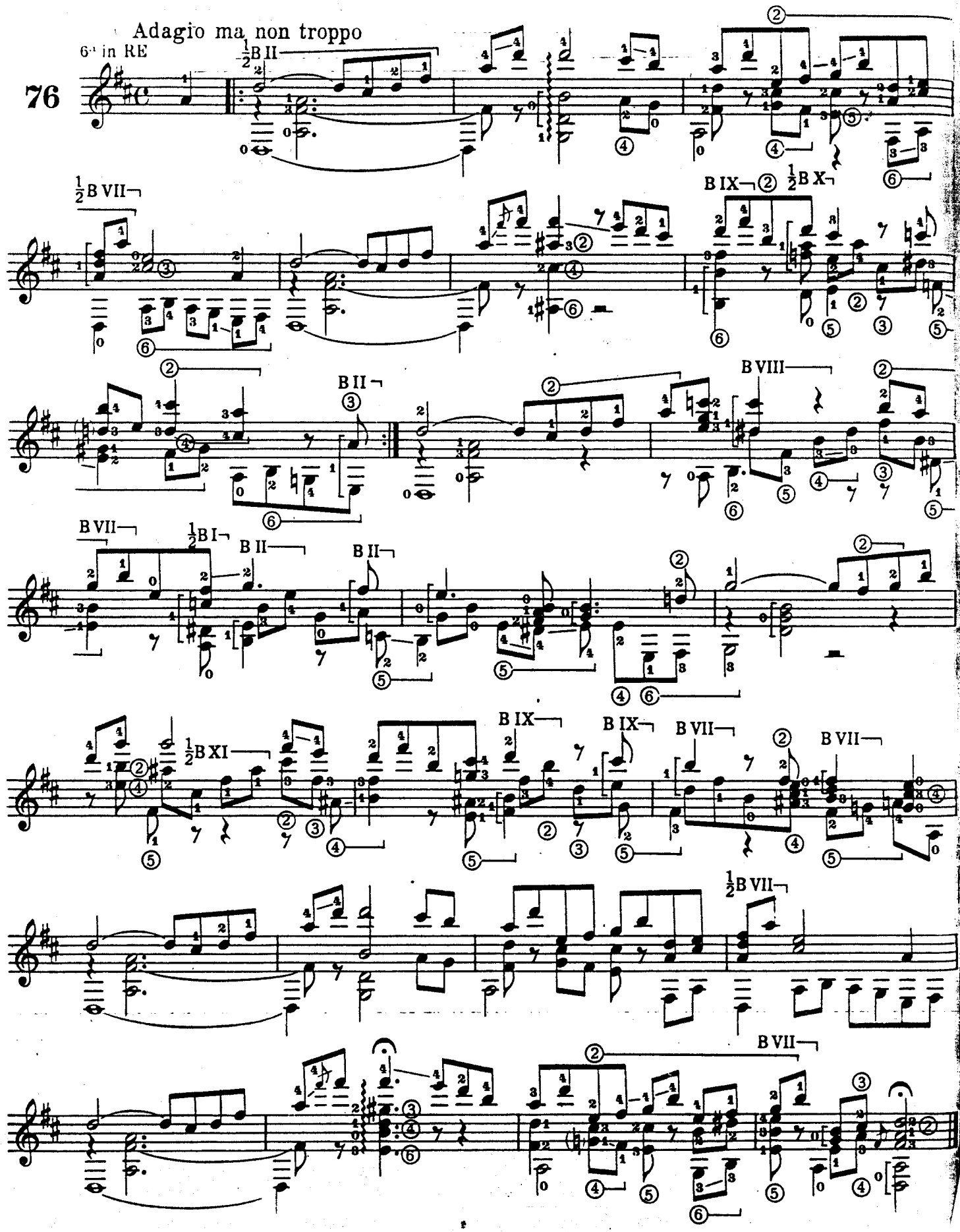



B III
B III
B III
arm.7
arm.7
arm.7
arm.7
arm.7
arm.7
arm.7
arm.7


7
½B V
arm.7
arm.7
B IX
arm.12
B VII
½B V
arm.7
½B V
arm.7
½B XIV
½B V
arm.7
rit.
arm.7
arm.7

R. Schumann

SOGNO op. 15 n. 7



MPII

Р. Шуман
(1810—1856)

Перекладення Д. Фортеа

ГРЕЗЫ

Р. Шуман
(1810—1856)

Переложение Д. Фортеа

Andante moderato

in Re

poco rit.

a tempo

rit.
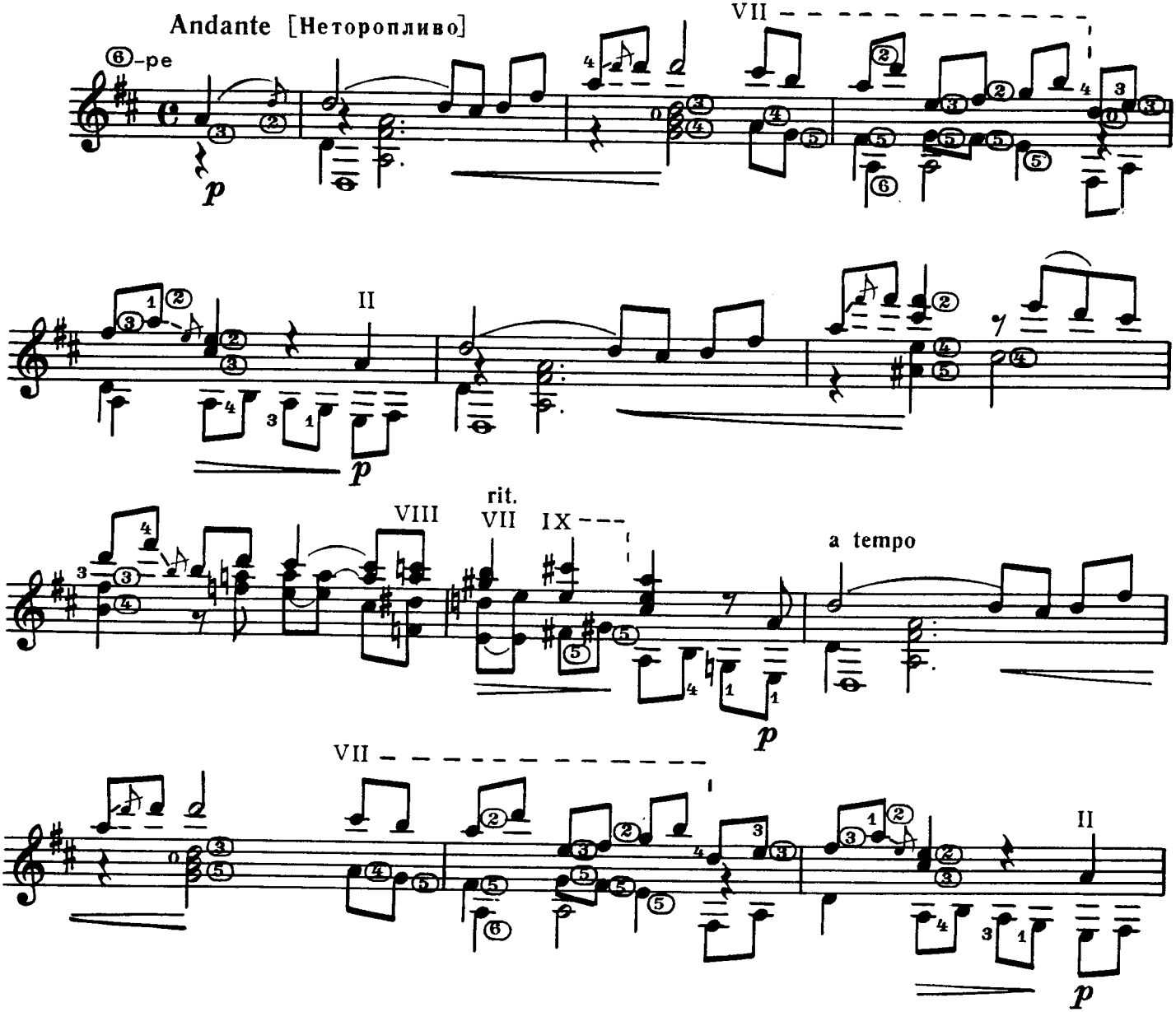
a tempo
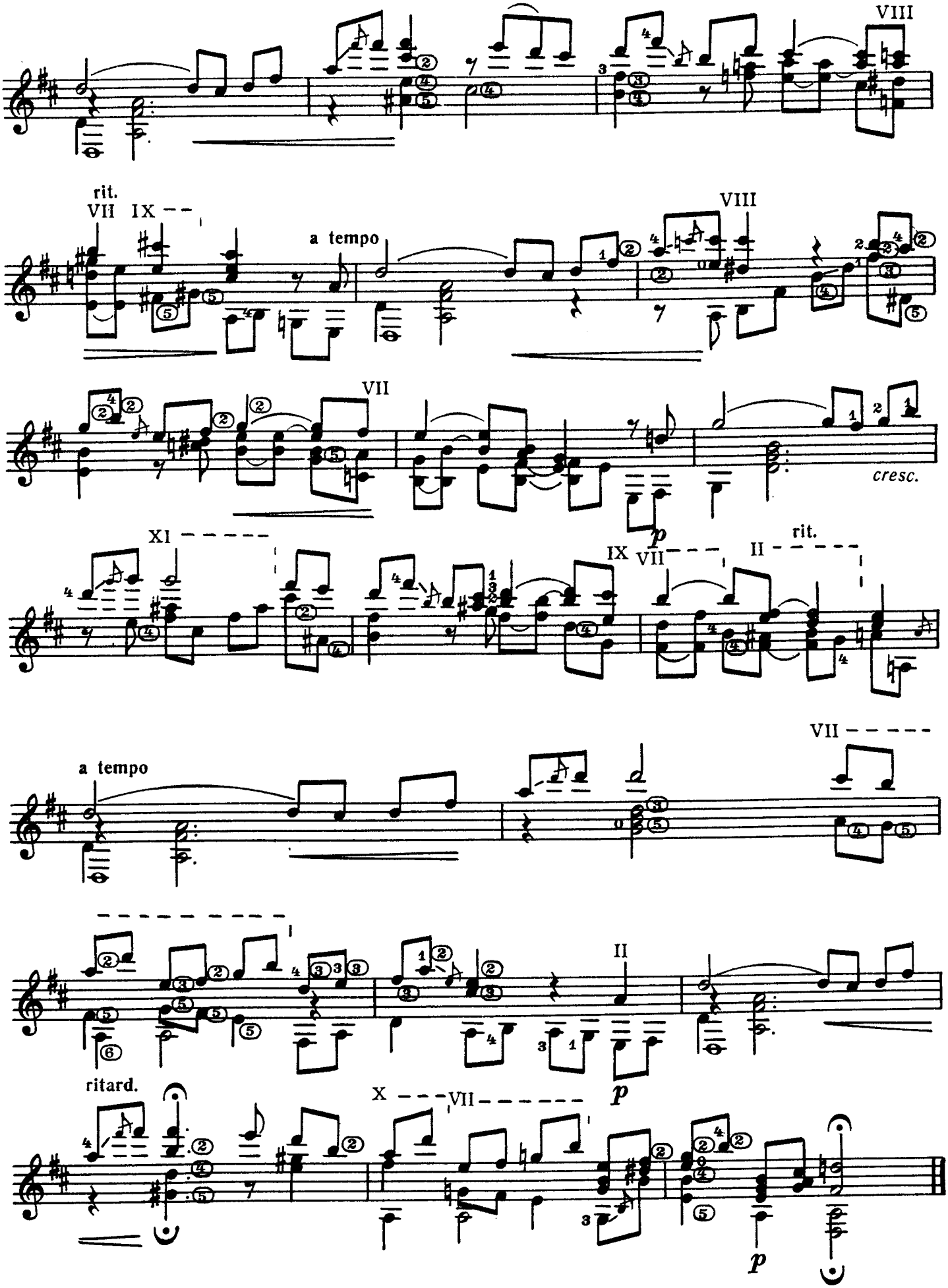
espress.

poco rit.

ГРЕЗЫ
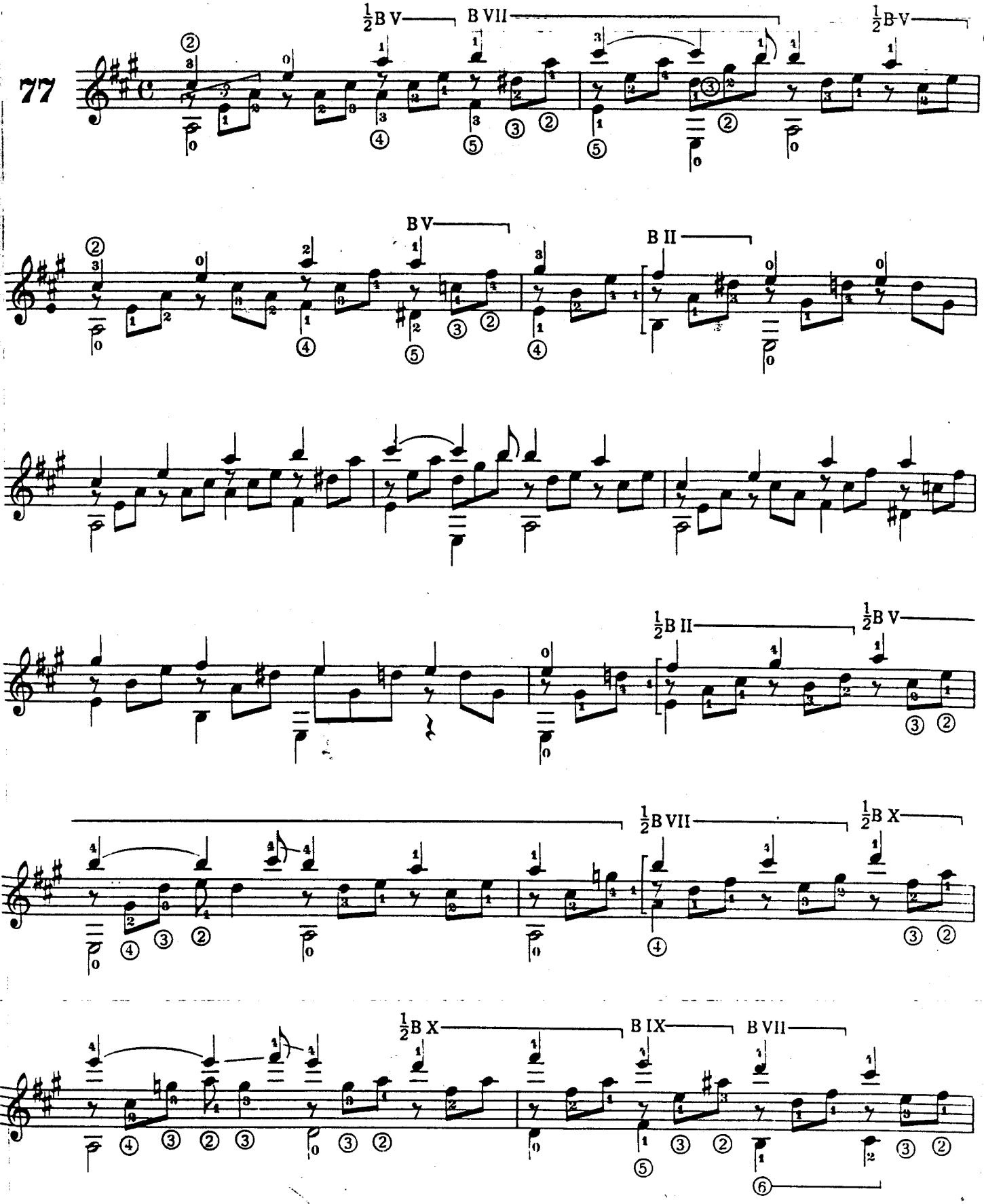
Р. ШУМАН
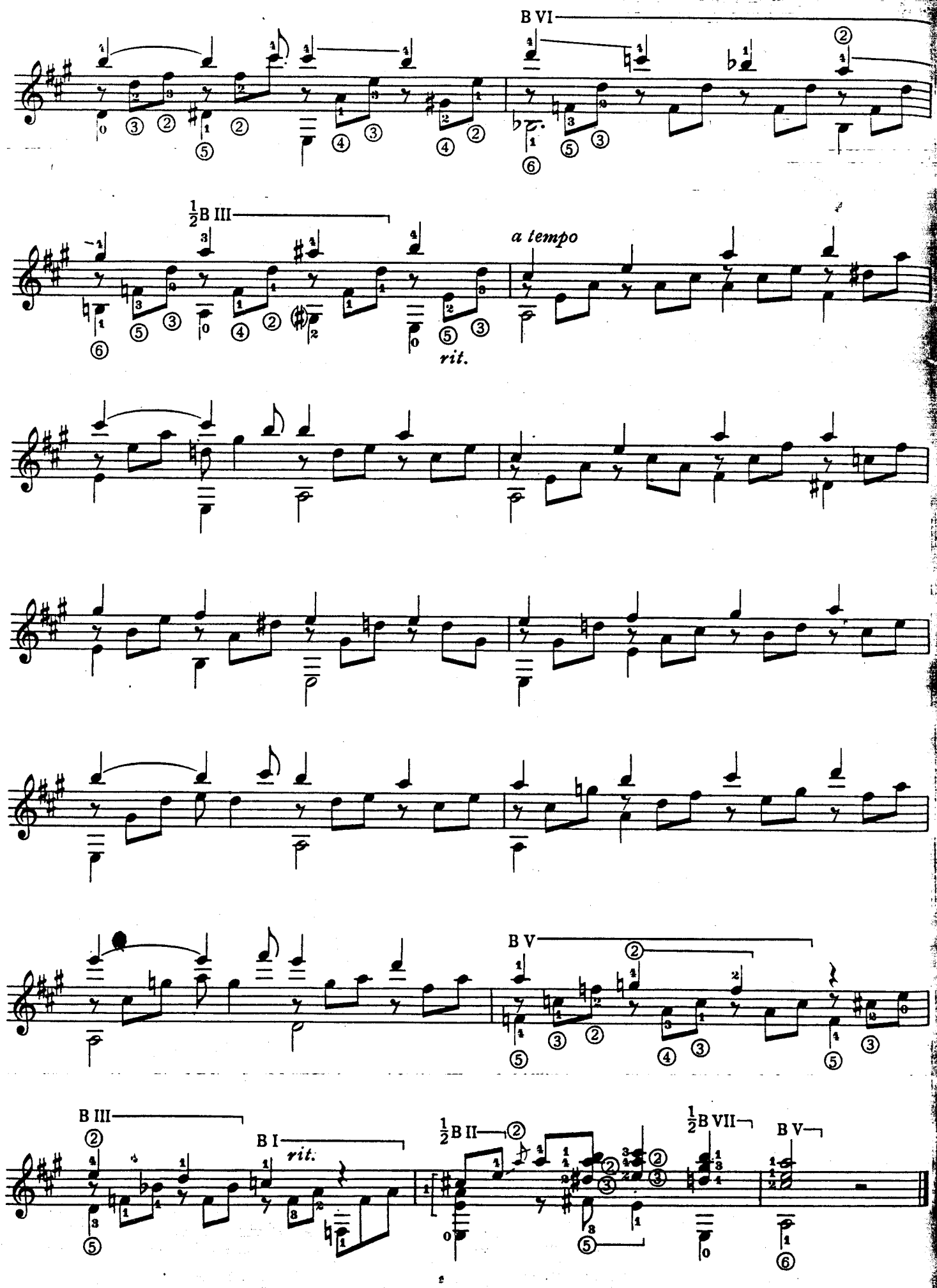



VIII
rit.
VII IX
a tempo
VIII
VII
cresc.
p
XI
IX VII
rit.
II
a tempo
VII
II
ritard.
X VII
p
p

R. Schumann

ROMANZA




B VI
½B III
a tempo
rit.
B V
B III
B I
rit.
½B II
½B VII
B V

МАРШ

Переложение А. СЕГОВИИ

Р. ШУМАН

Tempo di marchia

mf *secco*

mp

mf

sonoro

f

ВЕСЁЛЫЙ КРЕСТЬЯНИН

Р. ШУМАН

Переложение А. Сеговия

Allegretto

IV VII V IV VII

IV

IV

Фл. 12

Фл. 12
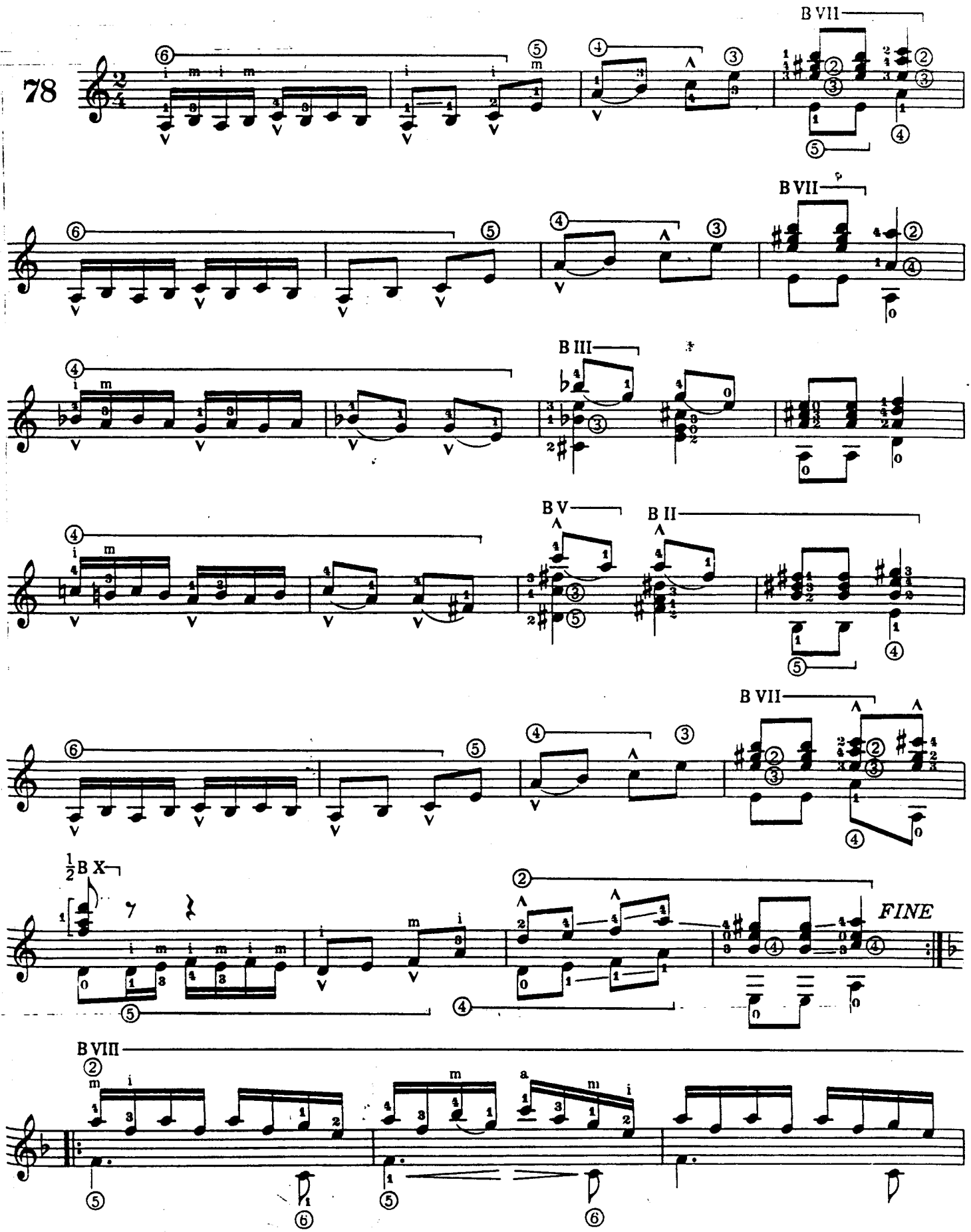
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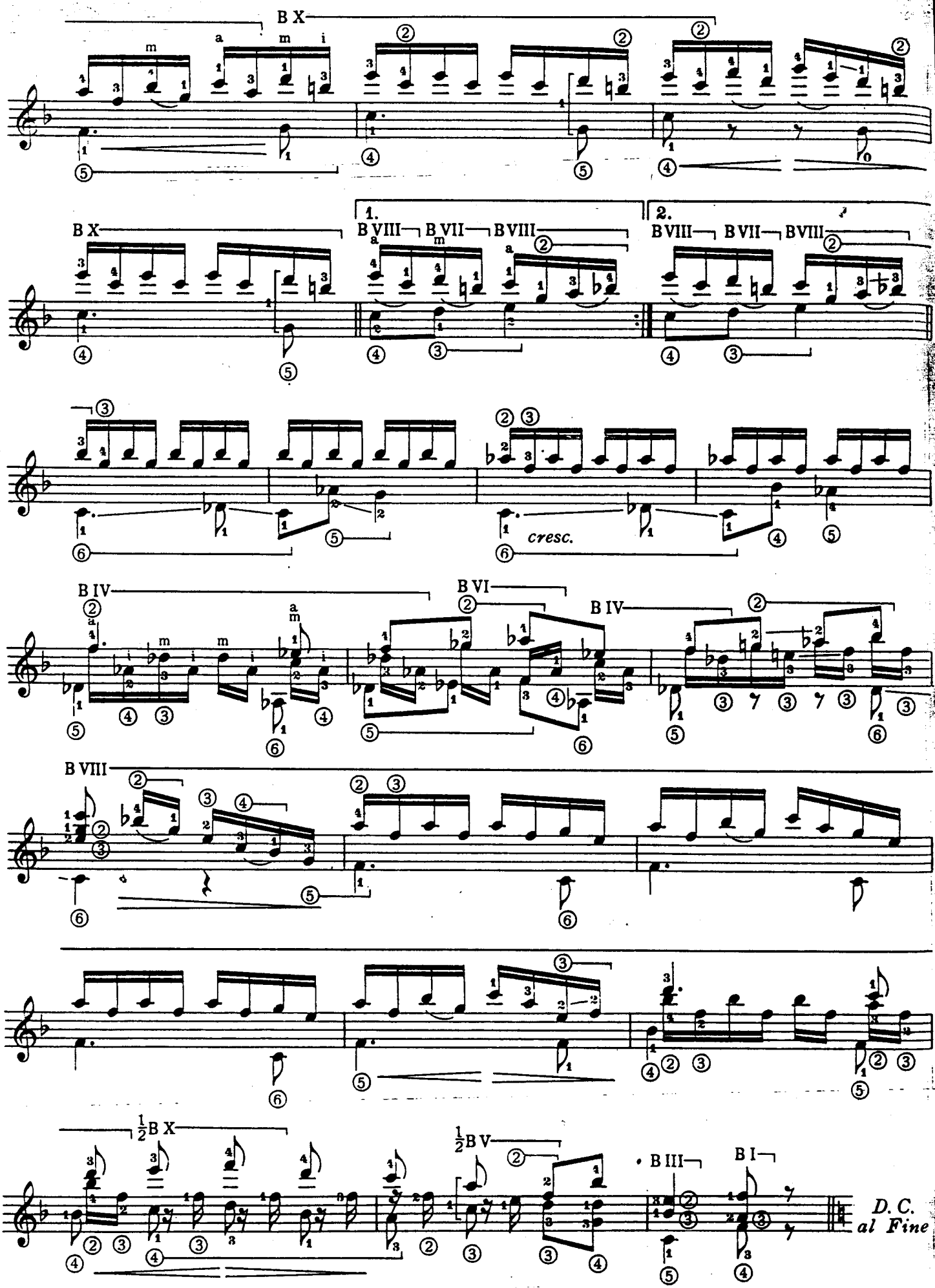
Фл.

p

R. Schumann

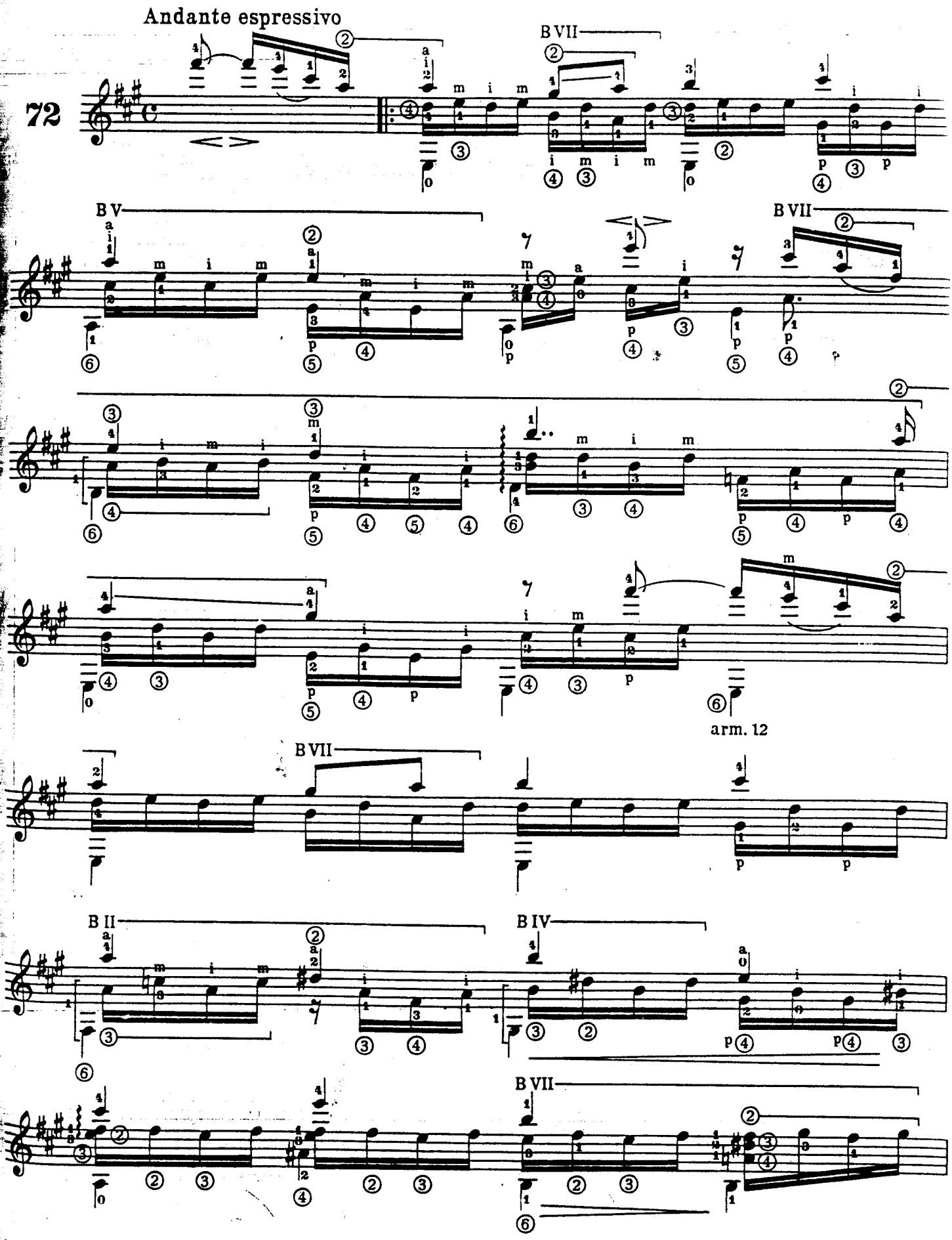
SAINT NICOLAS op. 68 n. 12

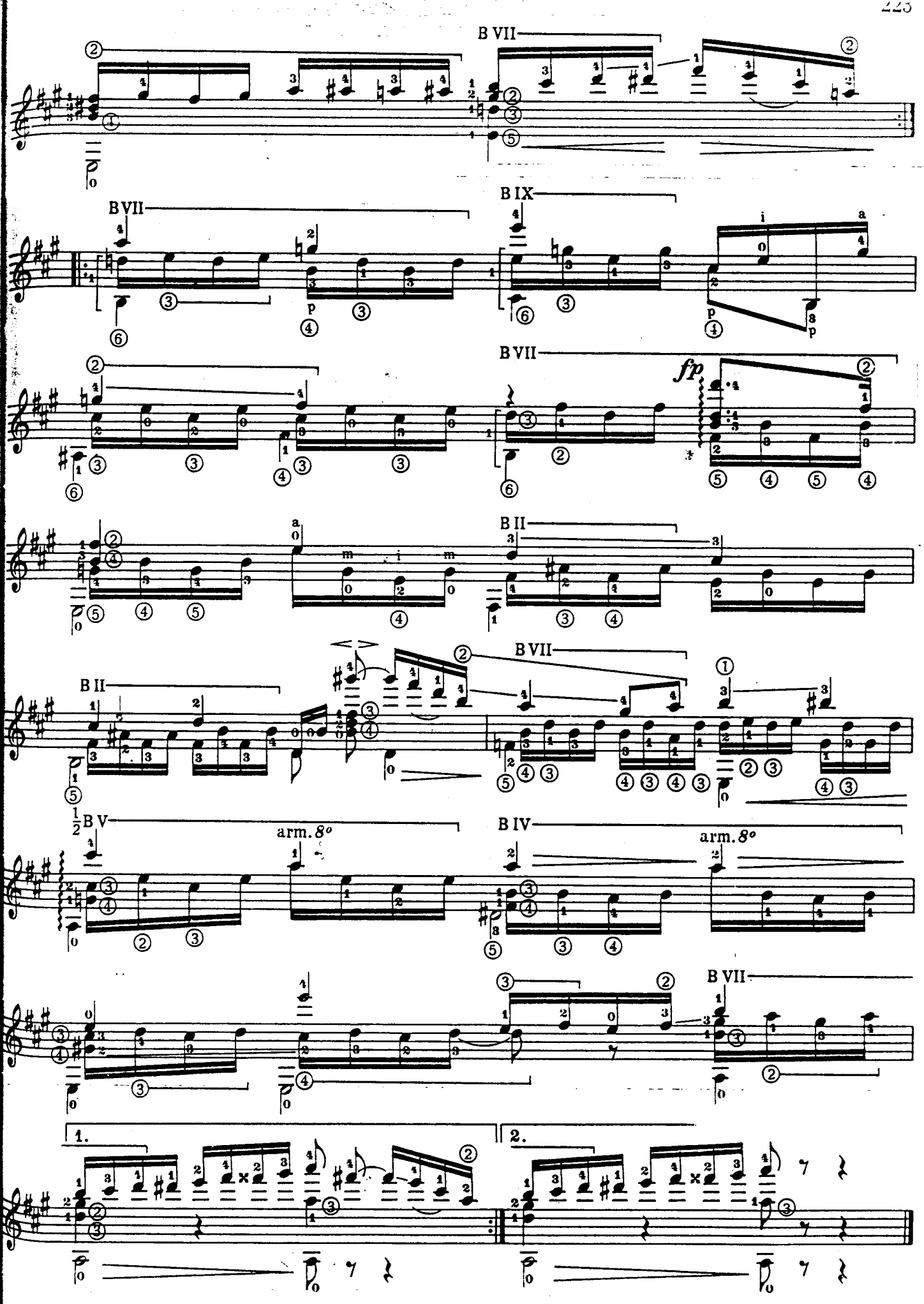



B X
m a m i
B X
1.
B VIII B VII B VIII
2.
B VIII B VII B VIII
cresc.
B IV
B VI
B IV
B VIII
½B X
½B V
B III
B I
D. C.
al Fine

R. Schumann
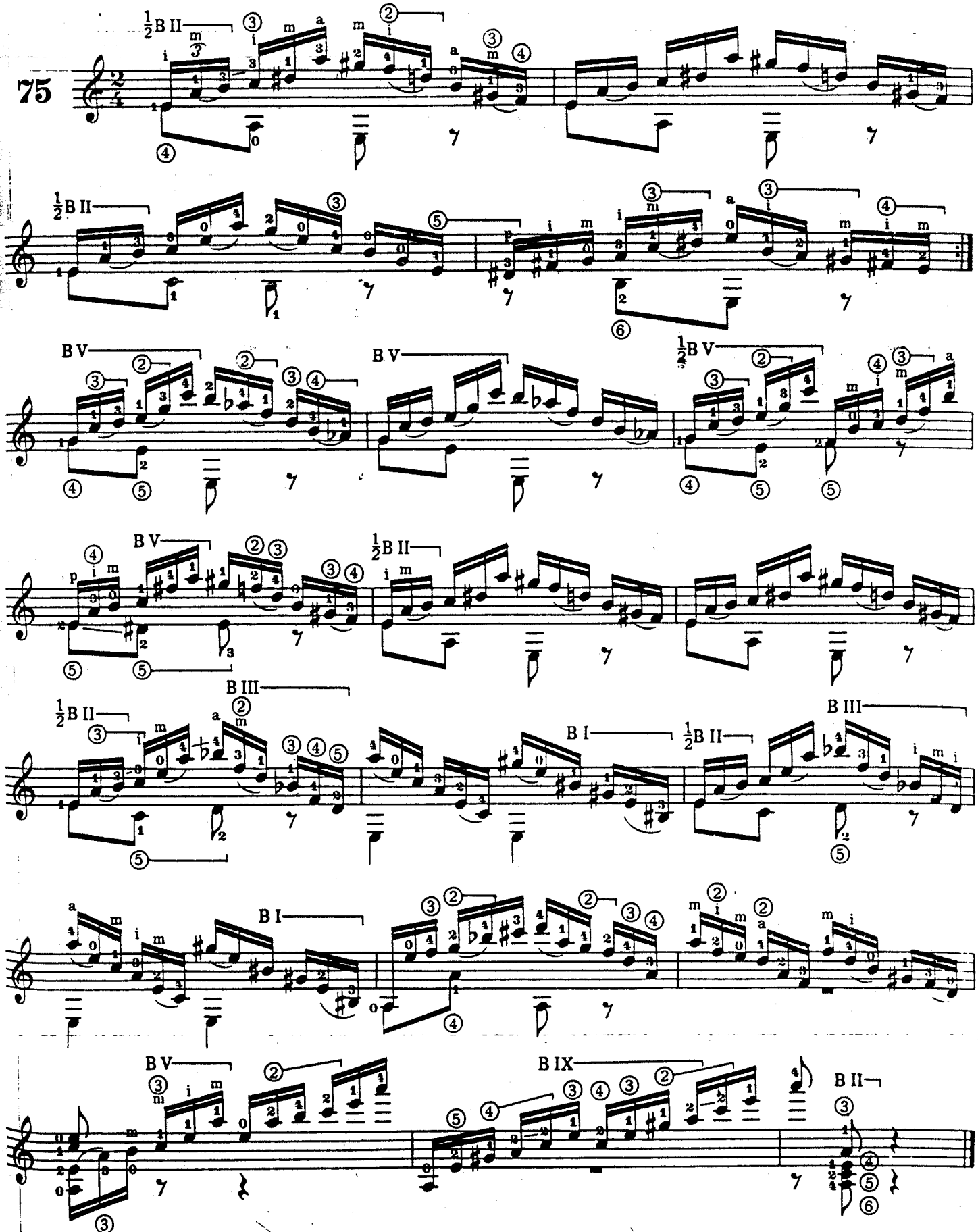
FEUILLES VARIÉES op. 99




B VII
B VII
B IX
p
p
B VII
fp
B II
B II
B VII
1/2 B V
arm. 8°
B IV
arm. 8°
B VII
1.
2.

R. Schumann

PRESTO op. 99 n. 2



ALBUM FOR THE YOUNG Op. 39

arranged for guitar by
TAKAAKI & SAE KUSHIMA

ギター編曲による―チャイコフスキー

こどものアルバムOp.39

玖島隆明・紗江・編曲
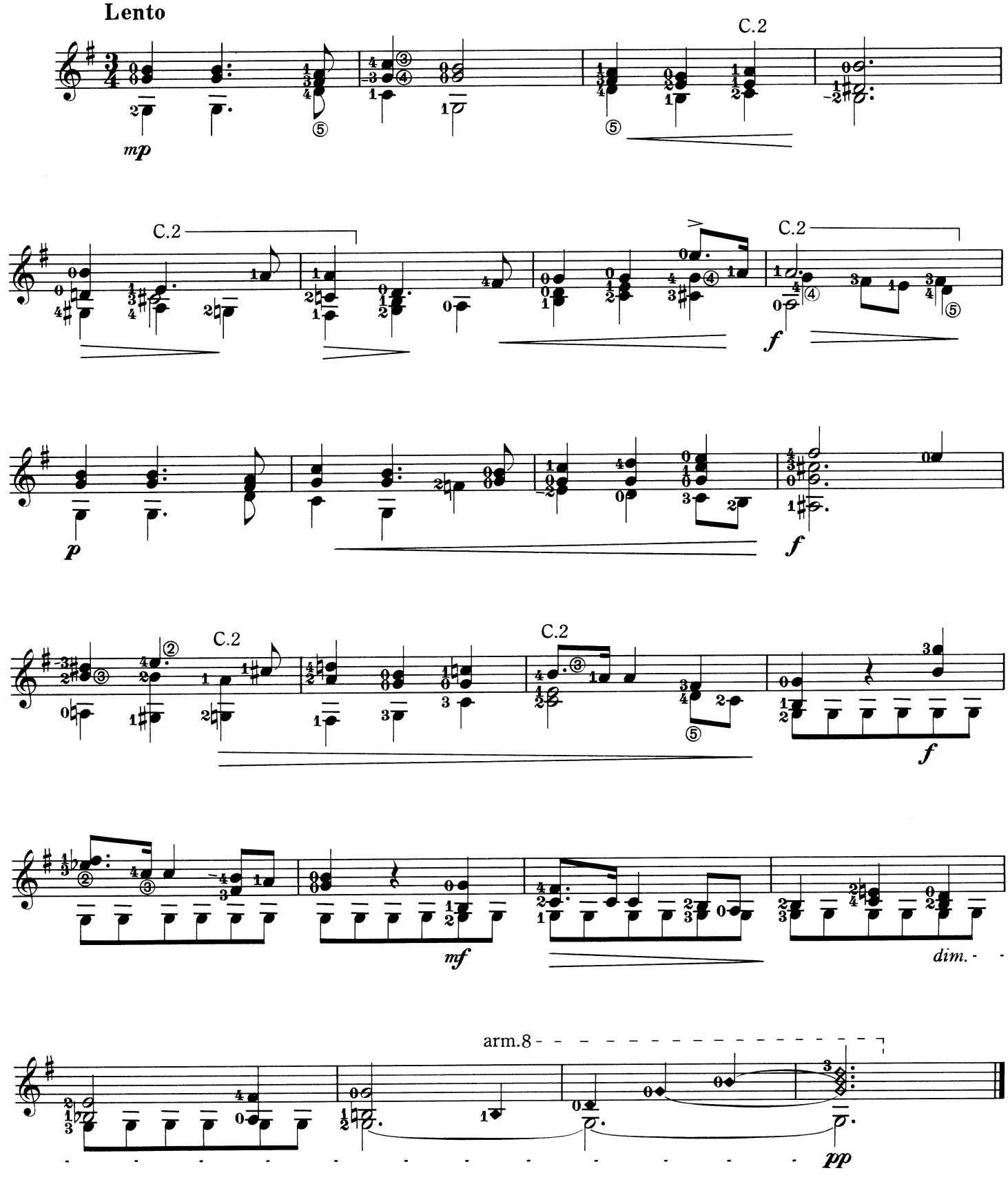
●CONTENTS　目次

1. Morning Prayer ……朝の祈り……4
2. Winter Morning ……冬の朝……5
3. Playing Hobby-Horse ……木馬に乗って……6
4. Mama ……ママ……8
5. March of Wooden Soldiers ……おもちゃの兵隊……9
6. The Sick Doll ……病気のお人形……10
7. The Doll's Funeral ……人形のお葬式……11
8. Valse ……ワルツ……12
9. The New Doll ……新しいお人形……14
10. Mazurka ……マズルカ……15
11. Russian Song ……ロシアの歌……17
12. Song of Peasant ……お百姓の歌……18
13. Kamarinskaya ……ロシアのおどり(カマリンスカヤ)……18
14. Polka ……ポルカ……20
15. Italian Air ……イタリアの歌……21
16. Old French Air ……古いフランスの歌……22
17. German Air ……ドイツの歌……23
18. Neapolitan Air ……ナポリの歌……24
19. Nurse's Story ……乳母のお話……25
20. Baba-Yaga ……ババヤガ(魔女)……26
21. Sweet Reverie ……甘い夢……27
22. Song of the Lark ……ひばりの歌……28
23. The Organ-Glinder Sings ……辻音楽師(手まわし風琴ひきは歌う)……30
24. In Church ……教会にて……31

ALBUM FOR THE YOUNG
こどものアルバム
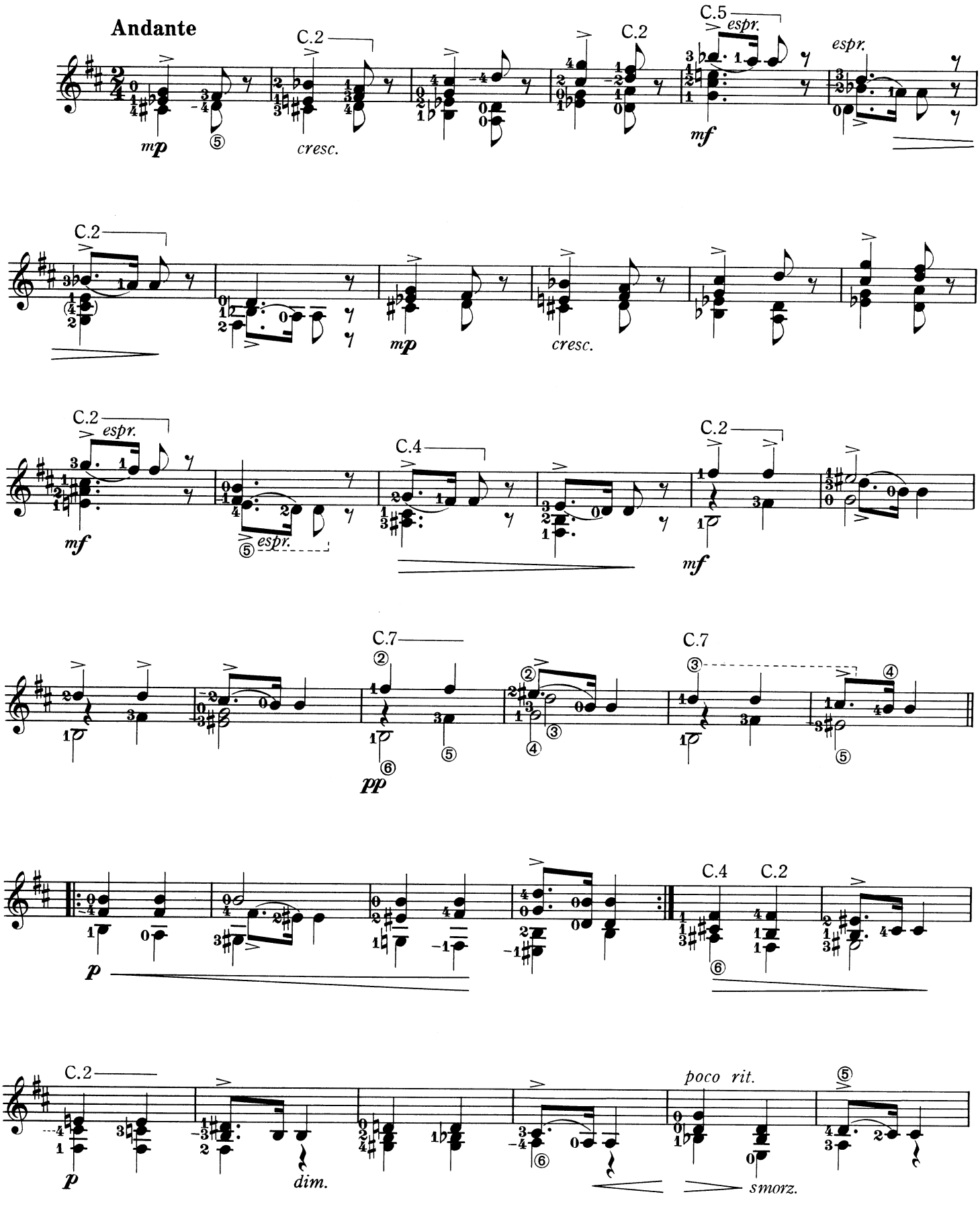
1 .Morning Prayer
朝 の 祈 り
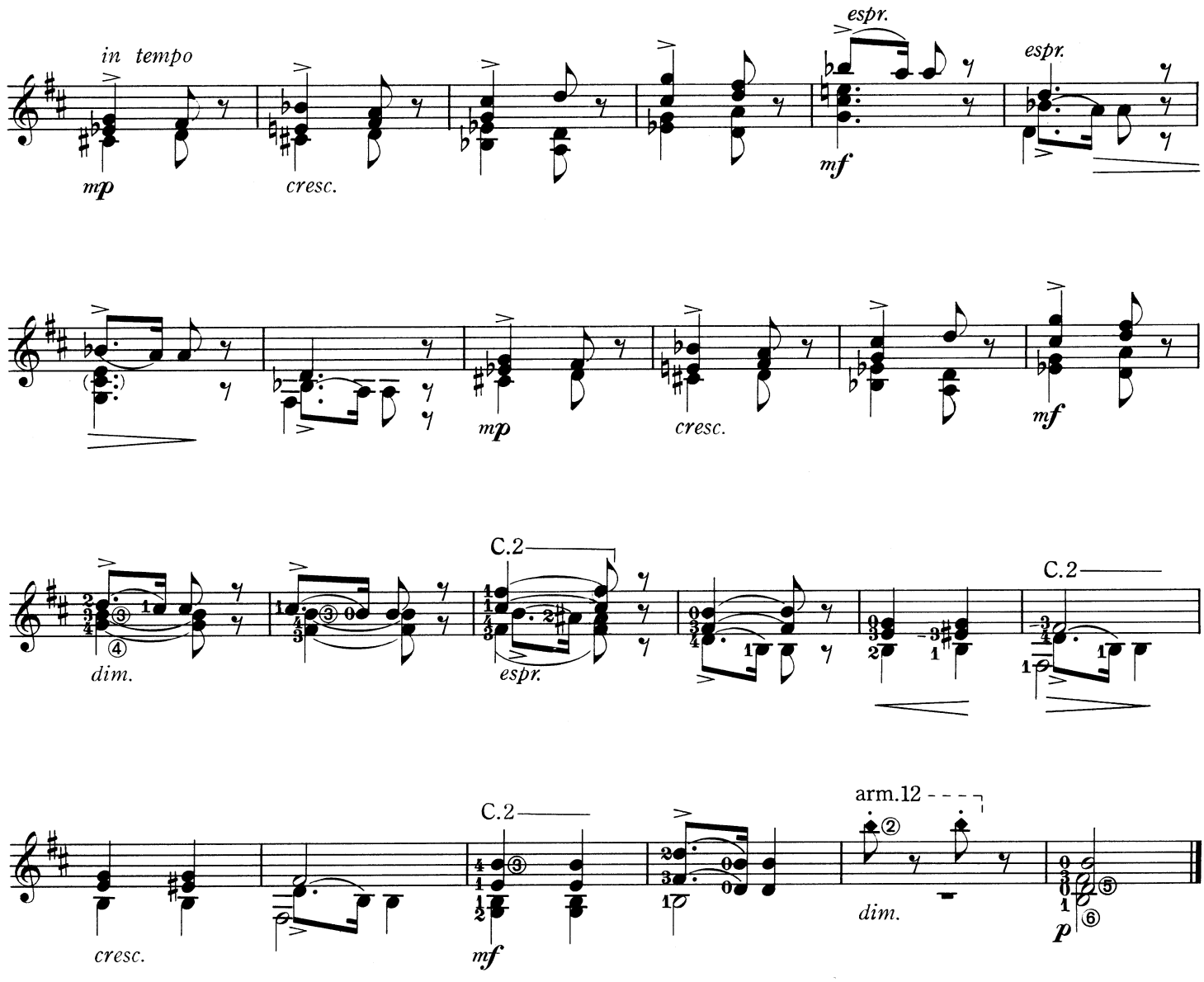
P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



2 .Winter Morning
冬　の　朝

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
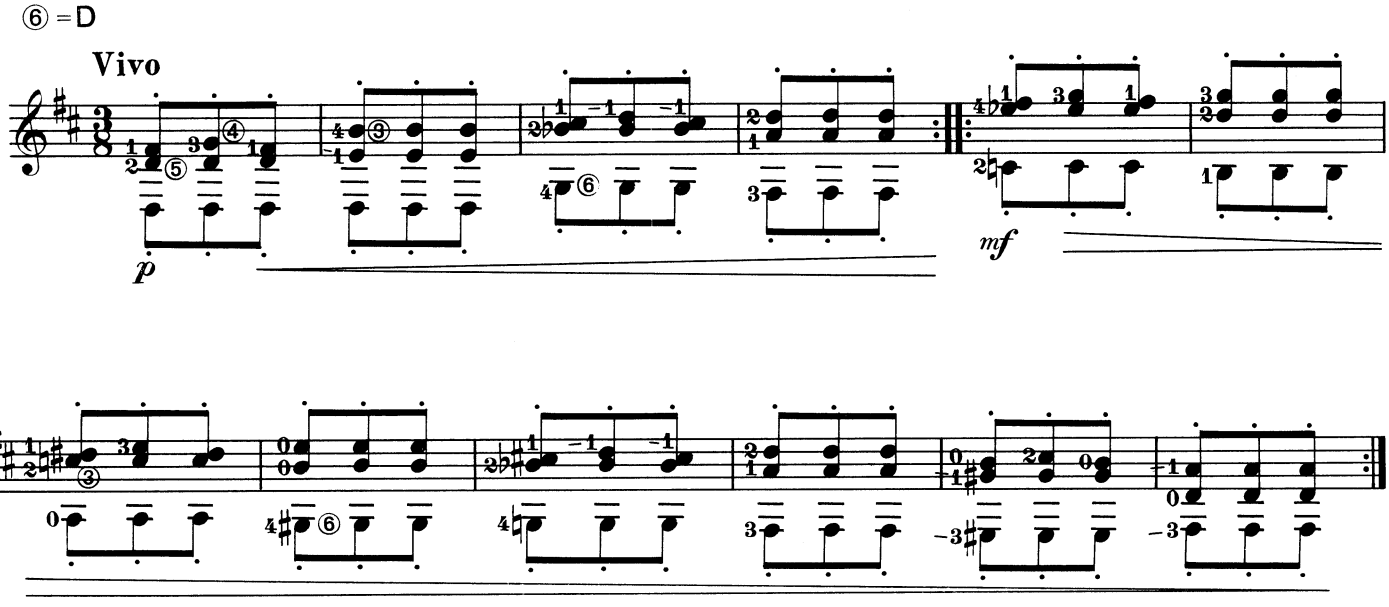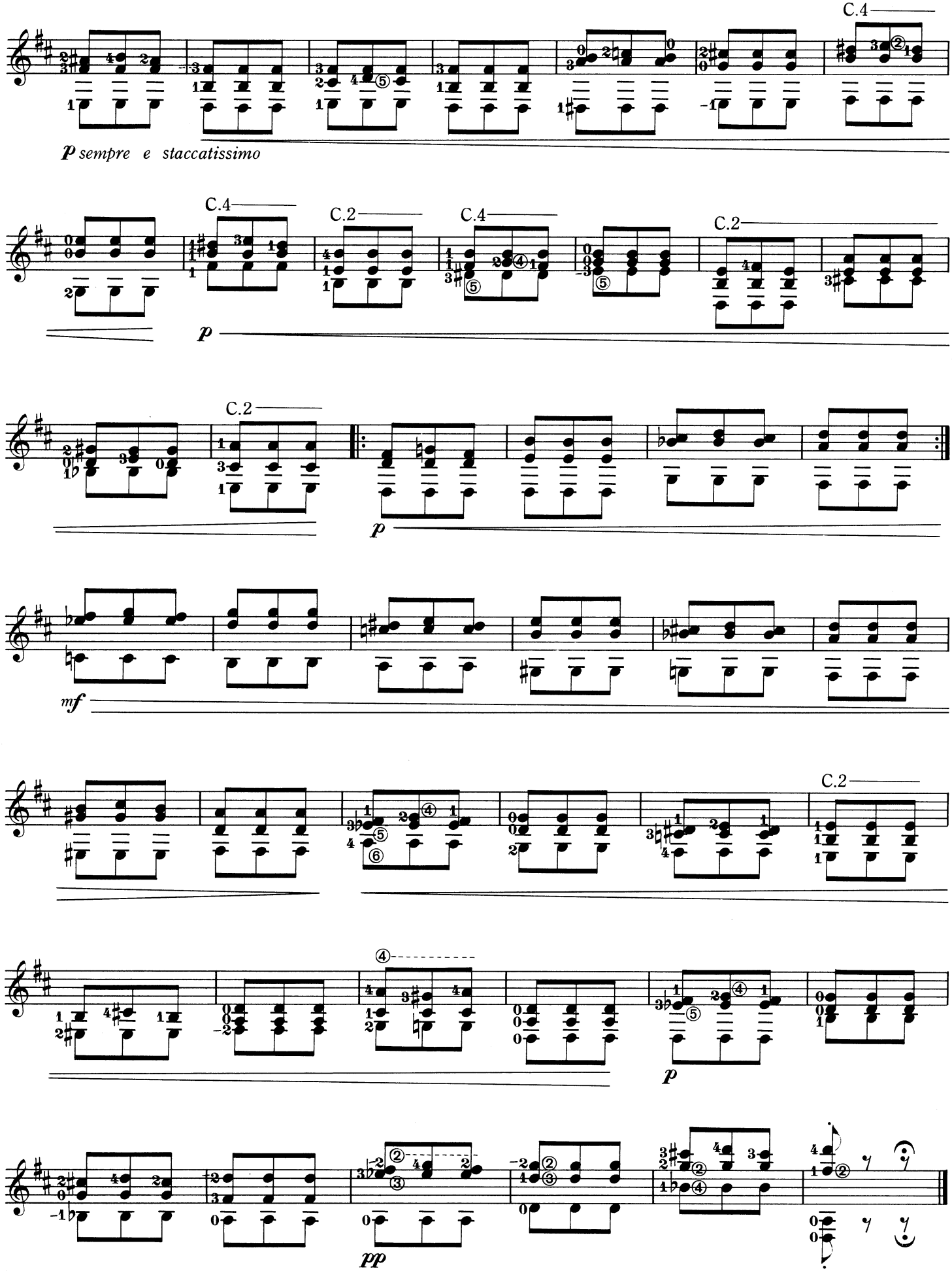




3 .Playing Hobby-Horse

木馬に乗って

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
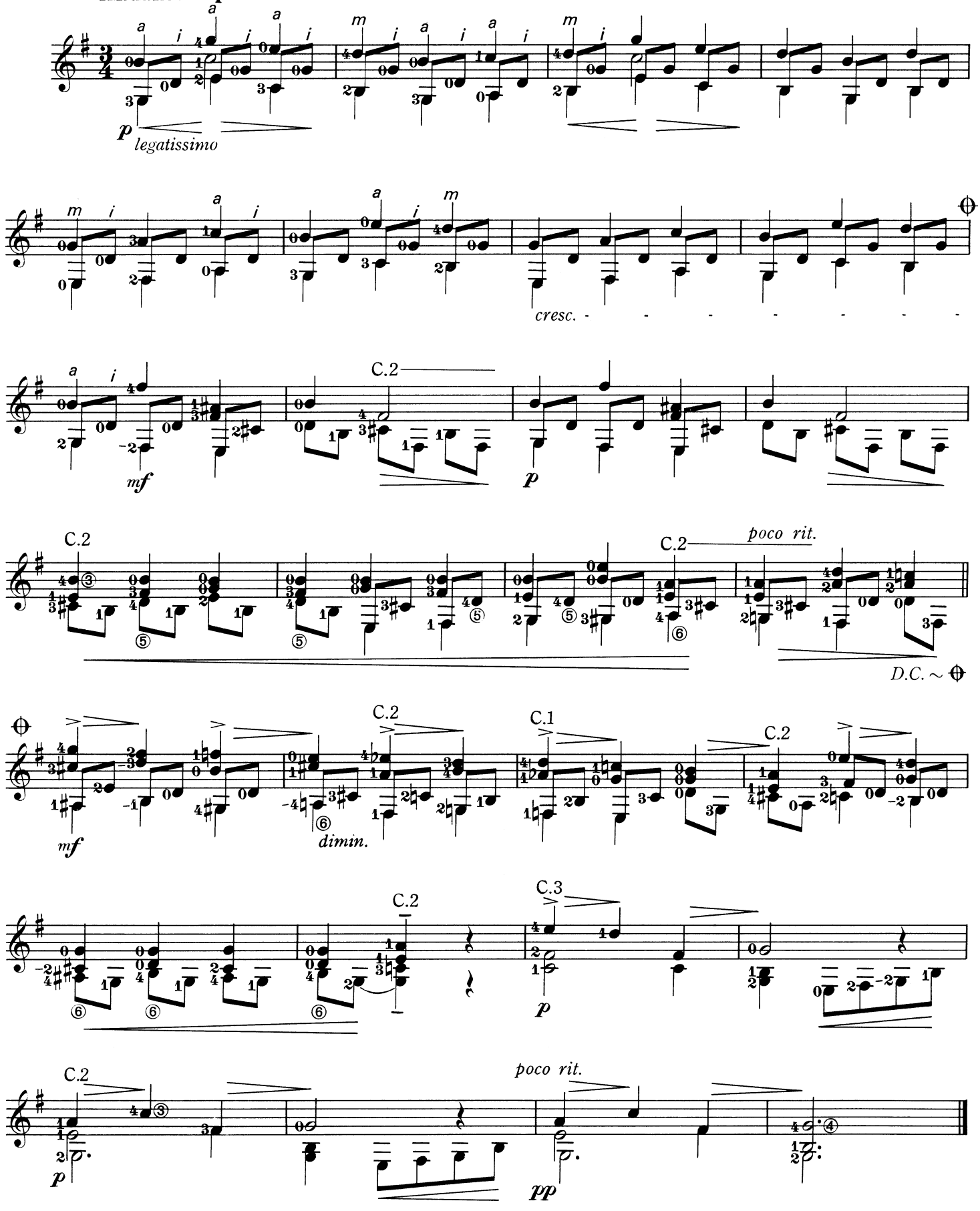



C.4
p sempre e staccatissimo
C.4
C.2
C.4
C.2
p
C.2
p
mf
C.2
p
pp

4 .Mama

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
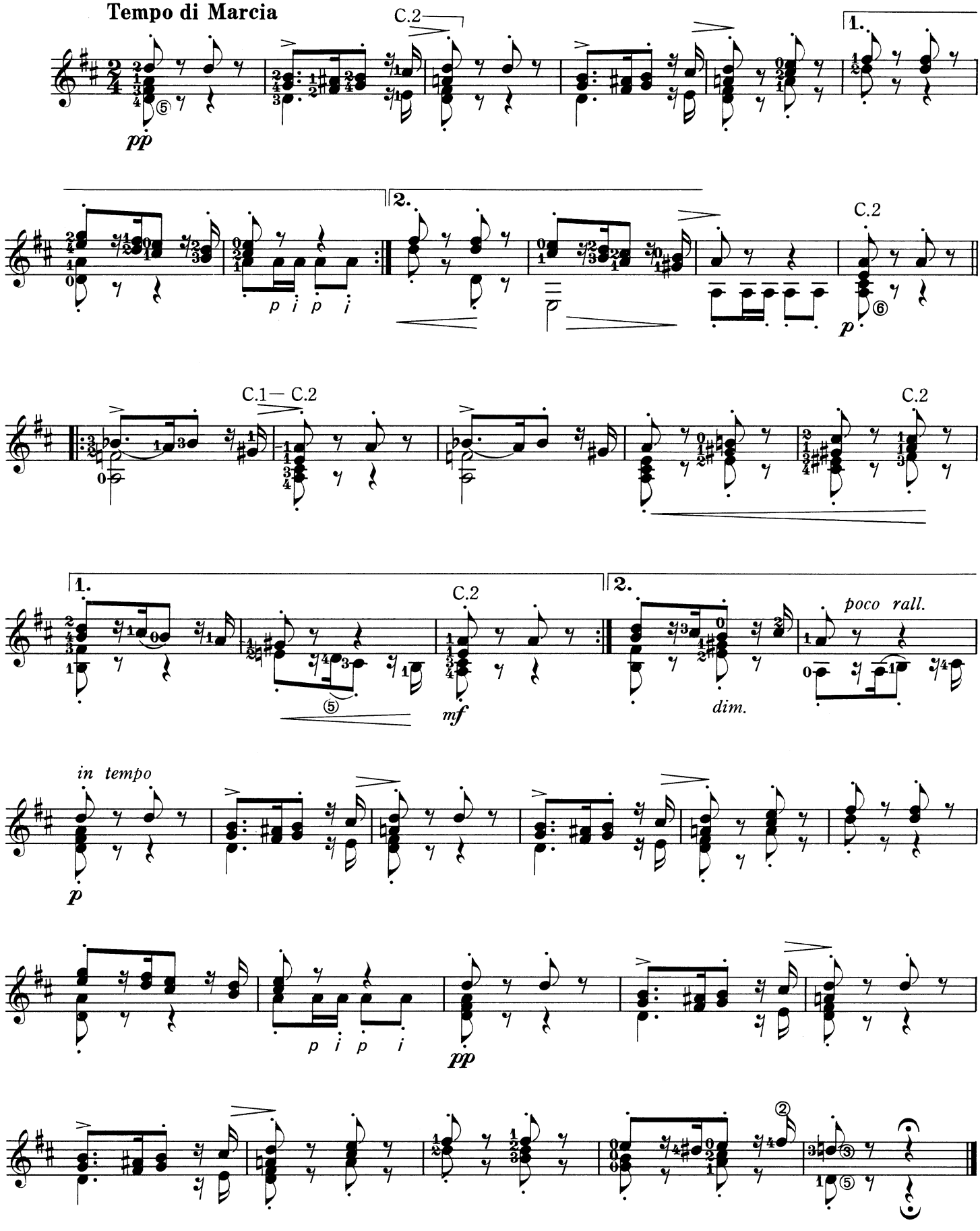
Andante espressivo



5 .March of Wooden Soldiers

おもちゃの兵隊
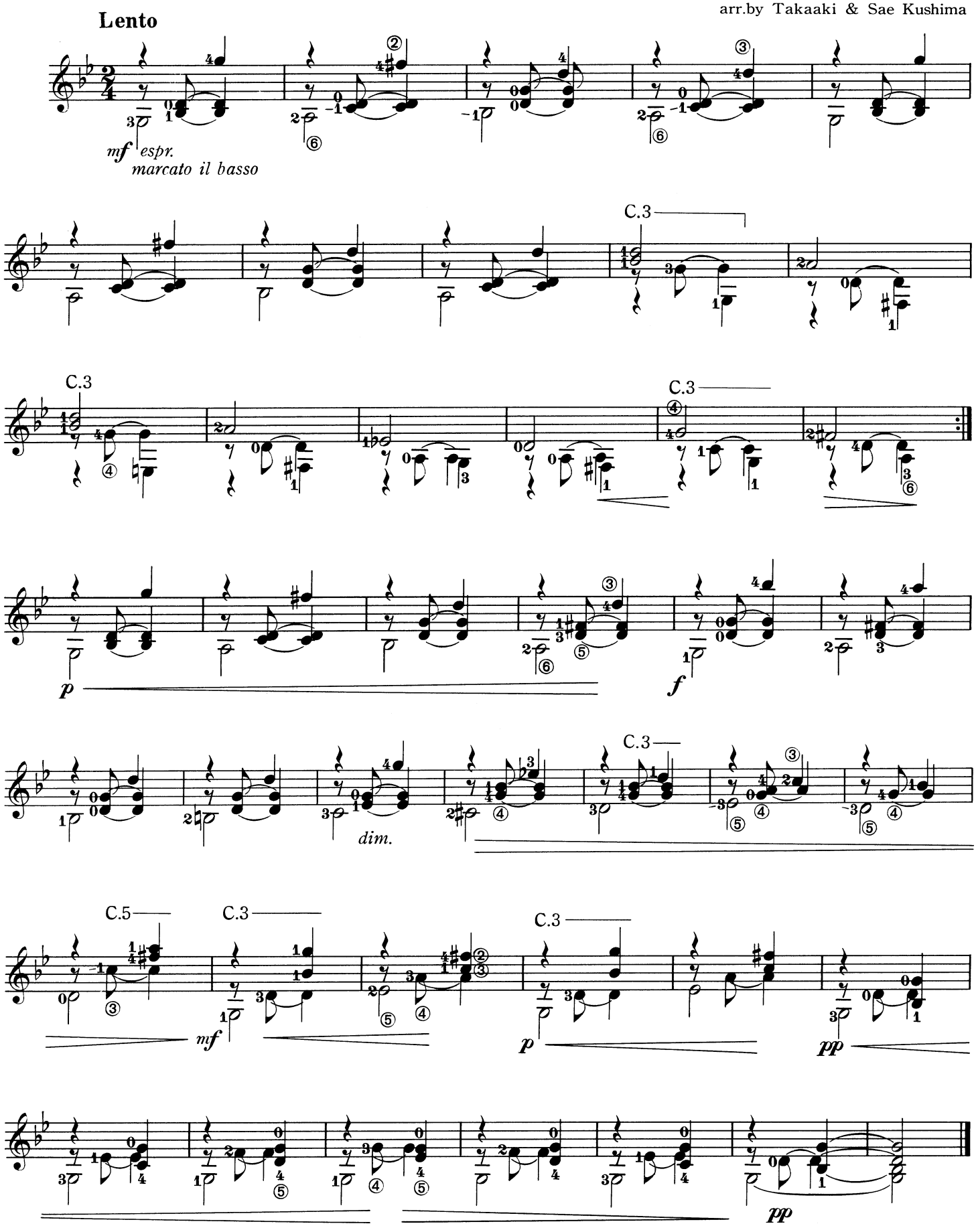
P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



6 .The Sick Doll

病気のお人形
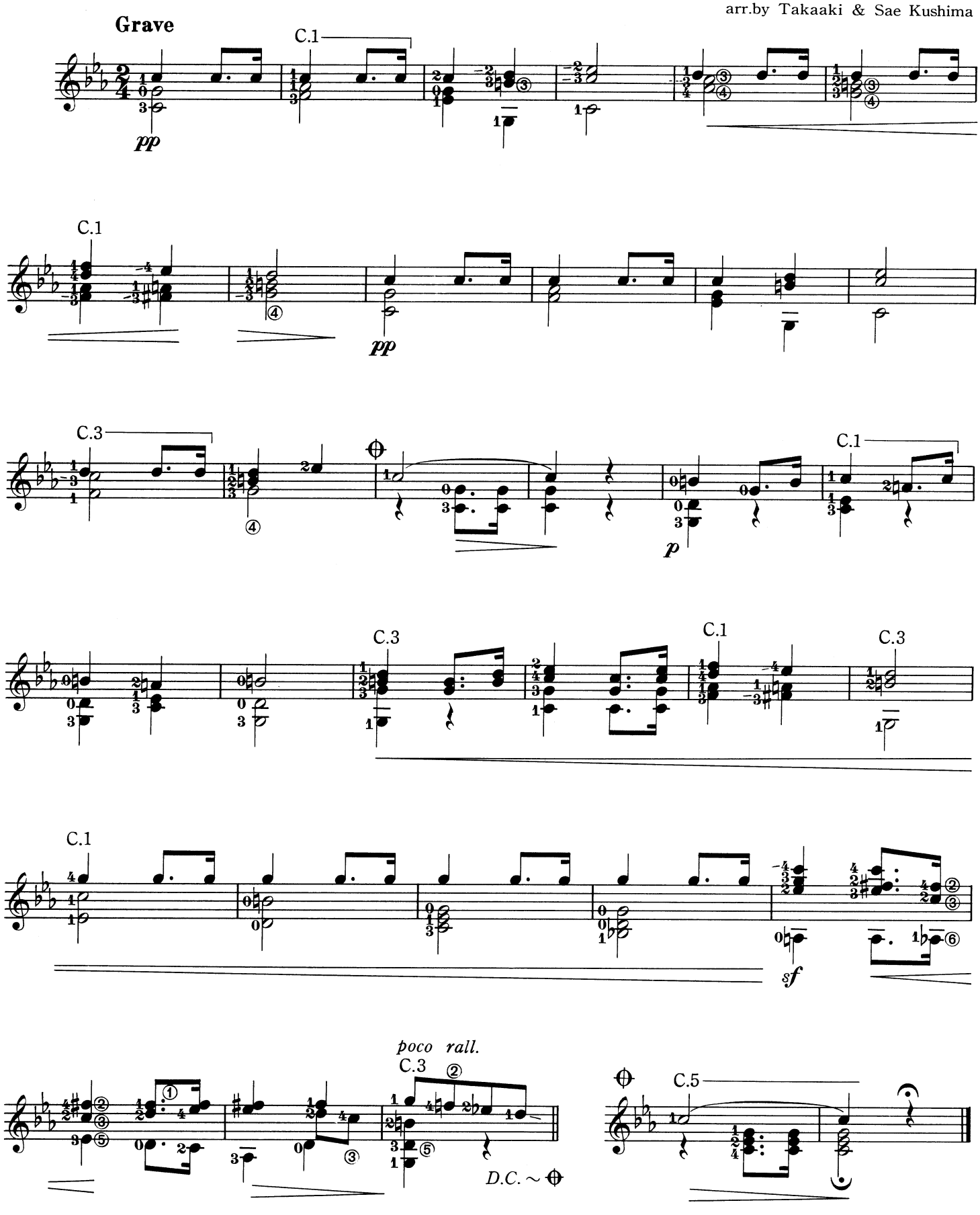
P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



7 .The Doll's Funeral

人形のお葬式

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
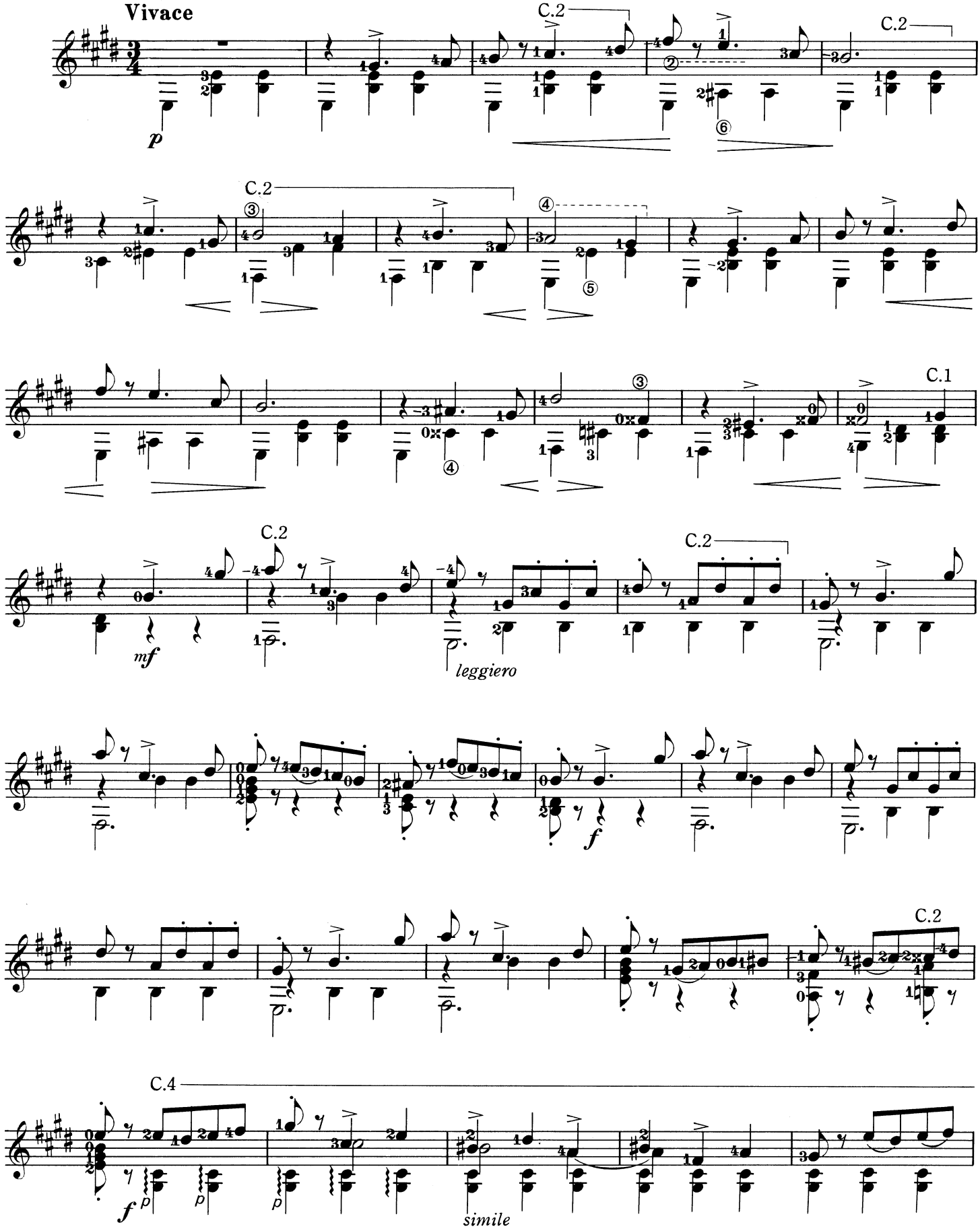


(Original key E♭-Major)
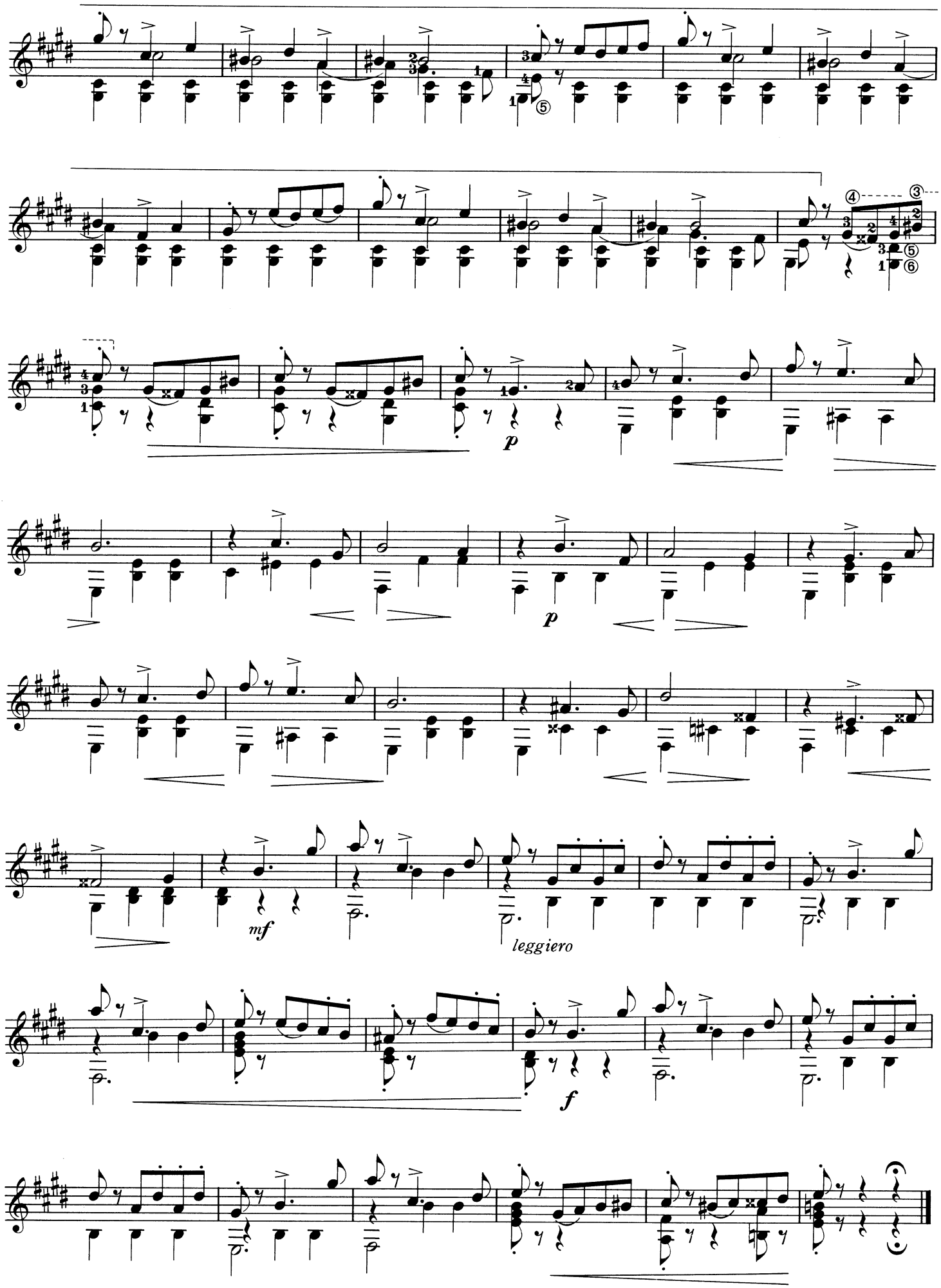
8 .Valse

ワ　ル　ツ

P.Tschaikowsky Op.39

arr.by Takaaki & Sae Kushima
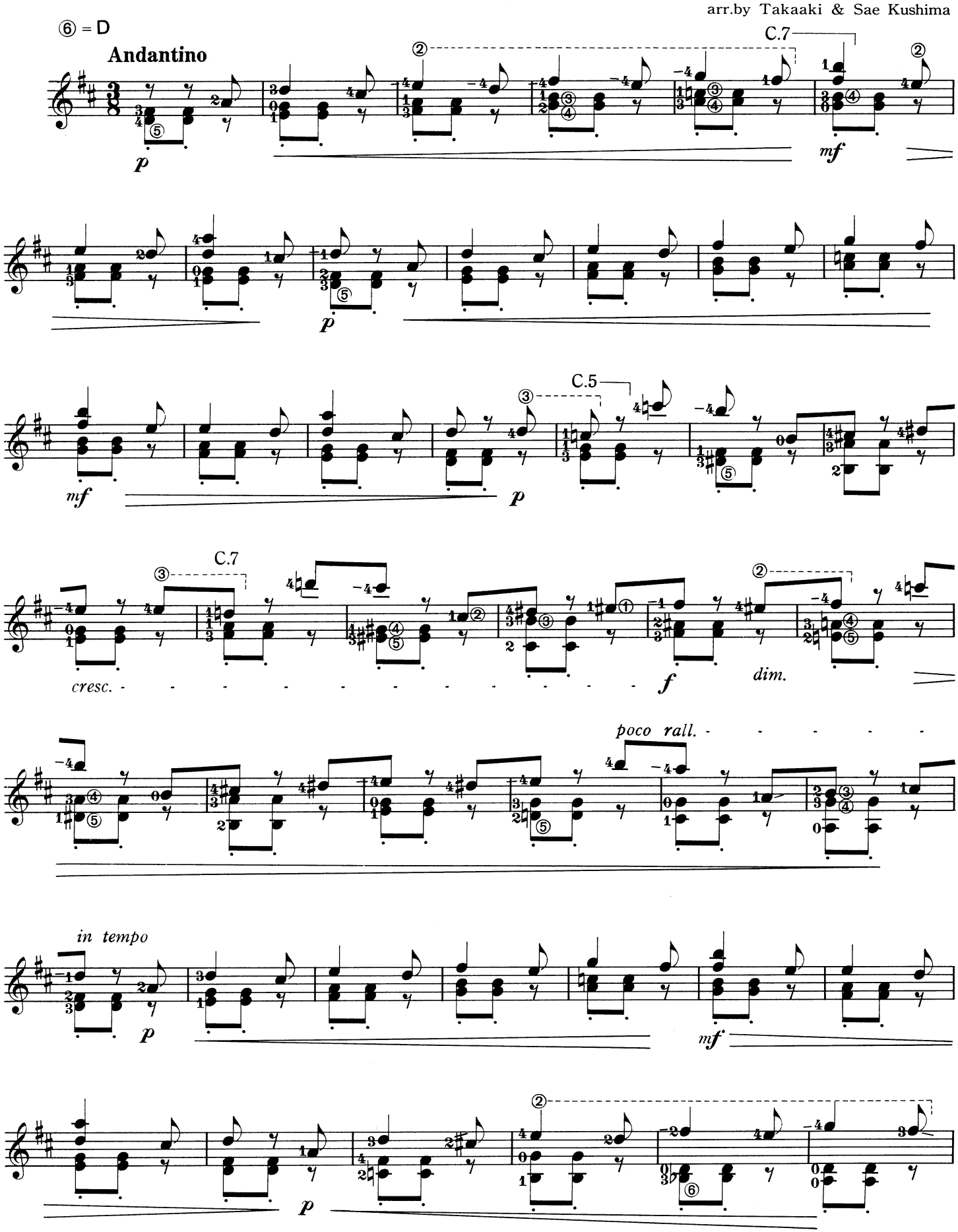



p
p
mf
leggiero
f

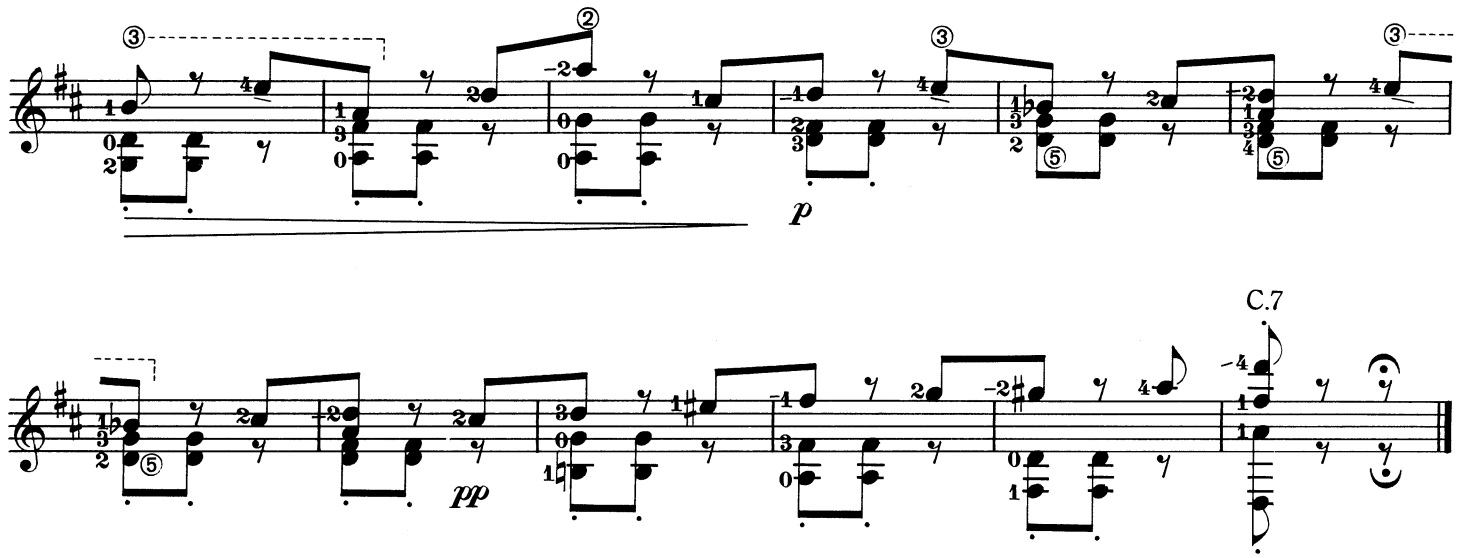
(Original key B♭-Major)

9 .The New Doll

新しいお人形

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima





10.Mazurka
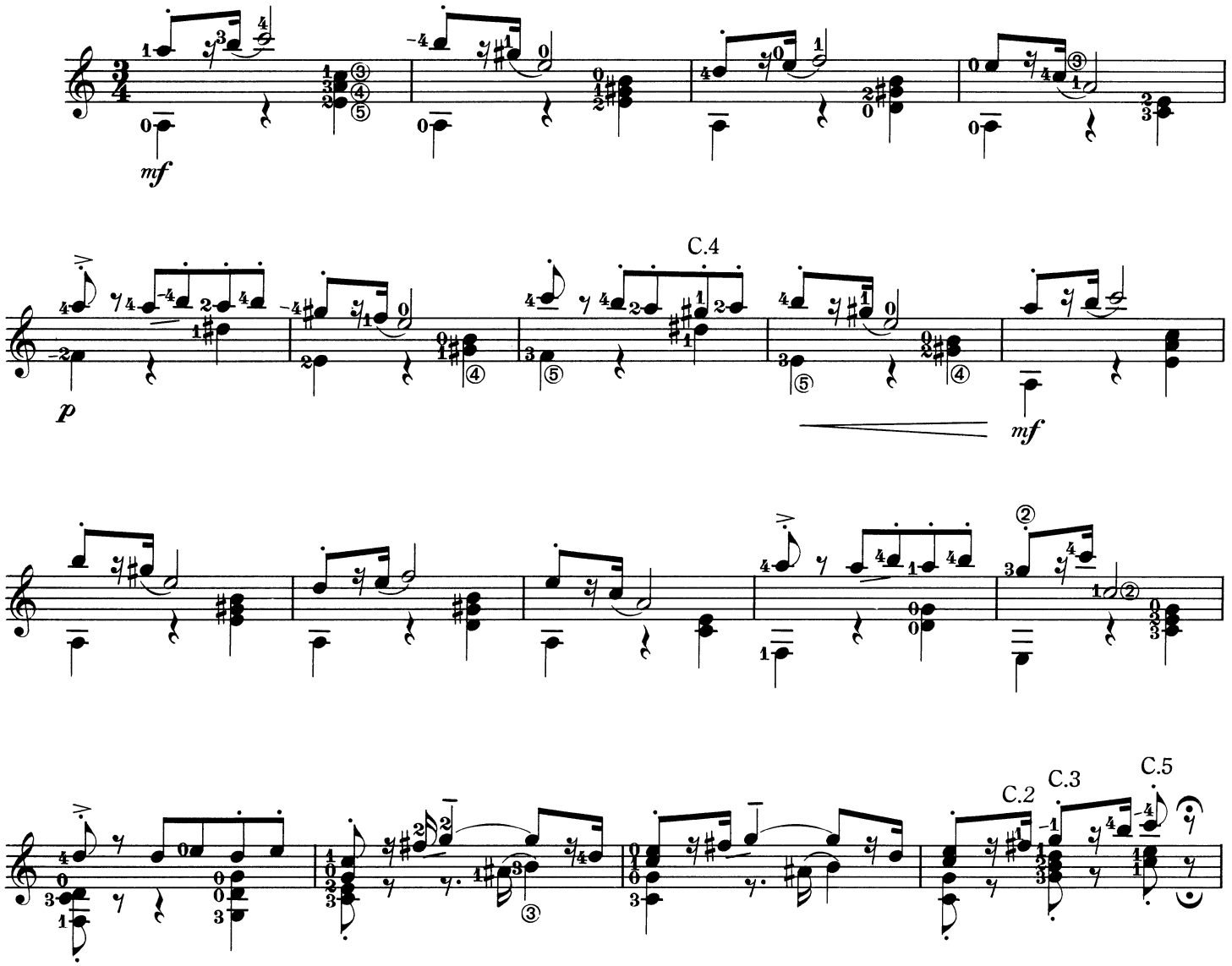
(Original key D-Minor)
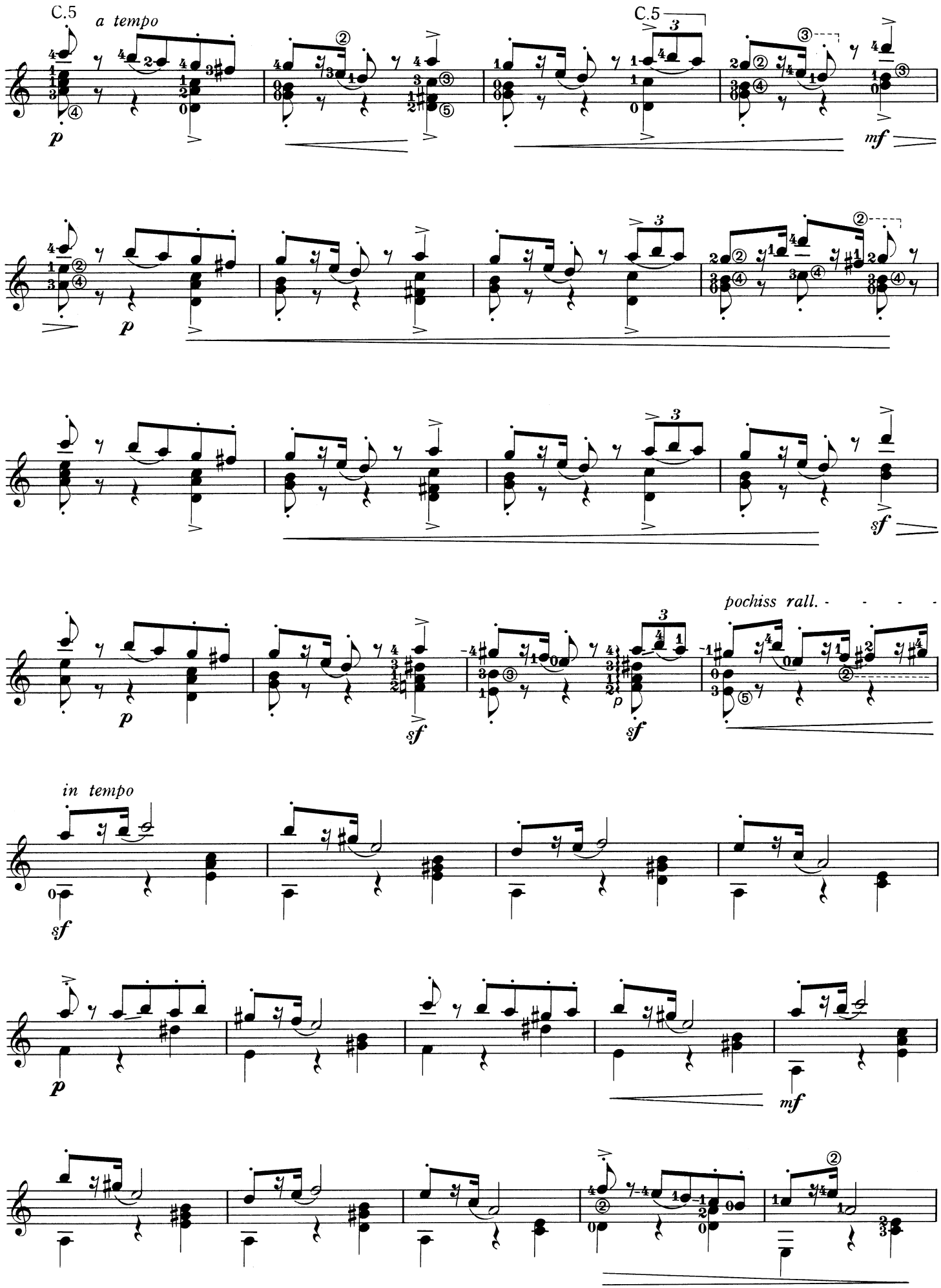
マ ズ ル カ
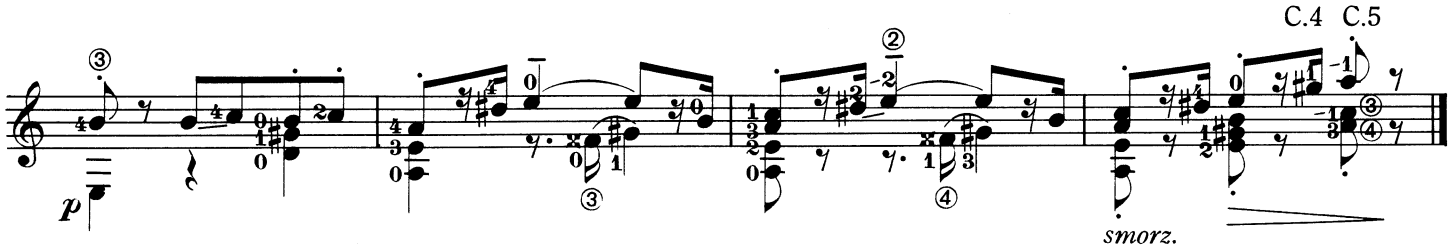
⑥ = E

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima

Tempo di Mazurka




C.5
a tempo
C.5
p
mf
p
sf
p
sf
sf
pochiss rall.
in tempo
sf
p
mf
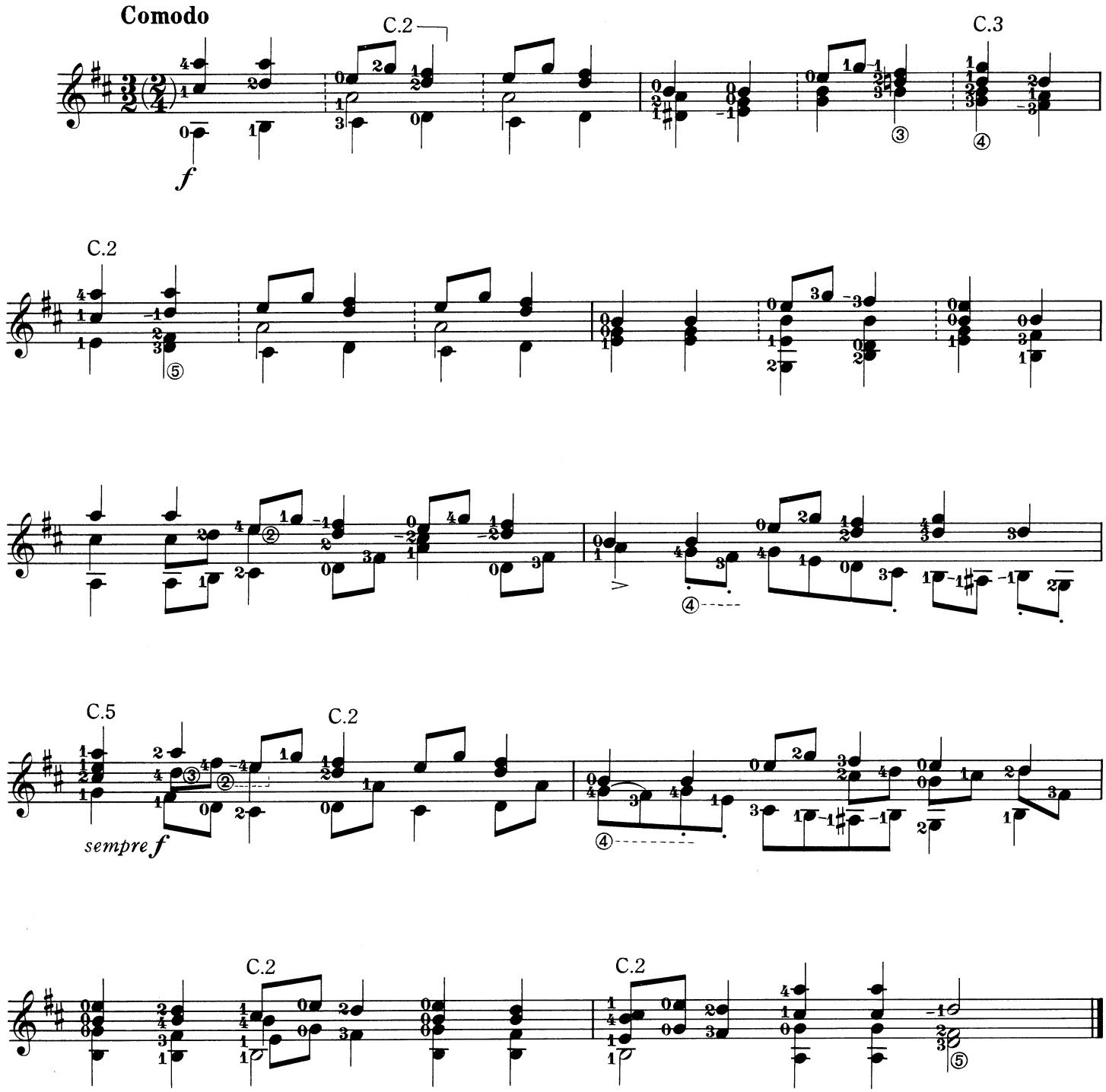


11.Russian Song

ロ シ ア の 歌

(Original key F -Major)

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



(Original key B♭-Major)
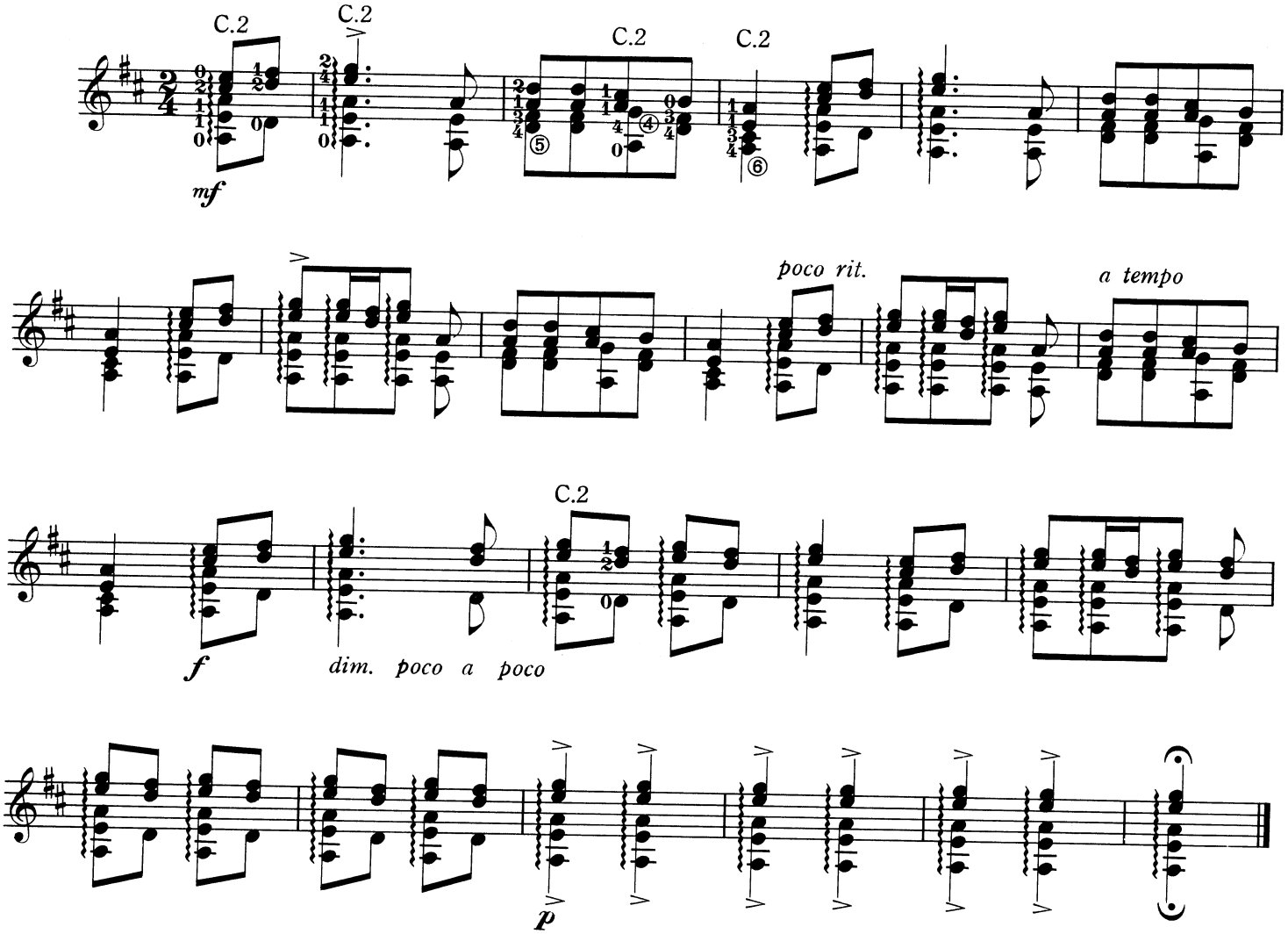
12.Song of Peasant

お百姓の歌

Andantino con molto sentimento

Der Bauer spielt Harmonika:

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



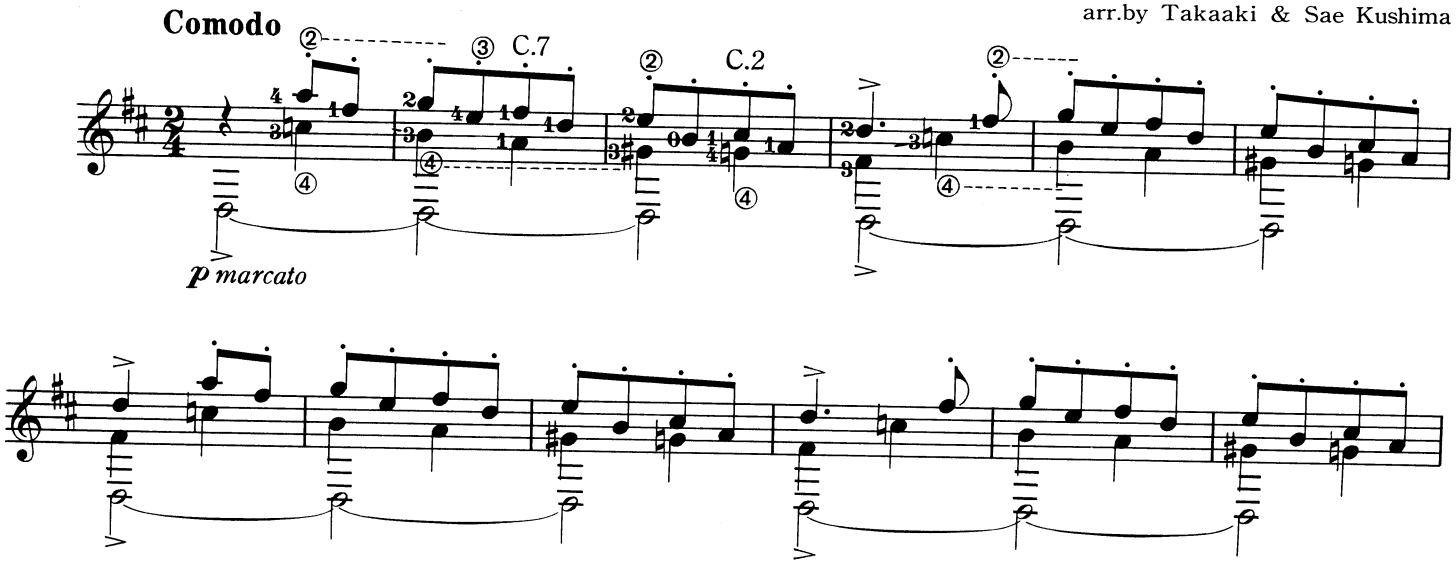
13.Kamarinskaya
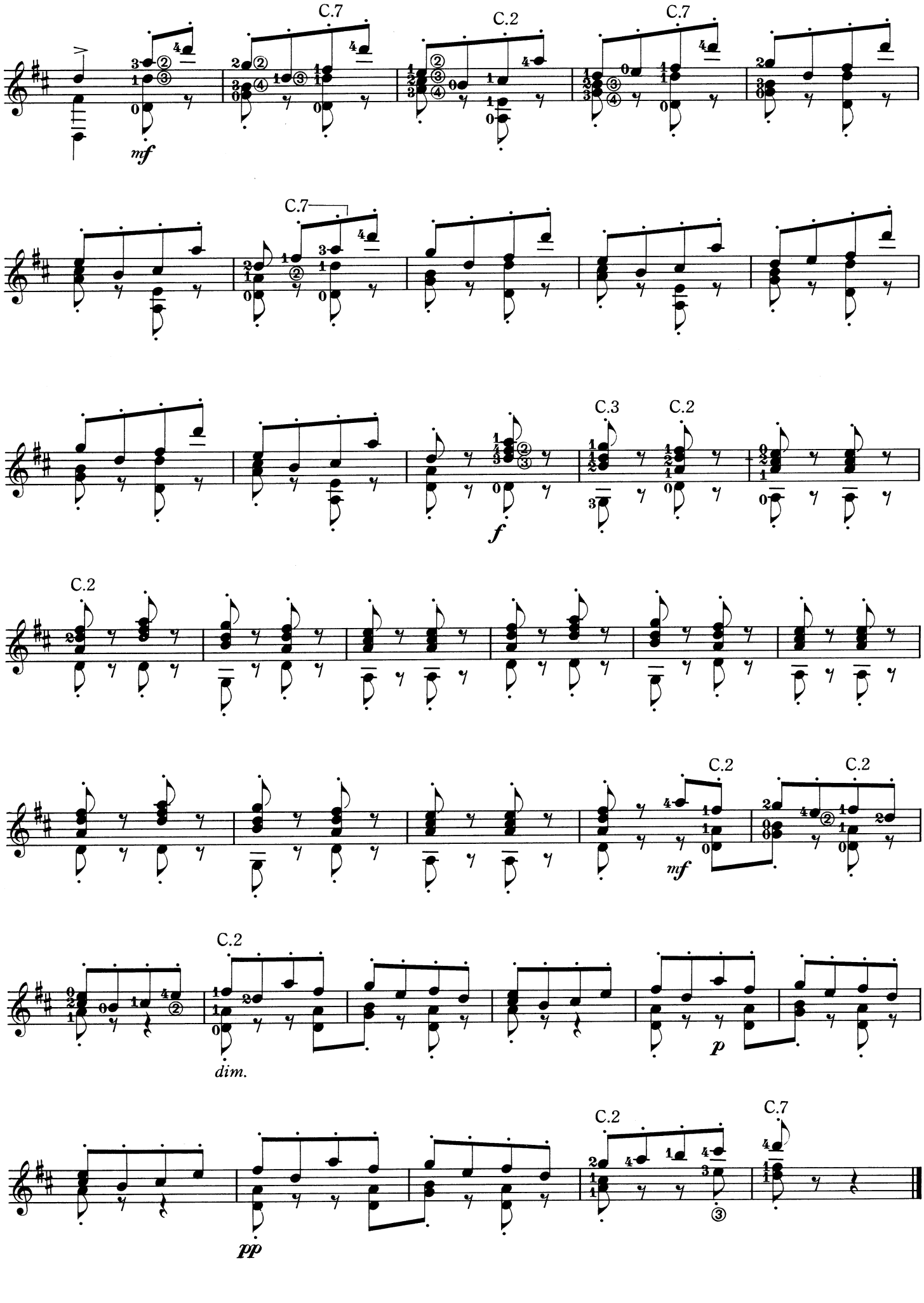
ロシアのおどり―カマリンスカヤ

⑥ = D

Comodo

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima




C.7
C.2
C.7
mf
C.7
C.3
C.2
f
C.2
C.2
C.2
mf
C.2
dim.
p
C.2
C.7
pp
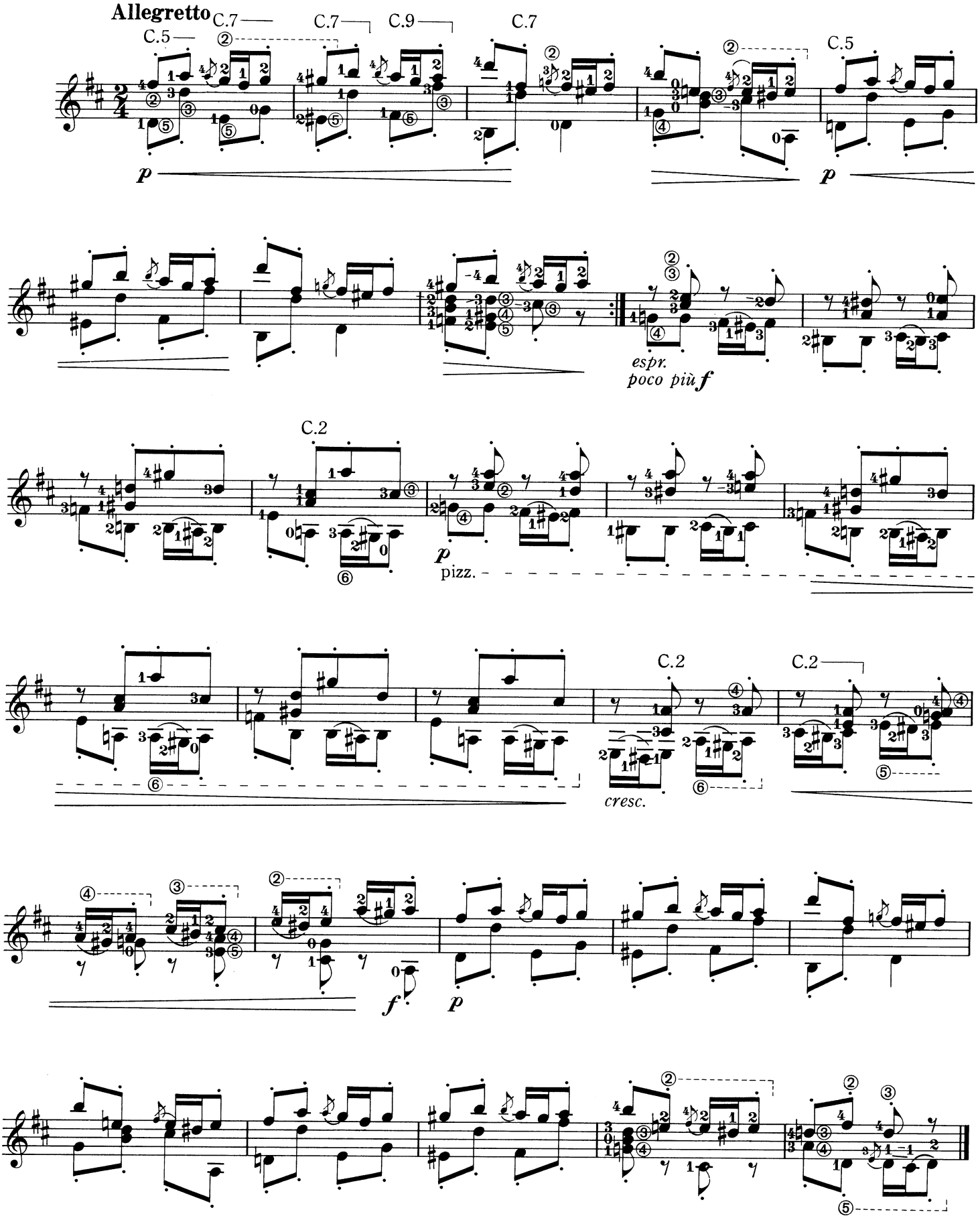
(Original key B♭-Major)

14.Polka

ポ　ル　カ
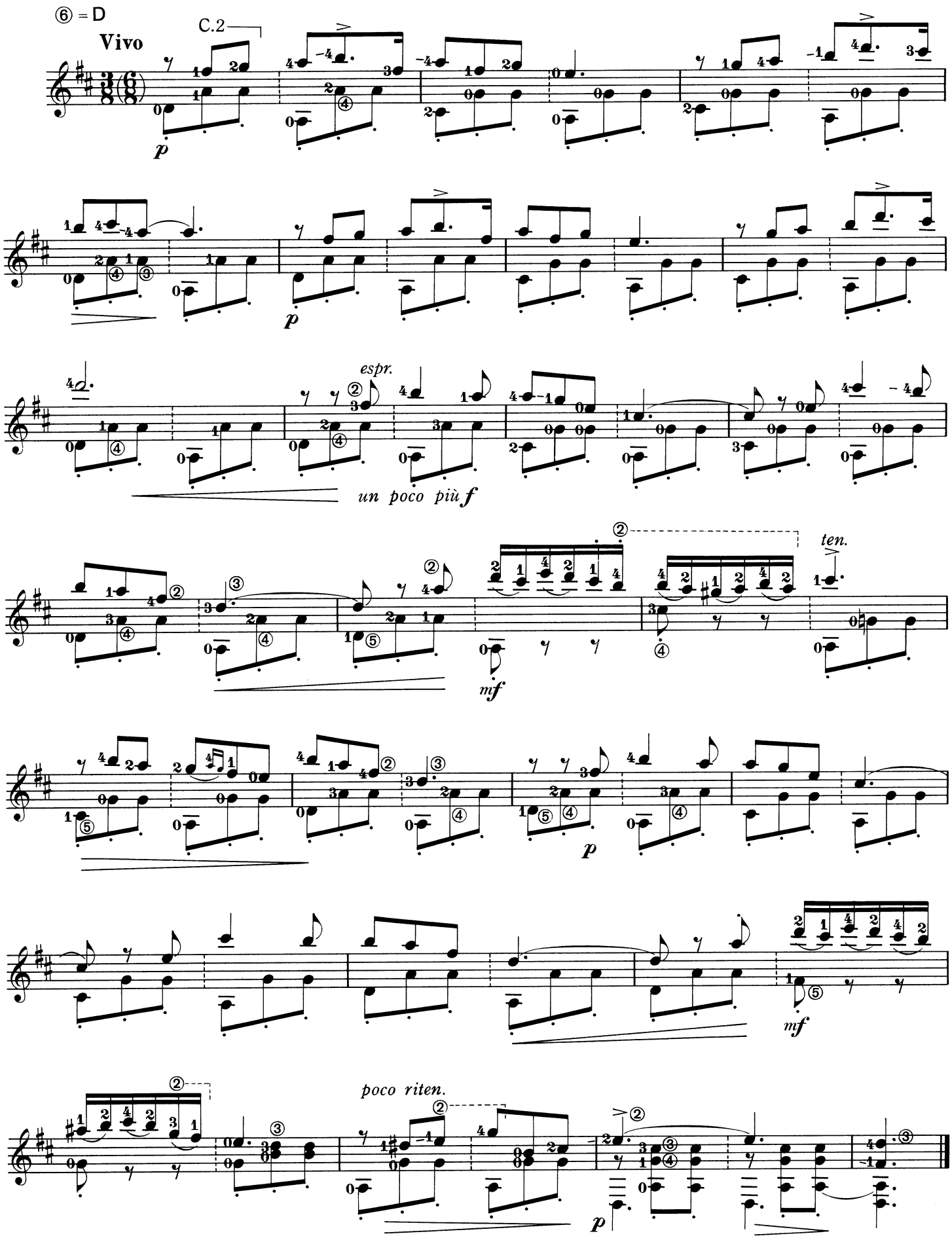
⑥ = D

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



15.Italian Air
イタリアの歌

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
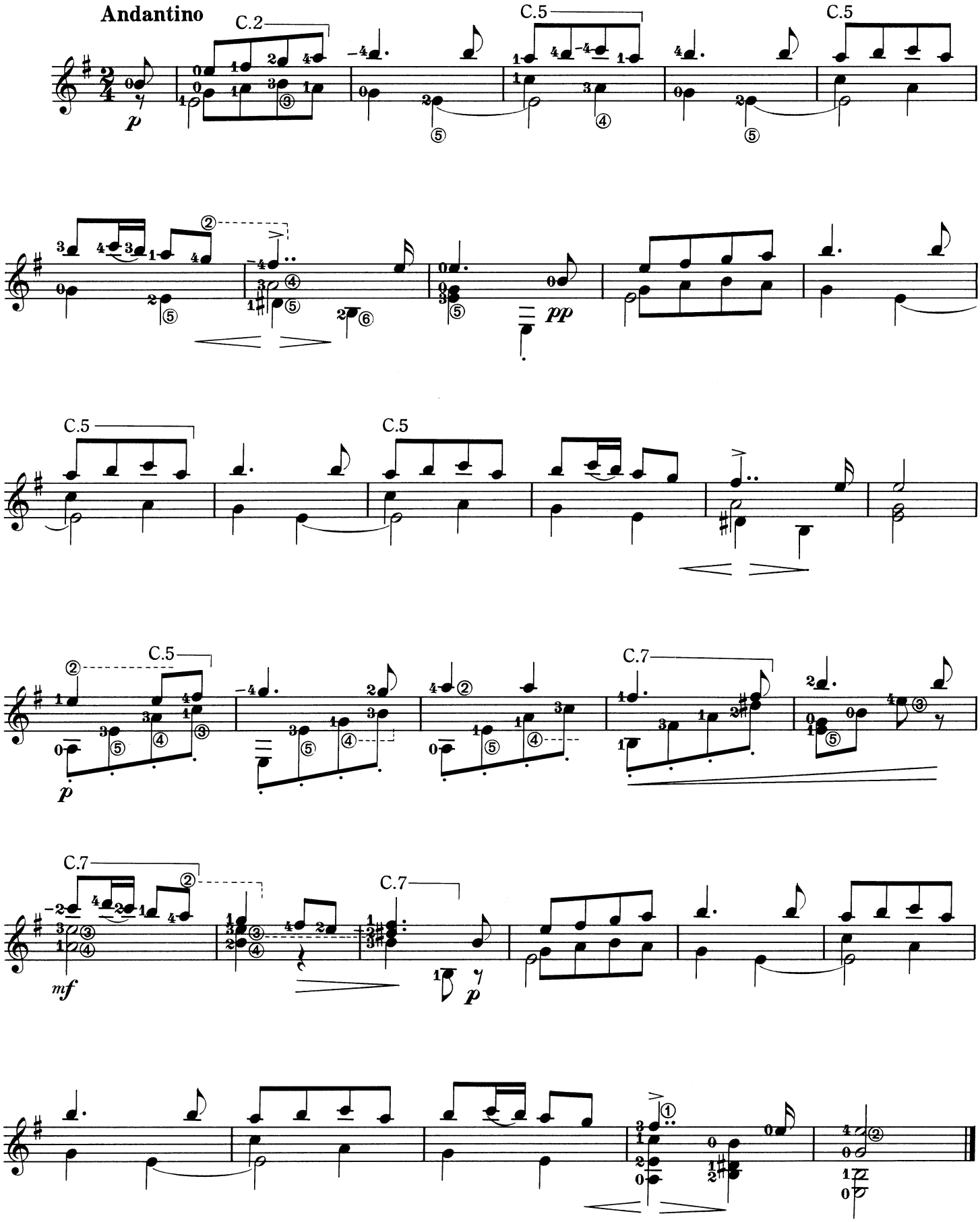


(Original key G -Minor)

16.Old Fernch Air

古いフランスの歌

P.Tschaikowsky Op.39

arr.by Takaaki & Sae Kushima
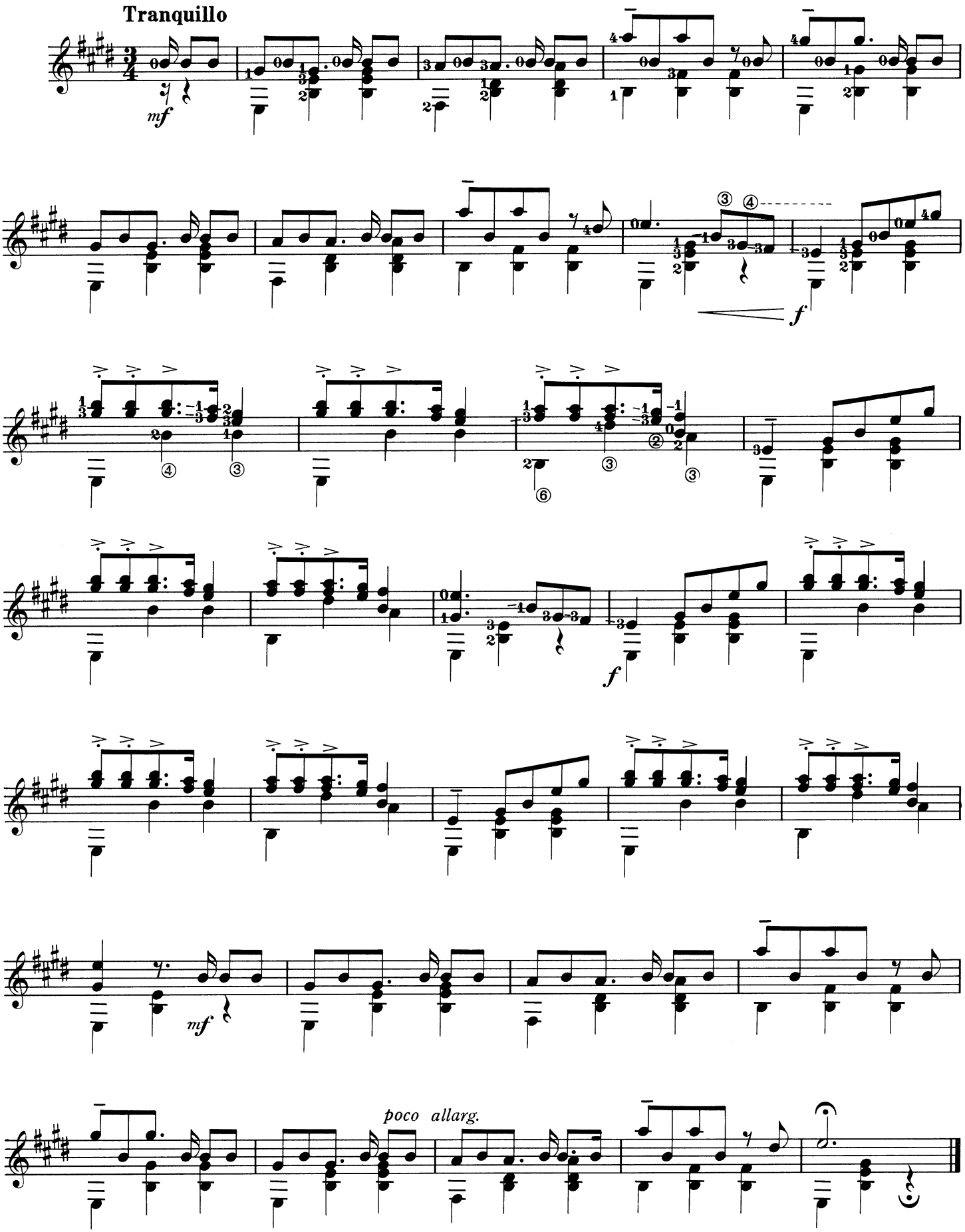


(Original key E♭-Major)

17.German Air

ドイツの歌
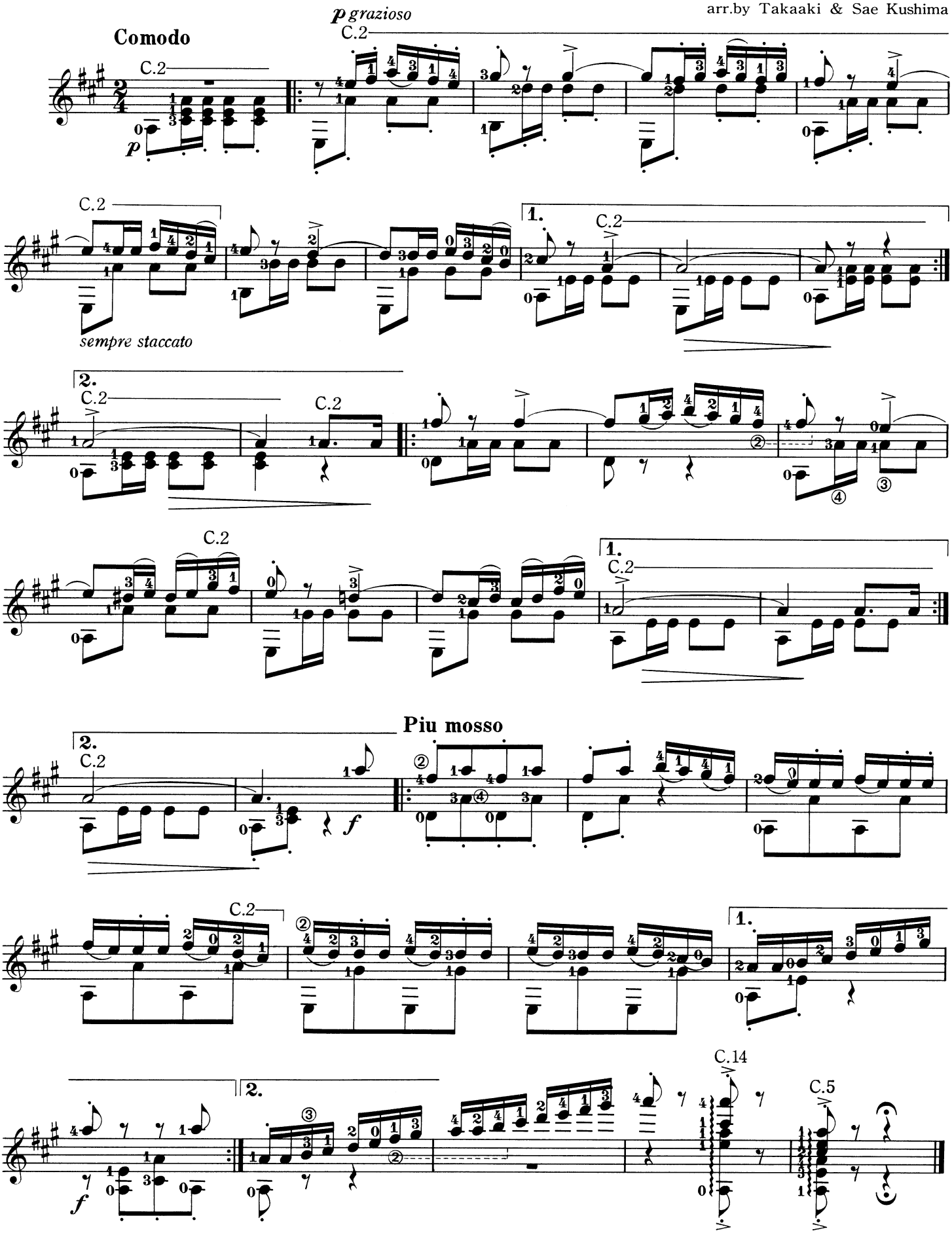
P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



(Original key E♭-Major)

18.Neapolitan Air
ナポリの歌
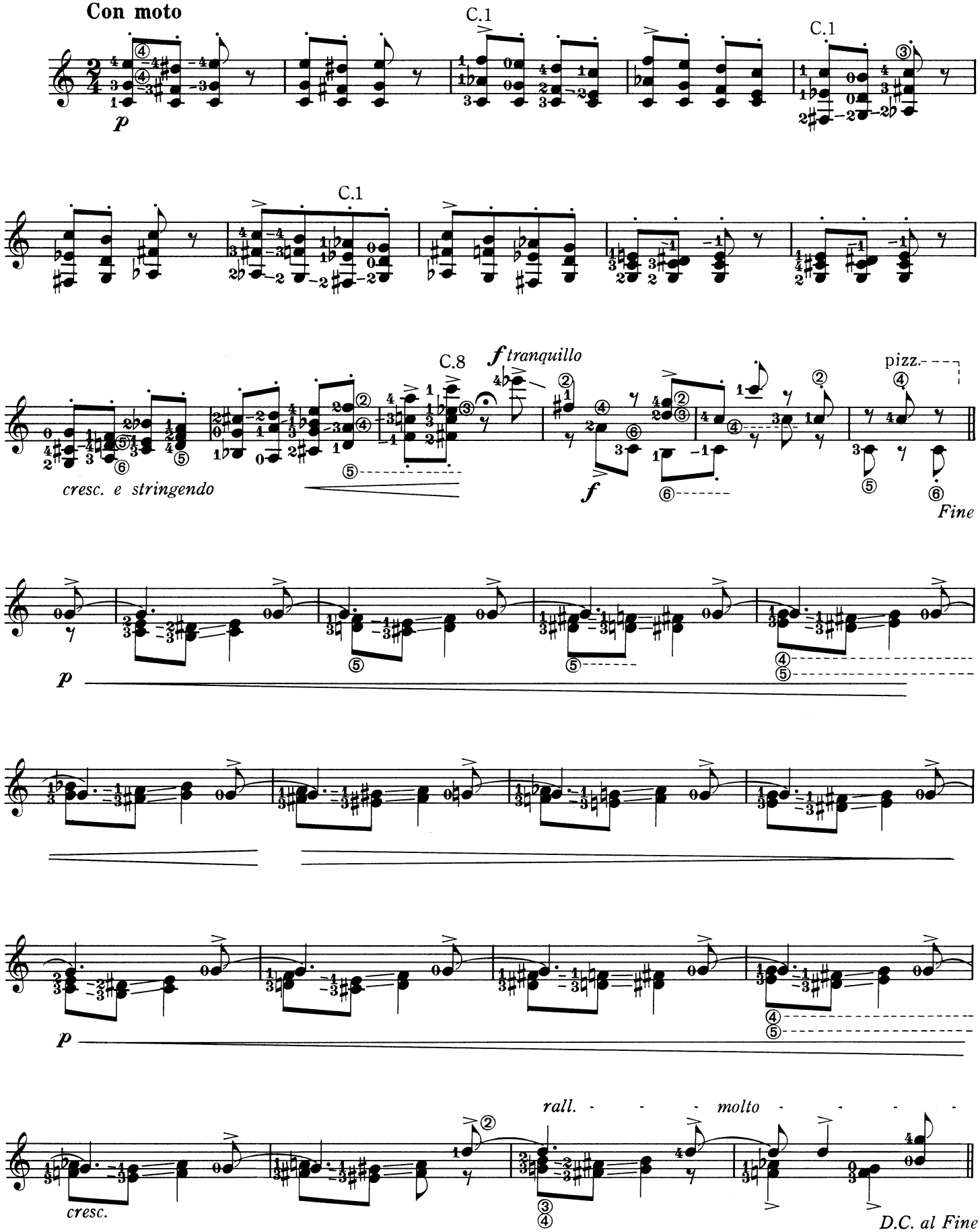
P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima



19.Nurse's Story

乳母のお話

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
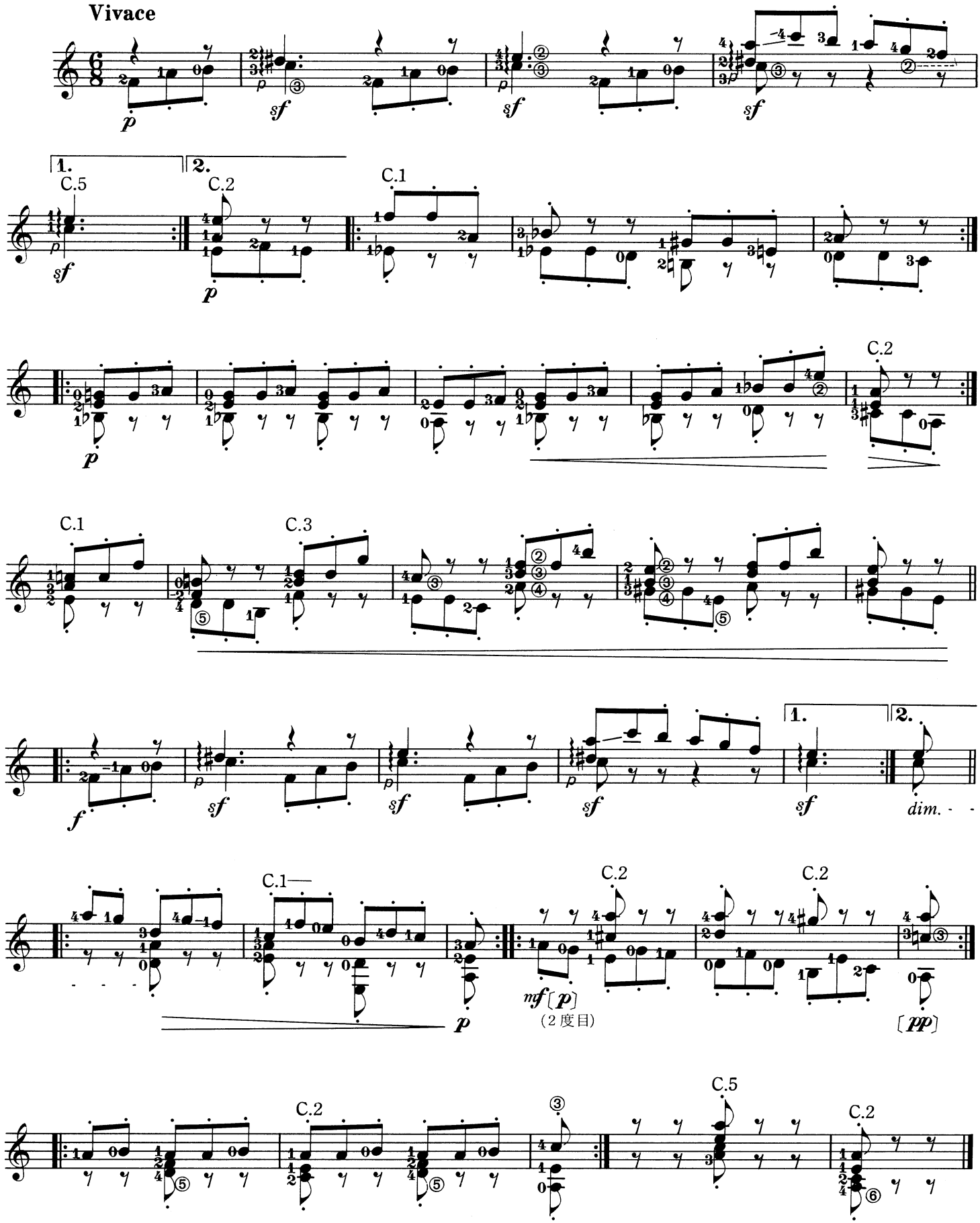


(Original key E-Minor)

20.Baba-Yaga

ババヤガ(魔女)

P.Tschaikowsky Op.39

arr.by Takaaki & Sae Kushima



21.Sweet Reverie

甘　い　夢

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima

Andante

dolce cantabile

C.1—

p

poco più f

C.3—

p

cresc.

f
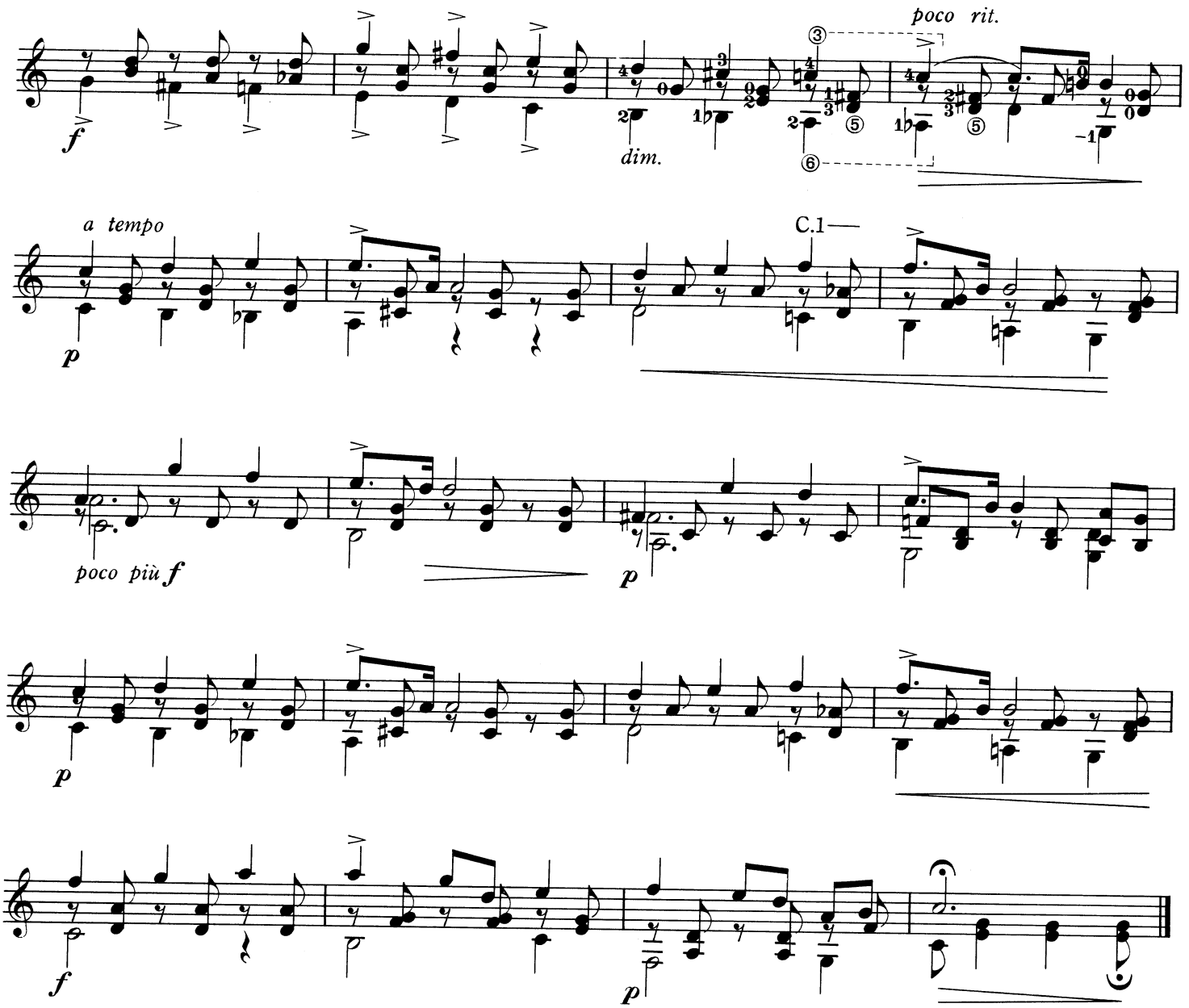
p

mf marcato

C.2—

f

mf

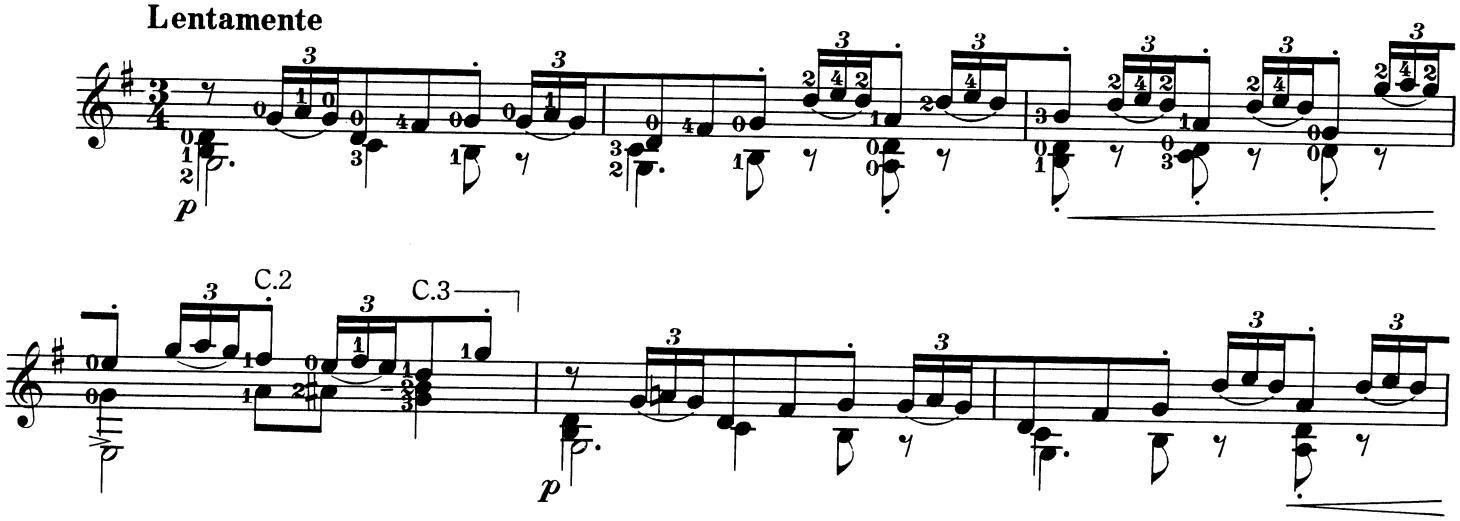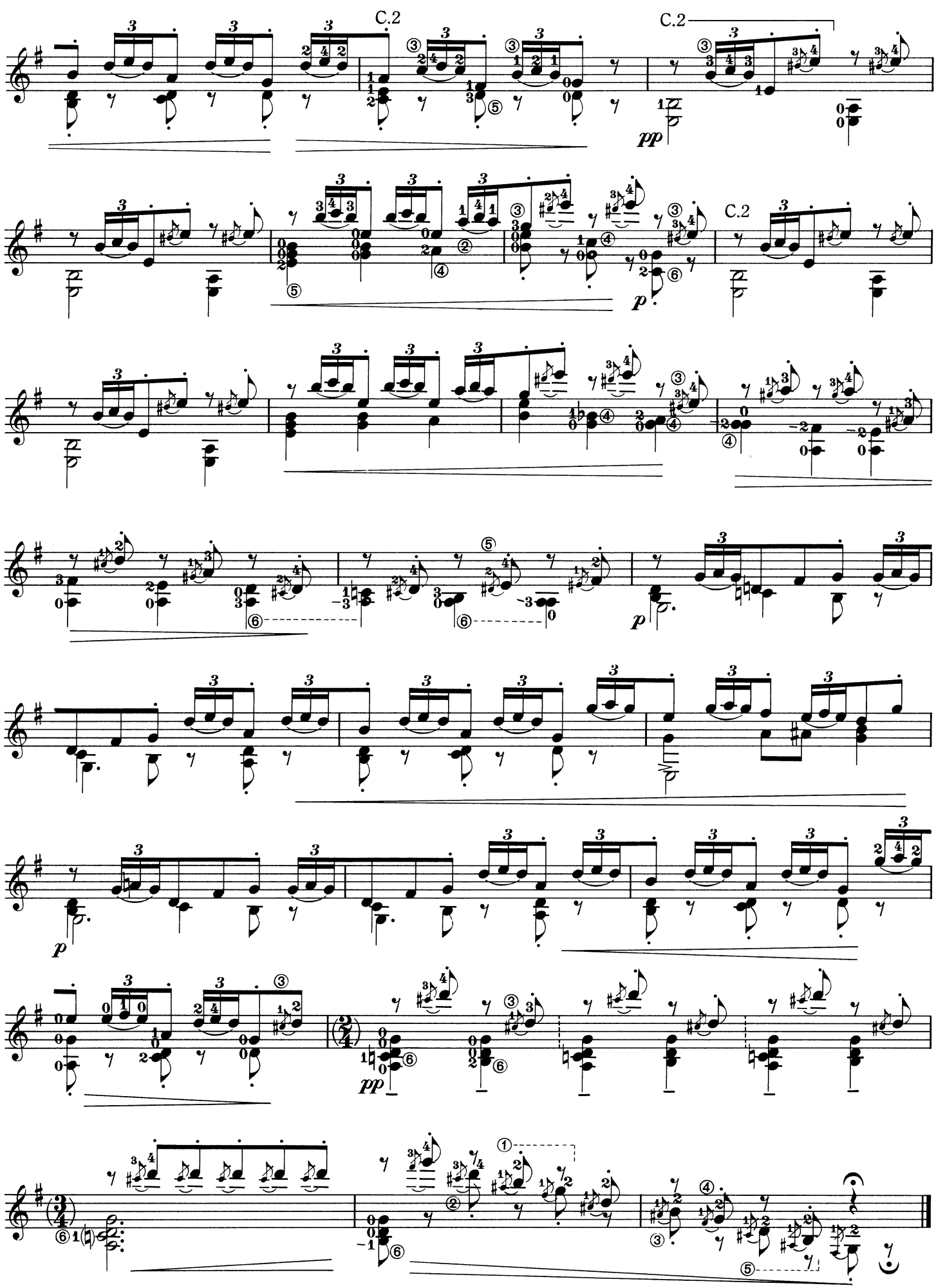


22.Song of the Lark

ひばりの歌

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima

Lentamente




C.2
C.2
pp
C.2
p
p
p
pp

(Original key G-Major)
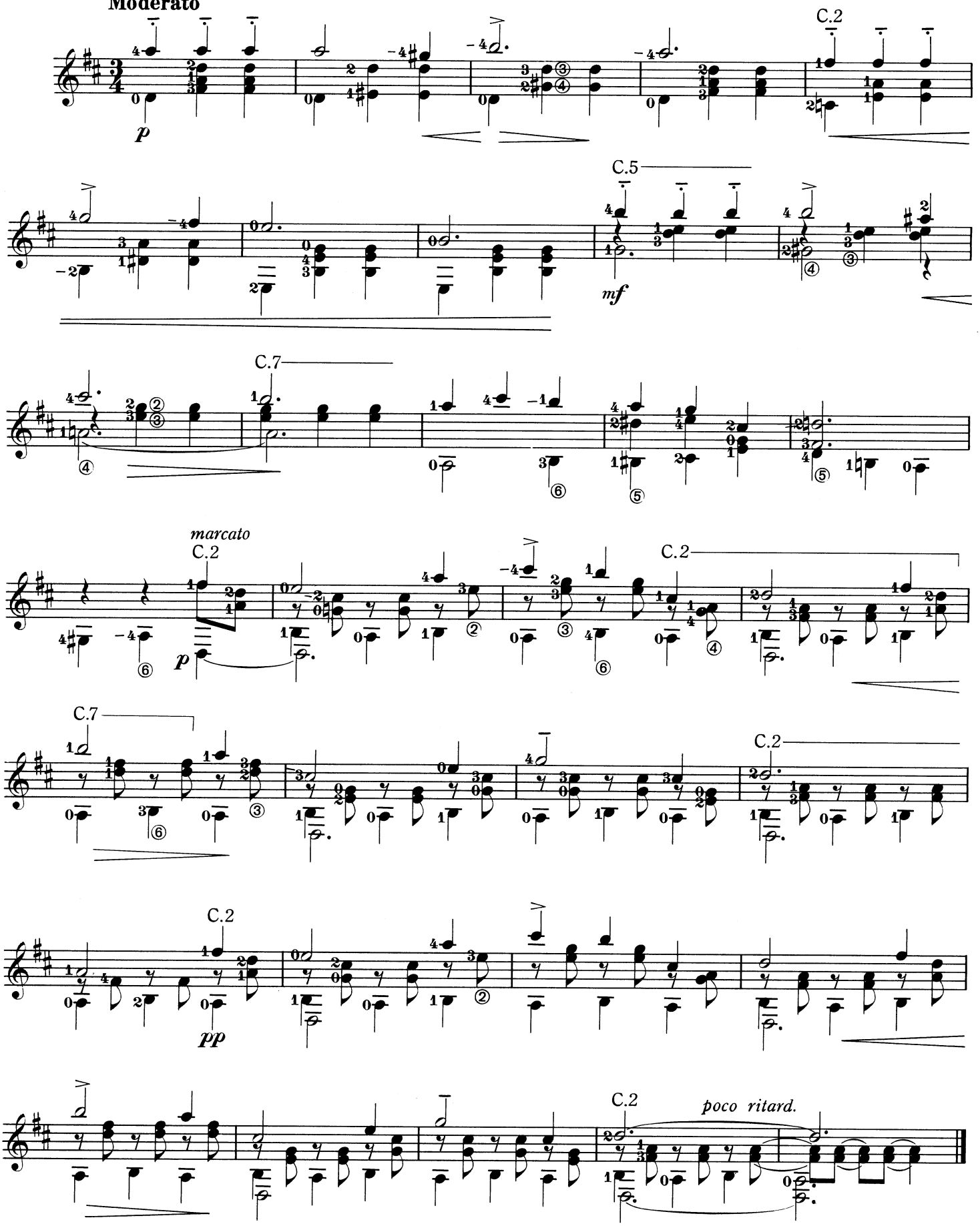
23.The Organ-Glinder Sings

辻音楽師
（手まわし風琴ひきは歌う）

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
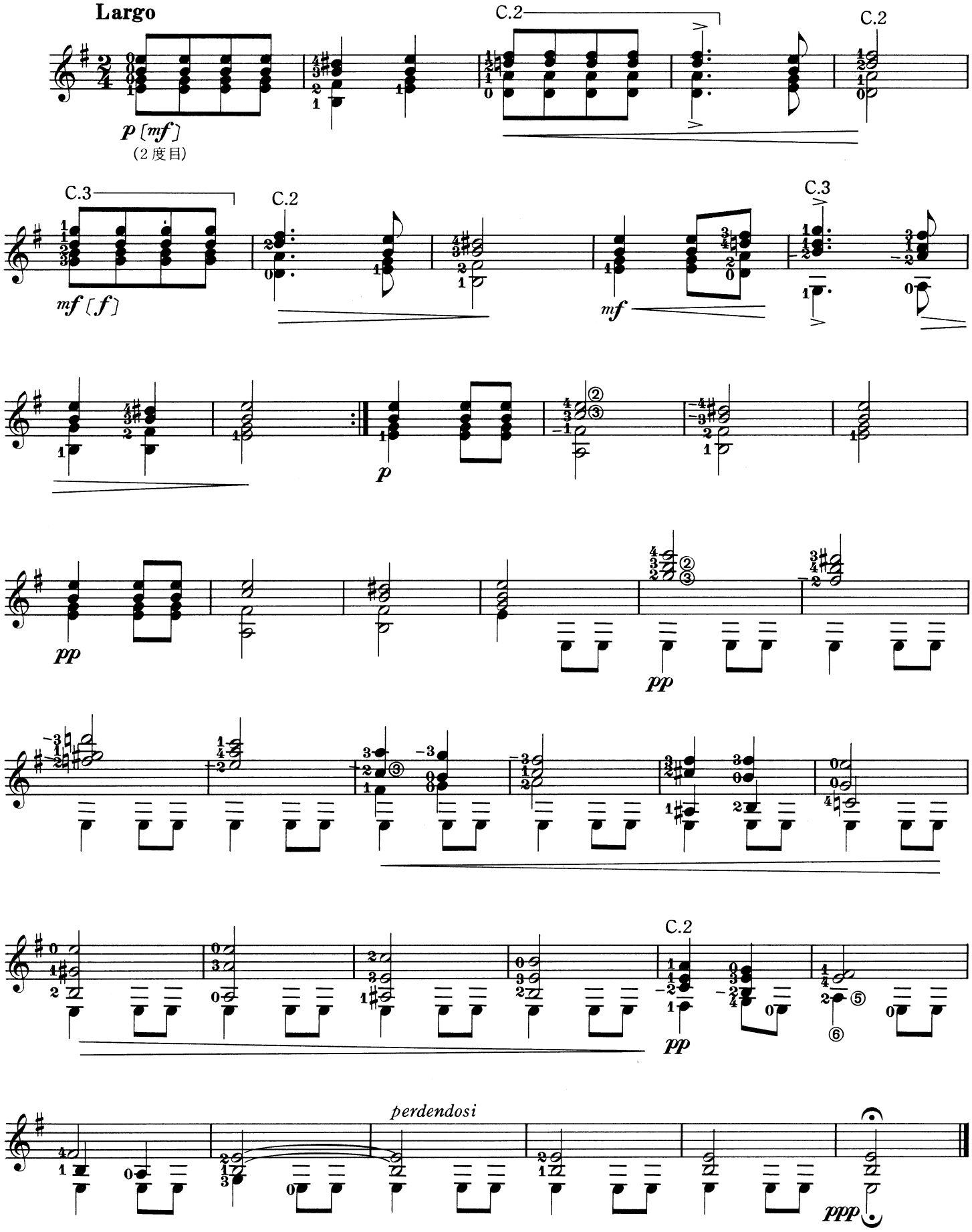
⑥ = D

Moderato



24.In Church
教会にて

P.Tschaikowsky Op.39
arr.by Takaaki & Sae Kushima
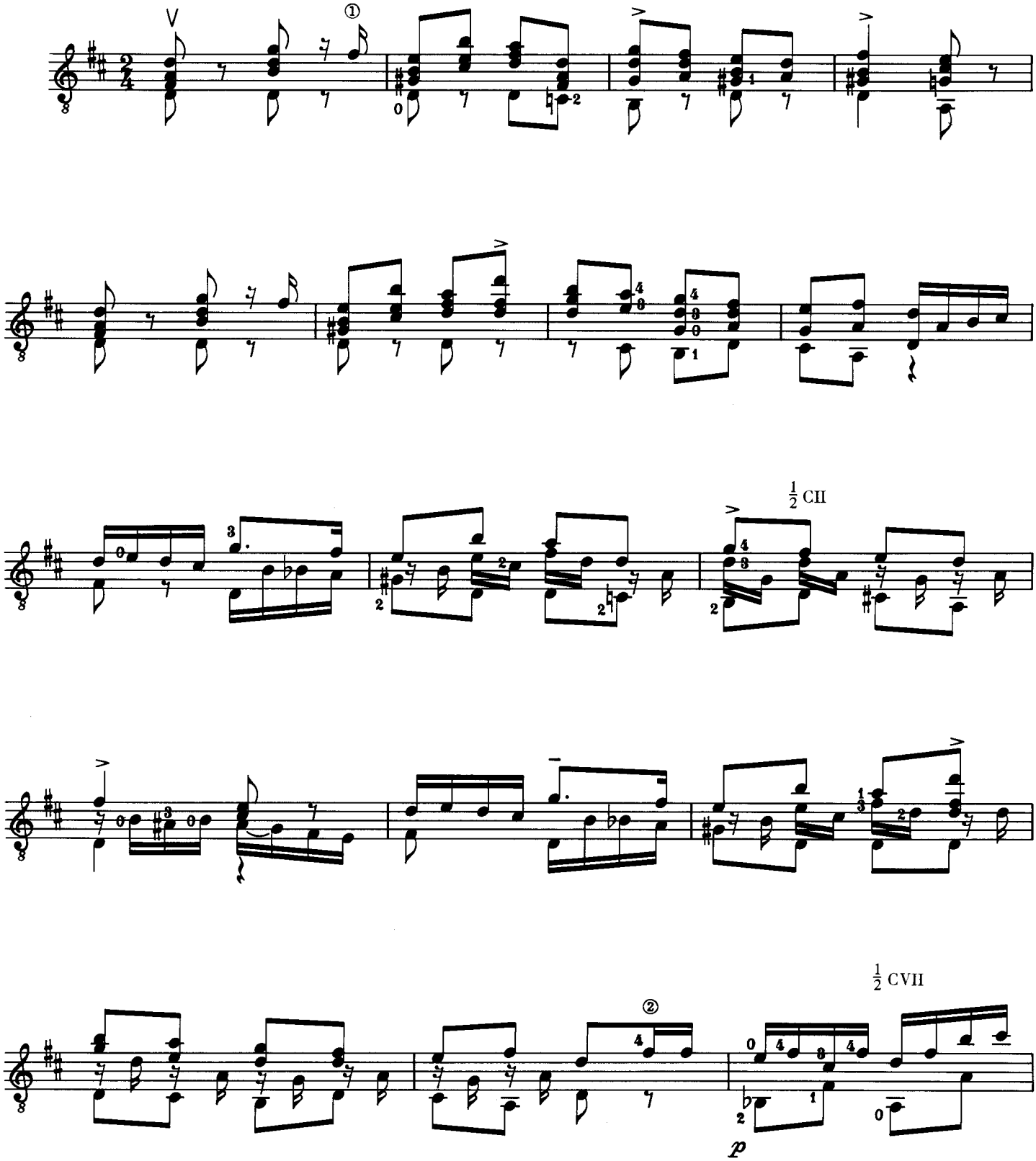


The Nutcracker Suite

1. Overture
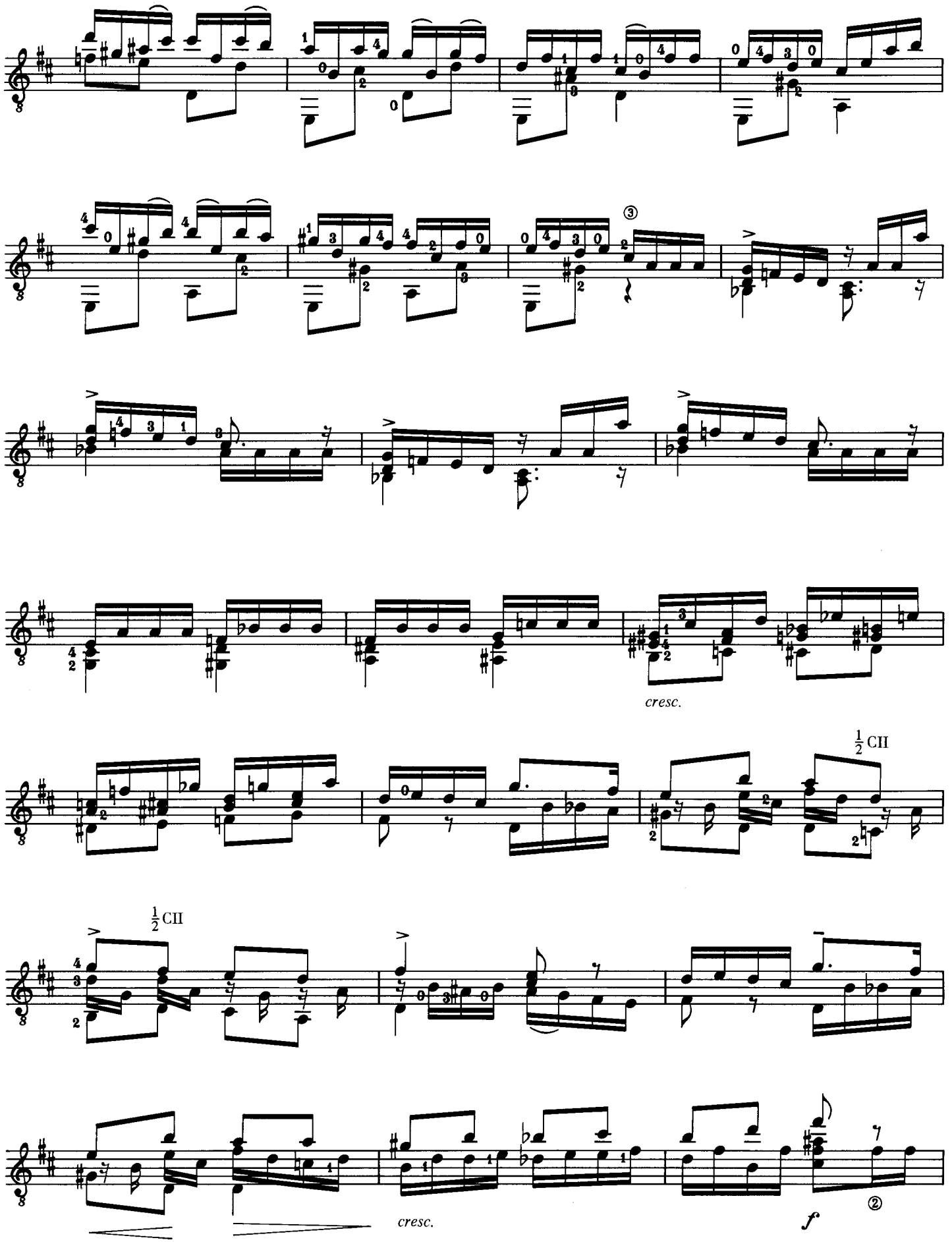
arranged for solo guitar by
Timothy Sparks
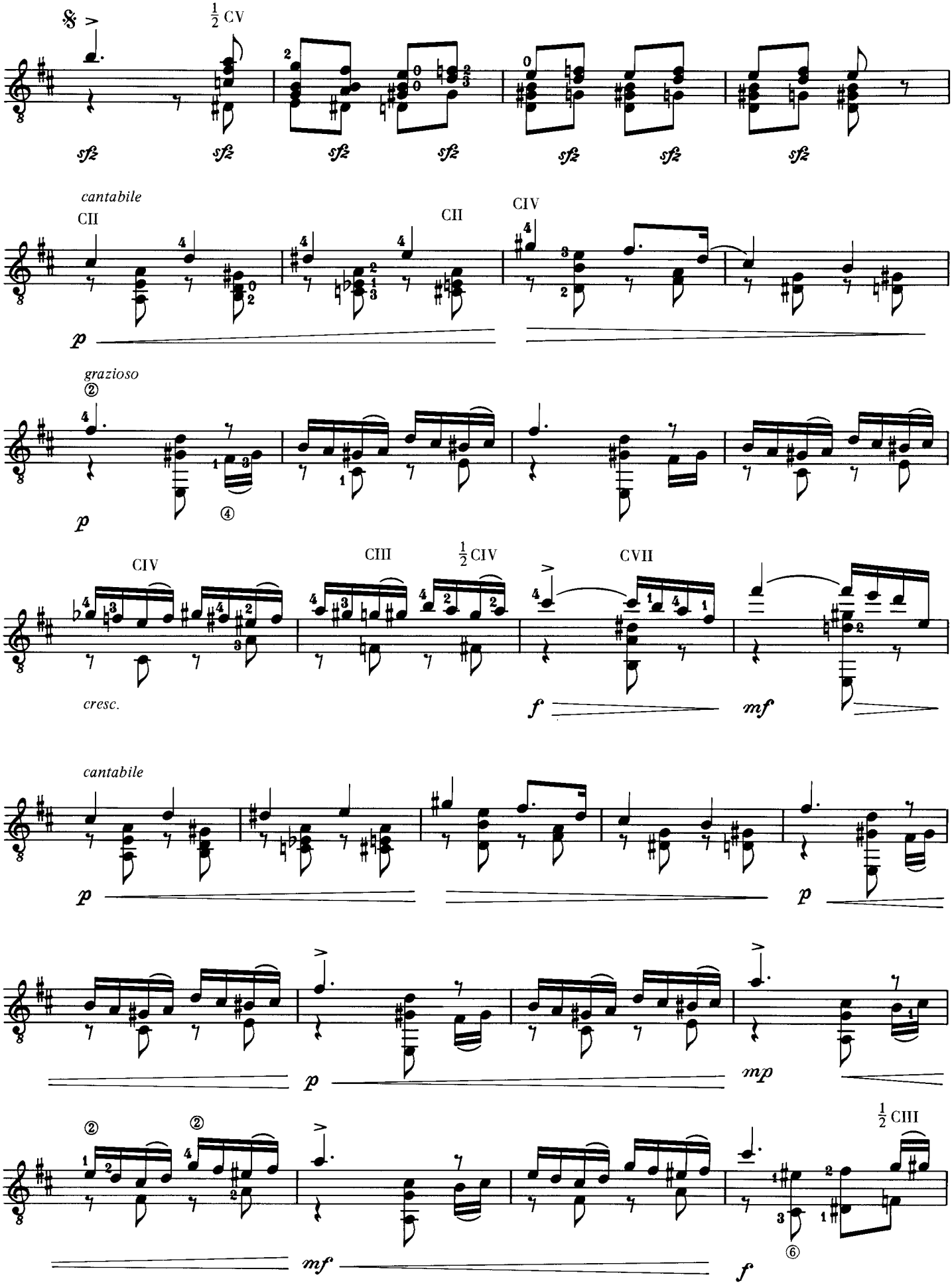
P.I. Tchaikovsky
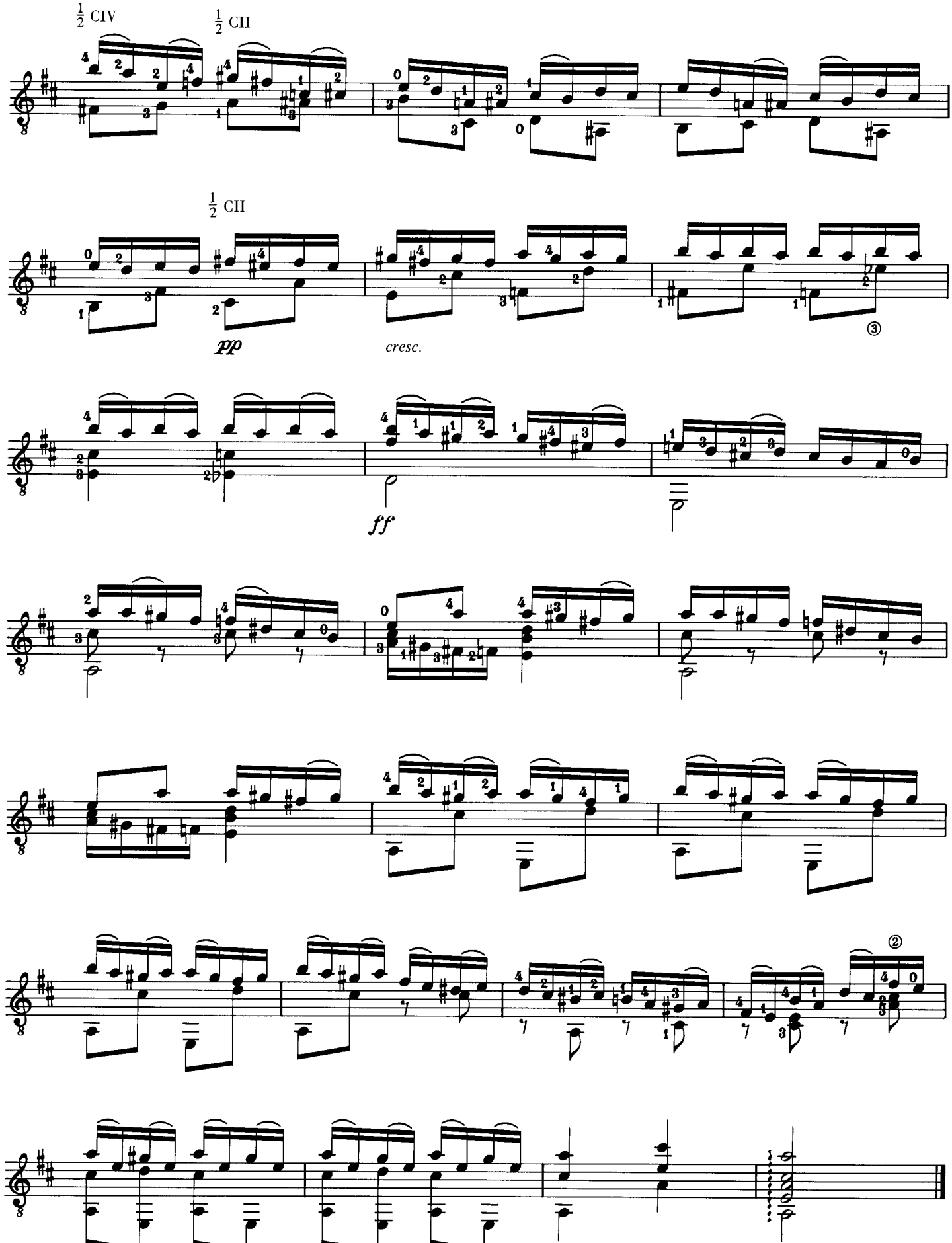
Allegro giusto
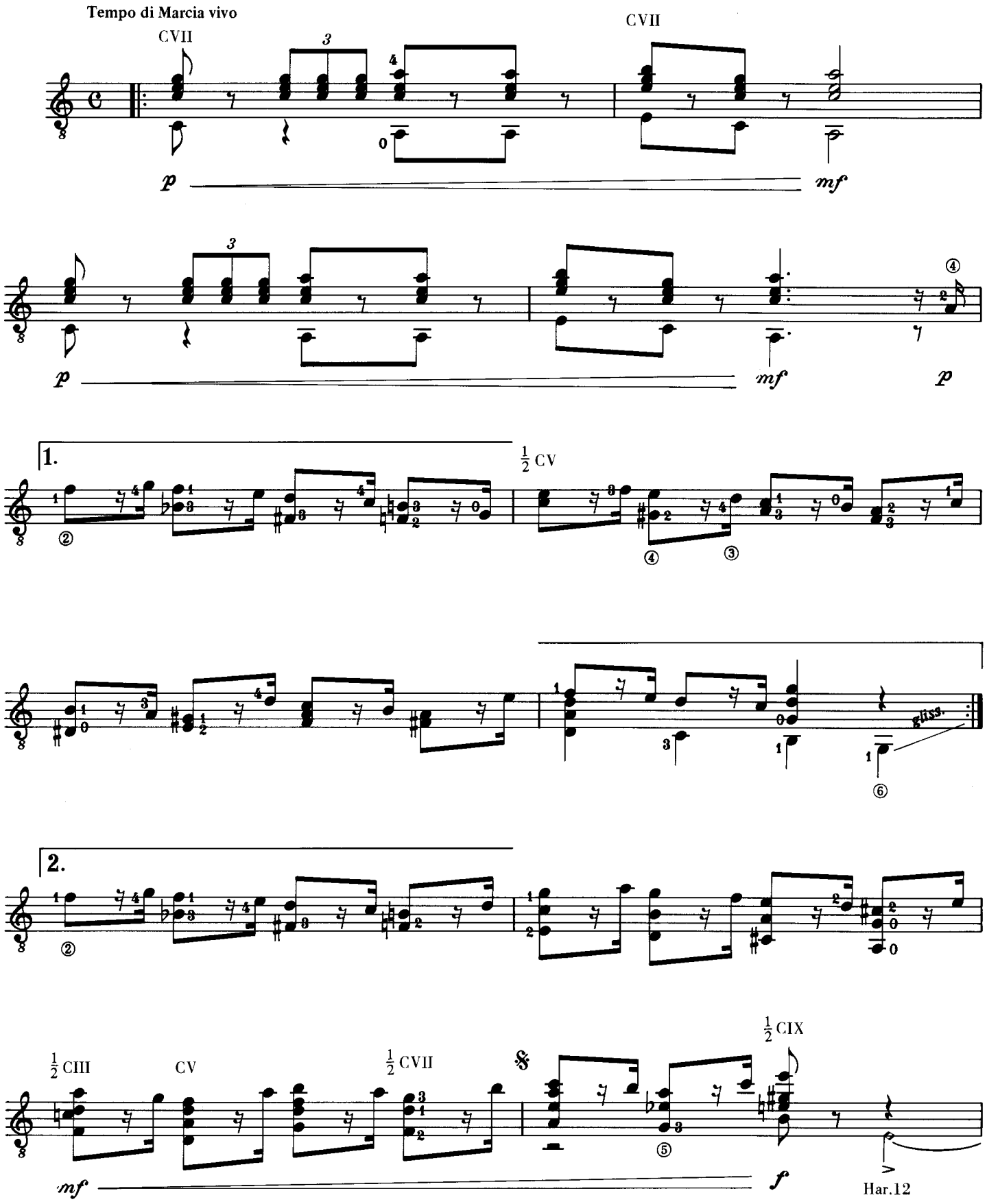


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cresc.
½ CII
½ CII
cresc.
f
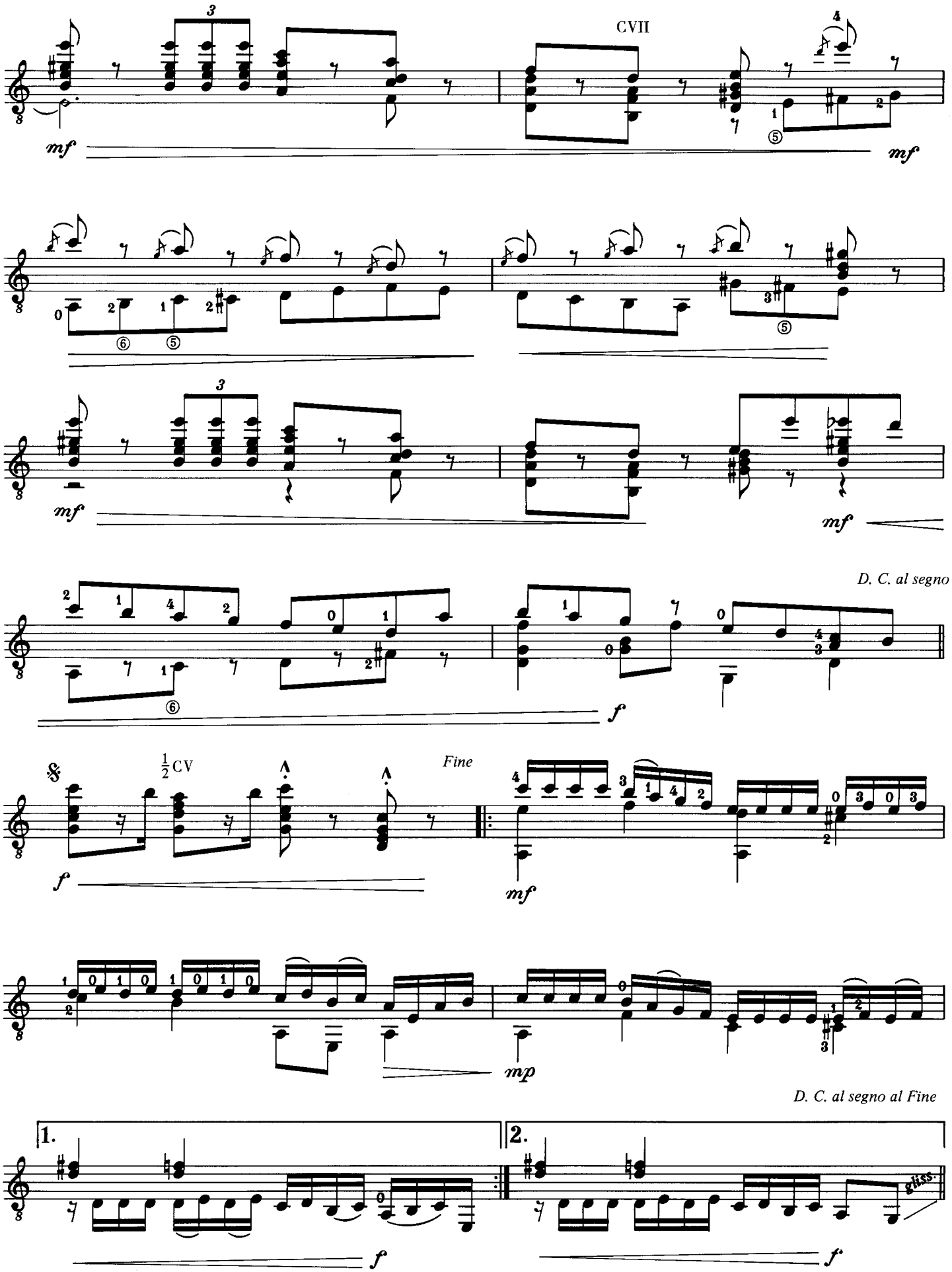

½ CV
sfz
cantabile
CII
CIV
p
grazioso
CIII
½ CIV
CVII
cresc.
f
mf
mp


½ CIV
½ CII
½ CII
pp
cresc.
③
ff
②
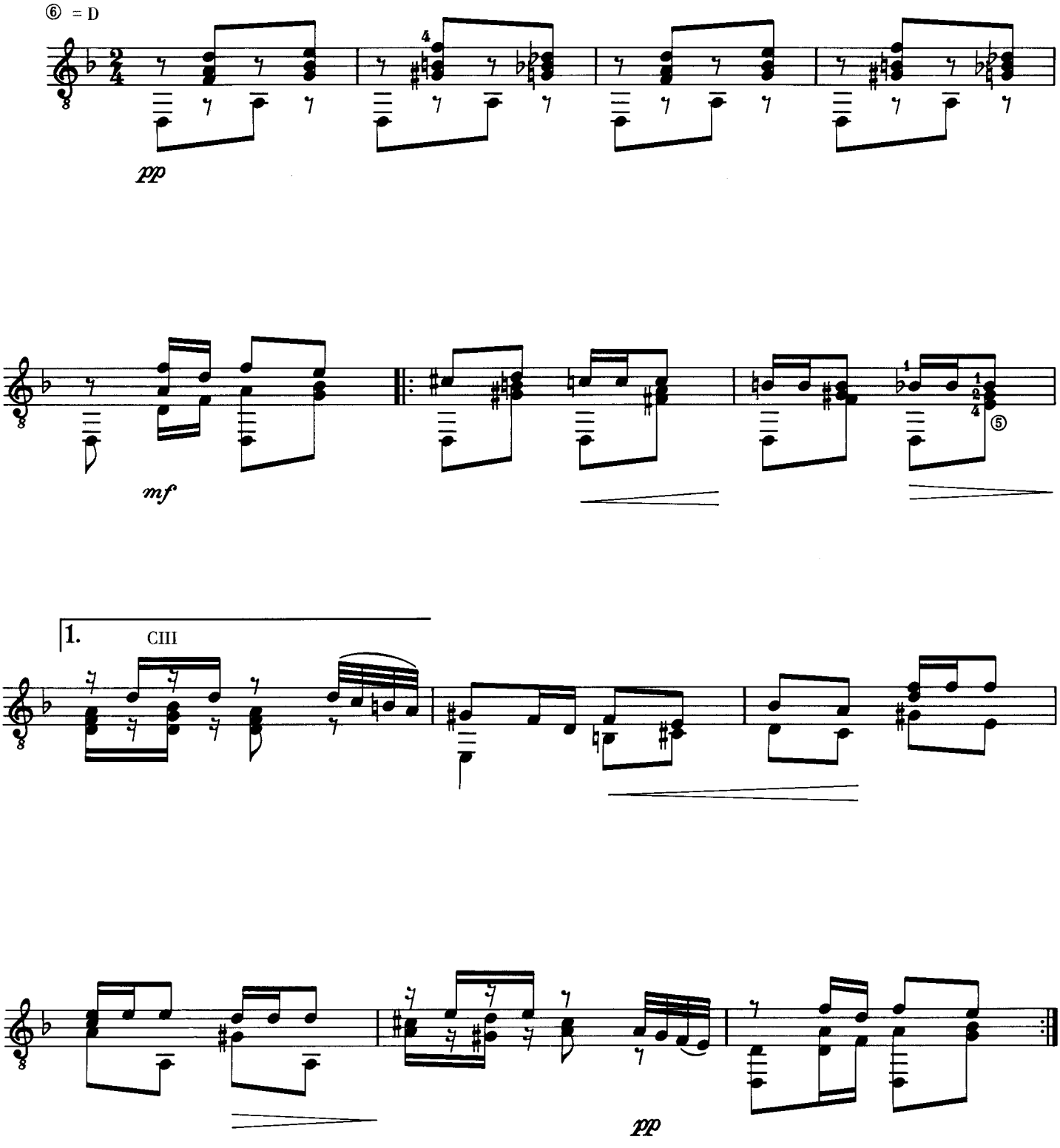
2. March Of The Toy Soldiers
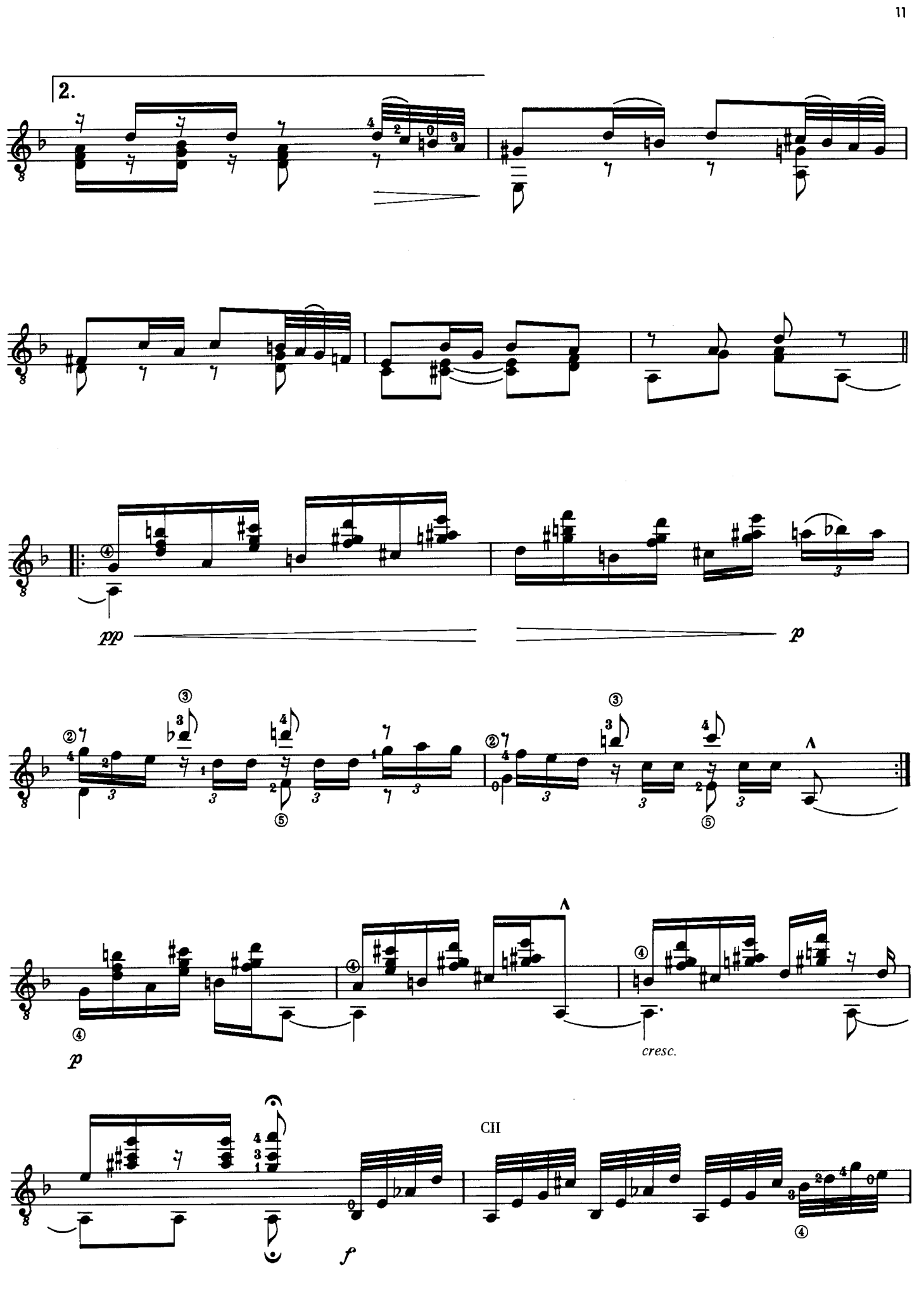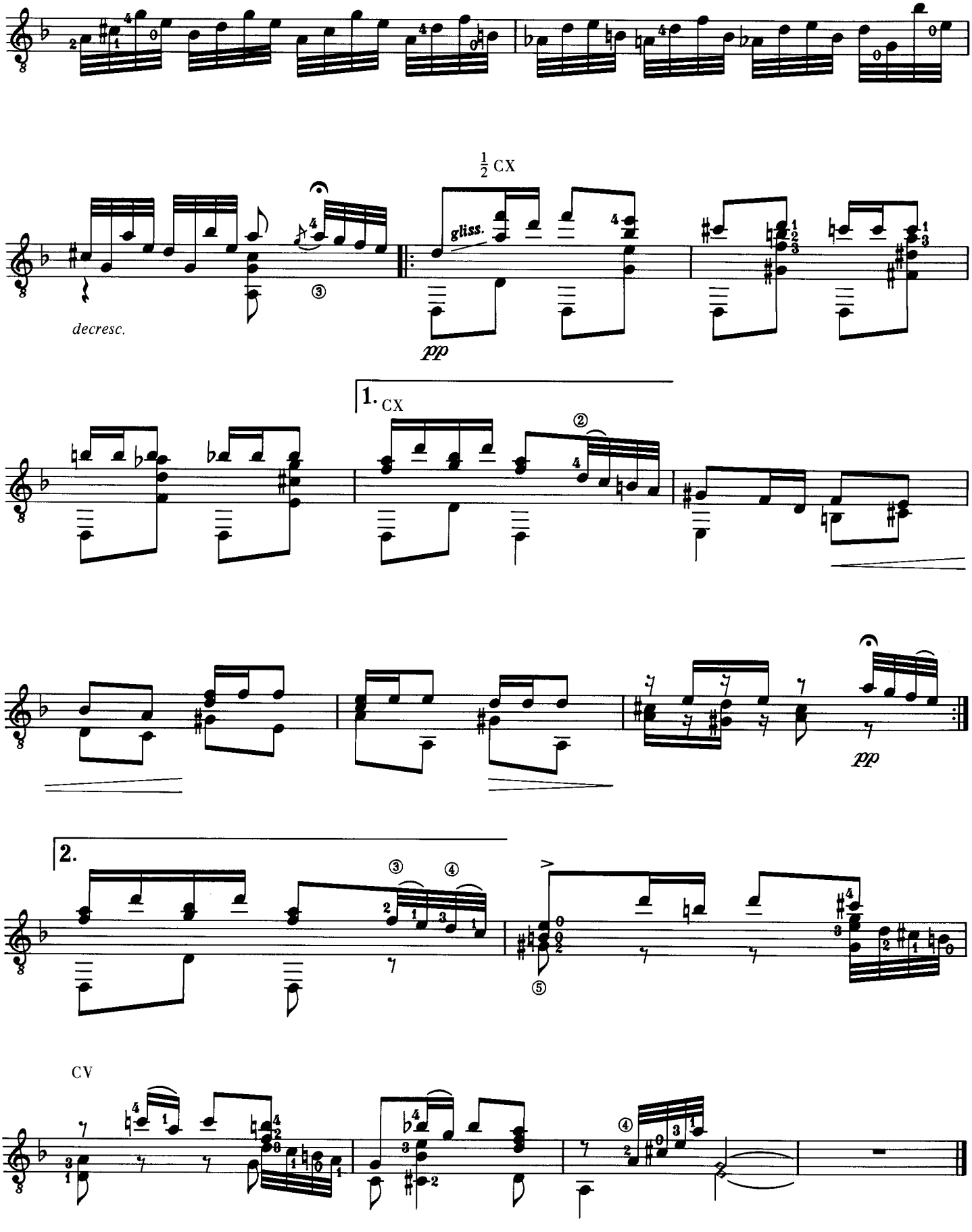


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CVII
mf
mf
mf
mf
D. C. al segno
f
½ CV
Fine
f
mf
mp
D. C. al segno al Fine
1.
2.
f
f
gliss.
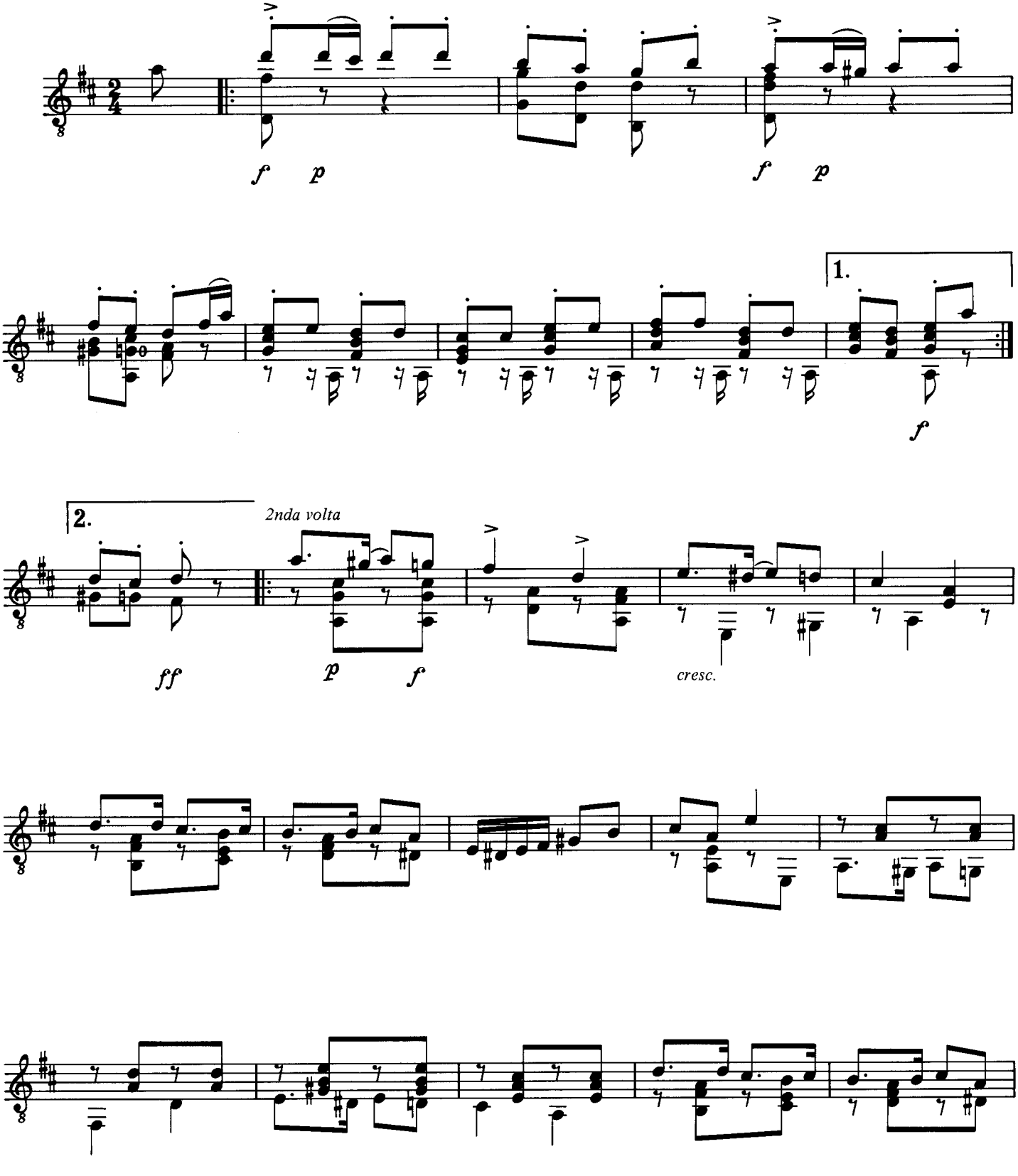
3. Dance Of The Sugar Plum Fairy
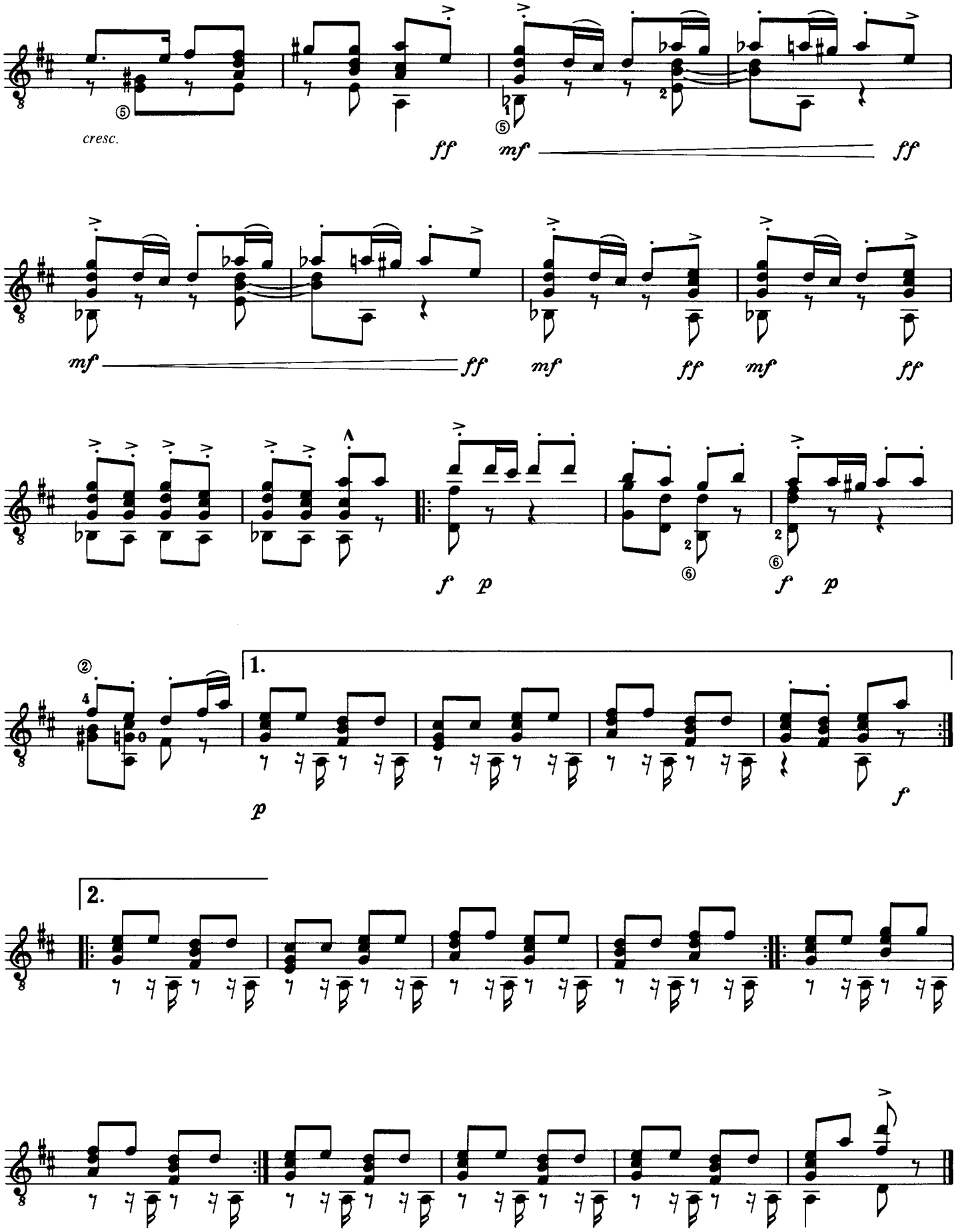



2.
pp
p
p
cresc.
CII
f
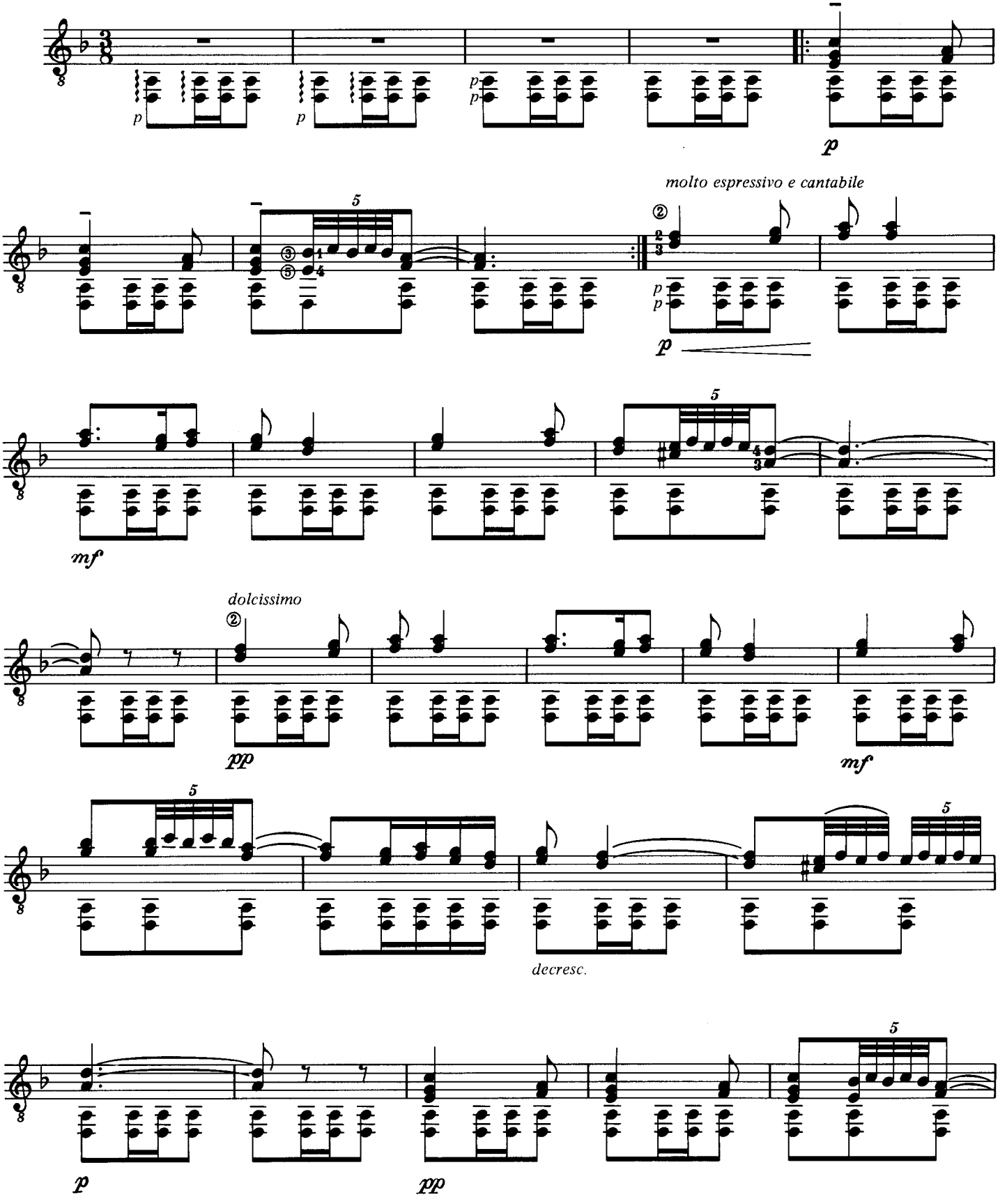

½ CX
gliss.
decresc.
pp
1. CX
pp
2.
CV

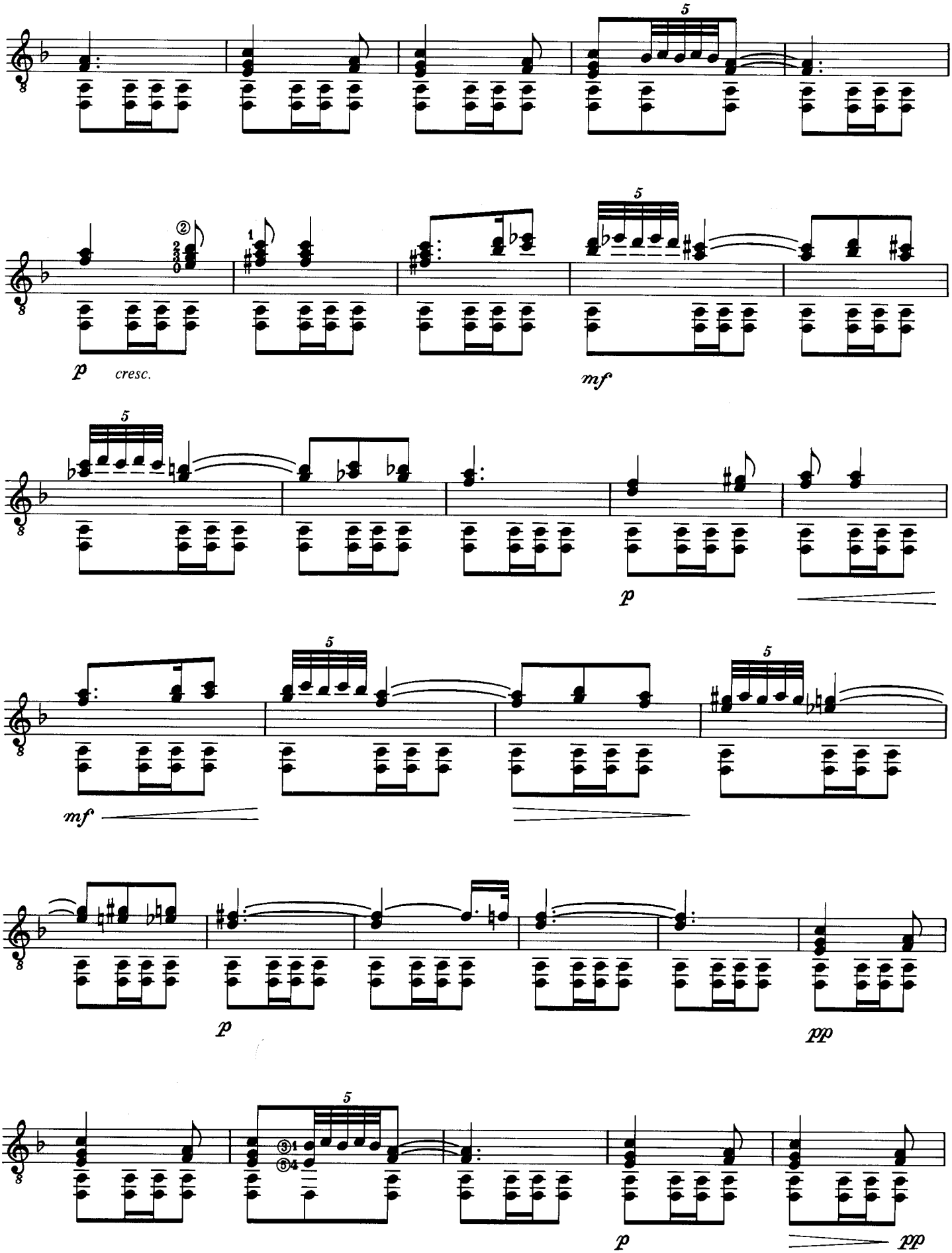
4. Trepak

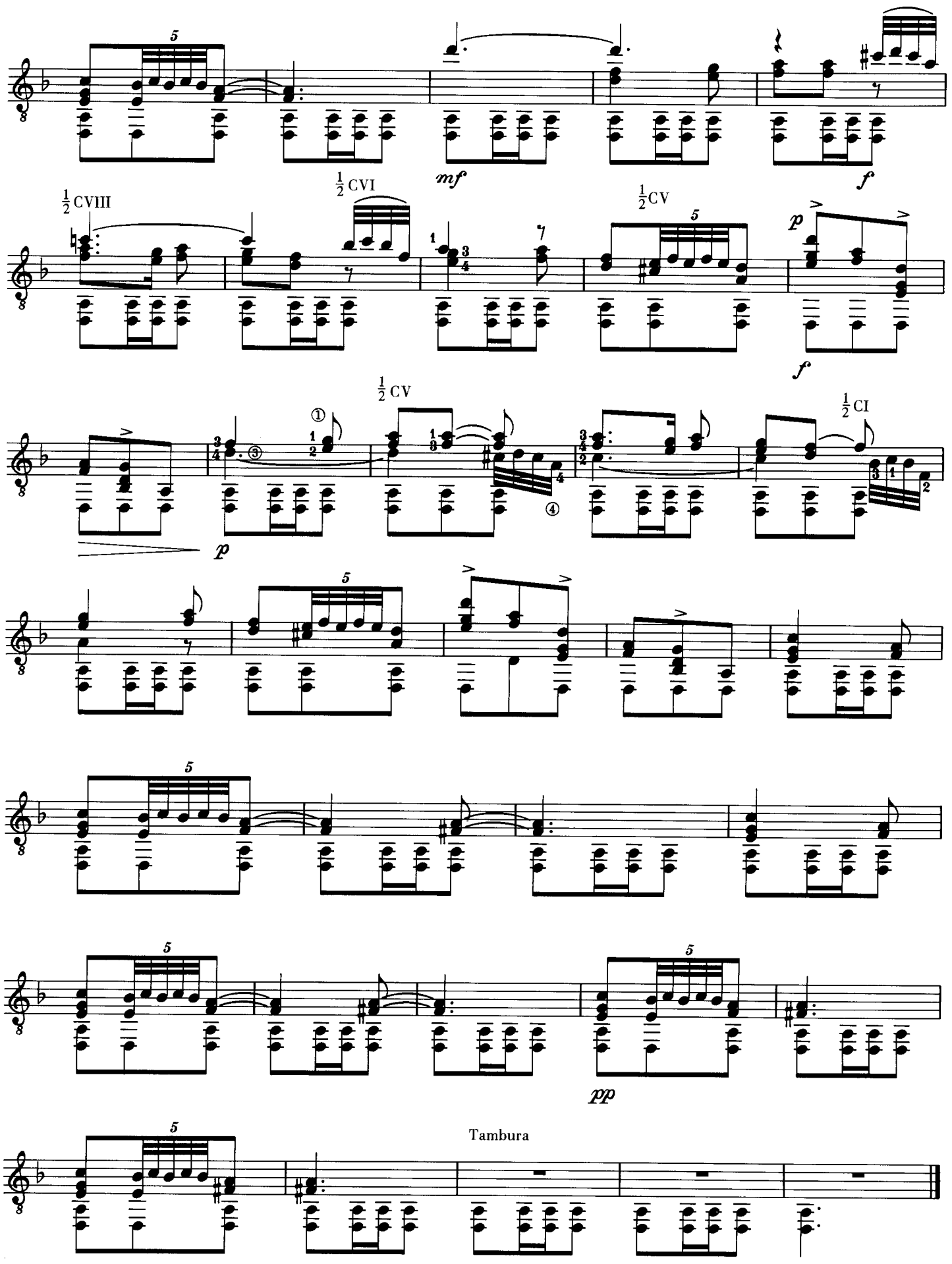



cresc.
ff
mf
ff
mf
ff
mf
ff
mf
ff
f
p
f
p
1.
p
f
2.
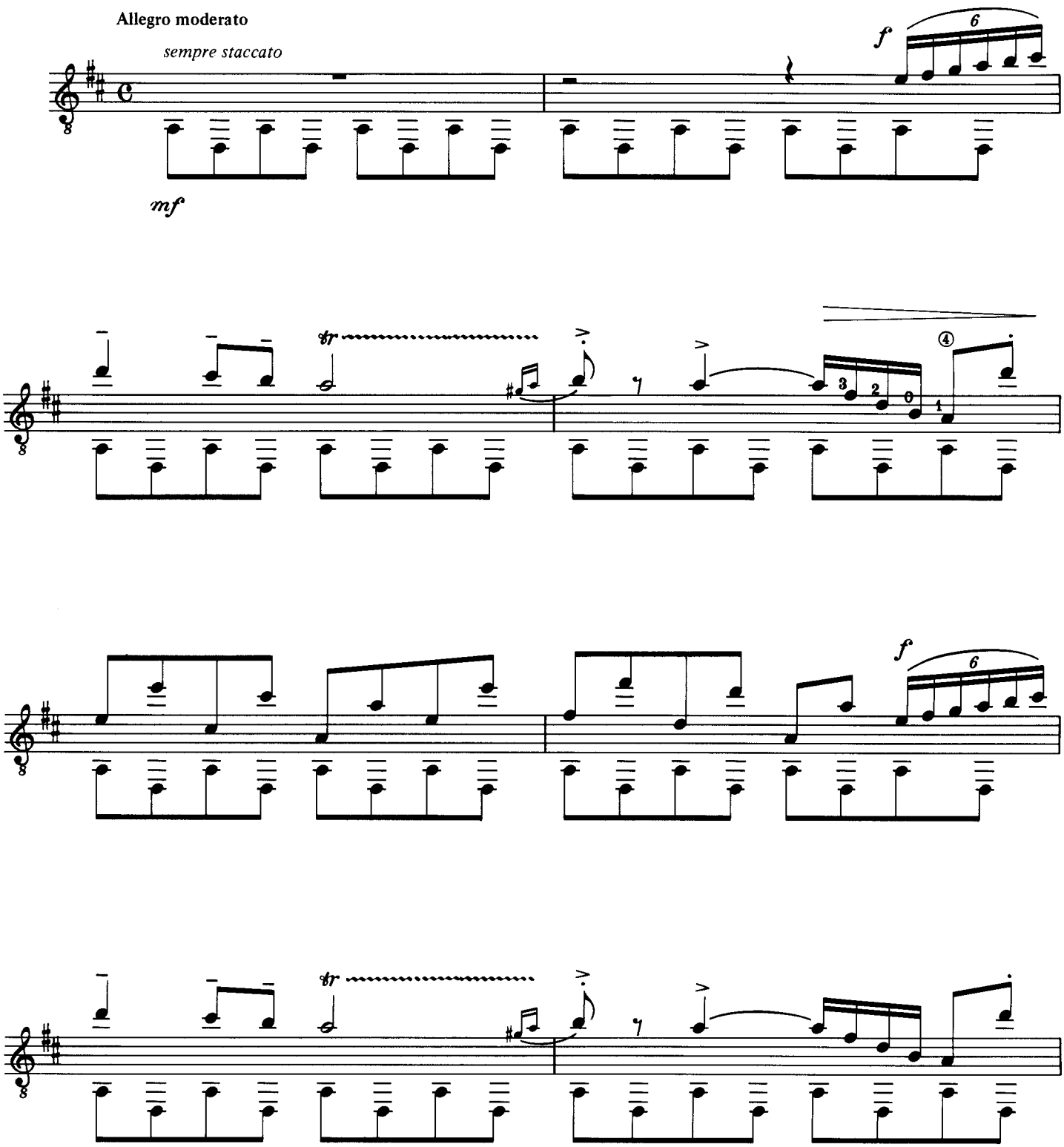
5. Arab Dance

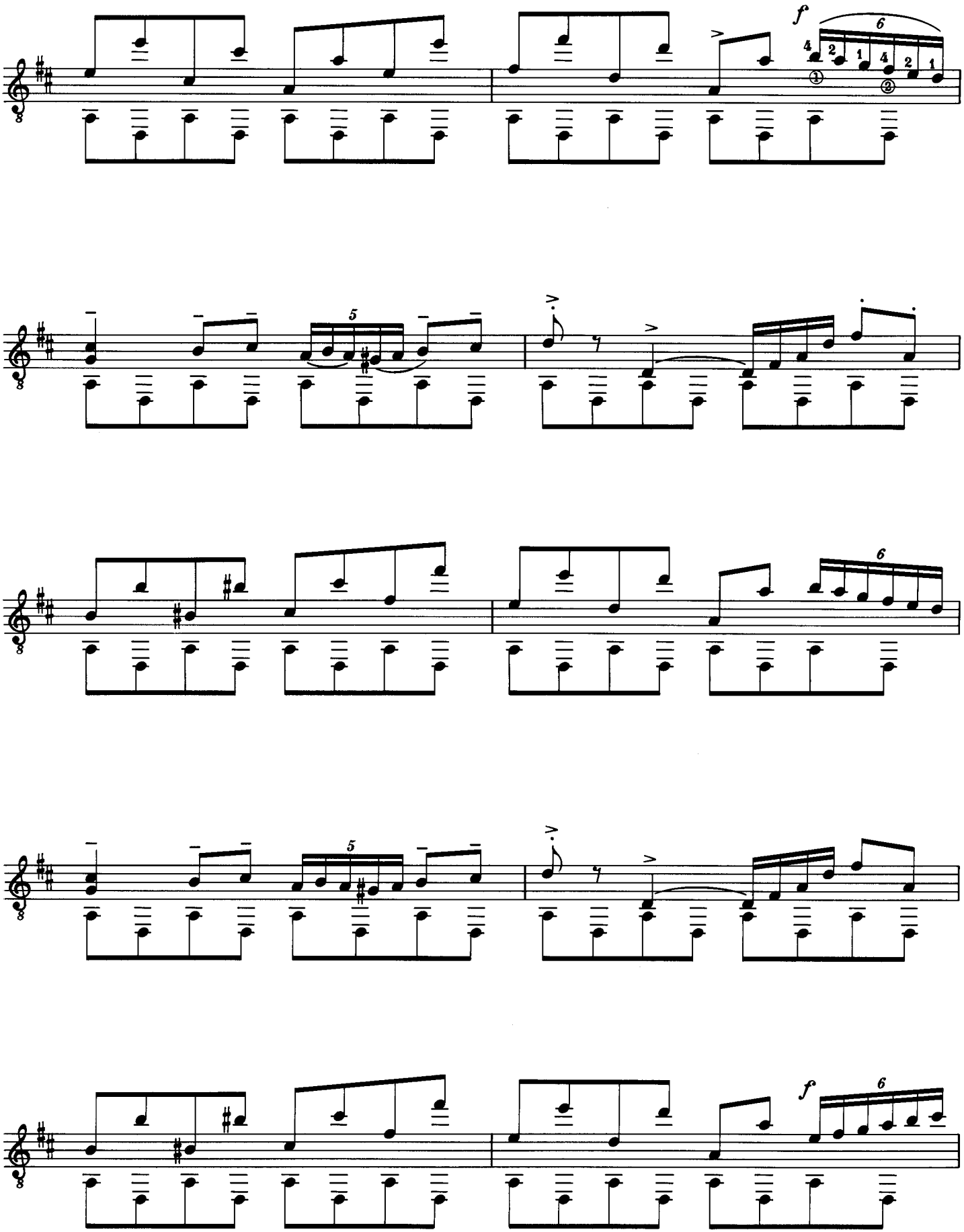


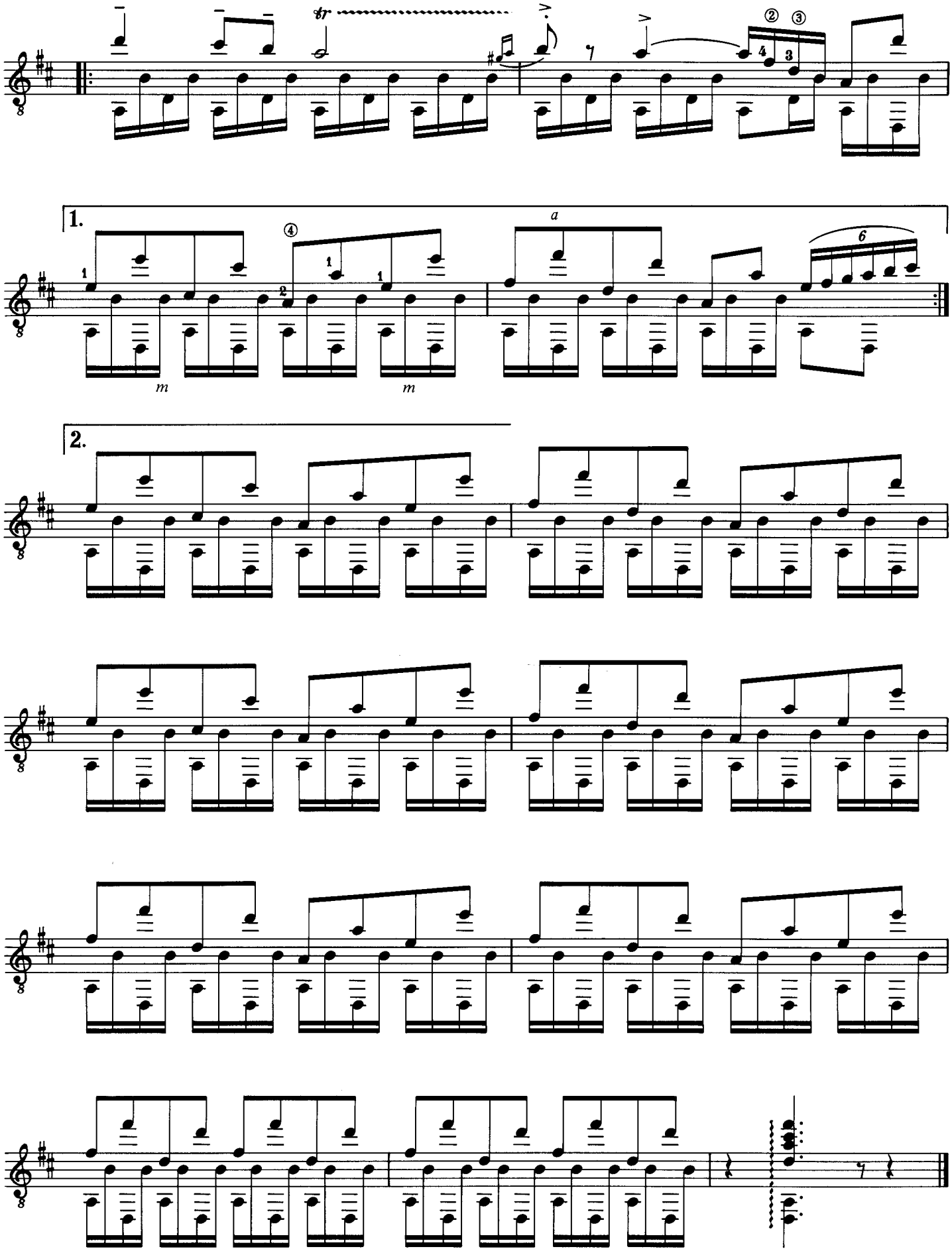

5
5
p
cresc.
mf
5
p
mf
5
5
p
pp
5
p
pp


mf
f
½ CVIII
½ CVI
½ CV
p
½ CV
½ CI
p
5
pp
Tambura
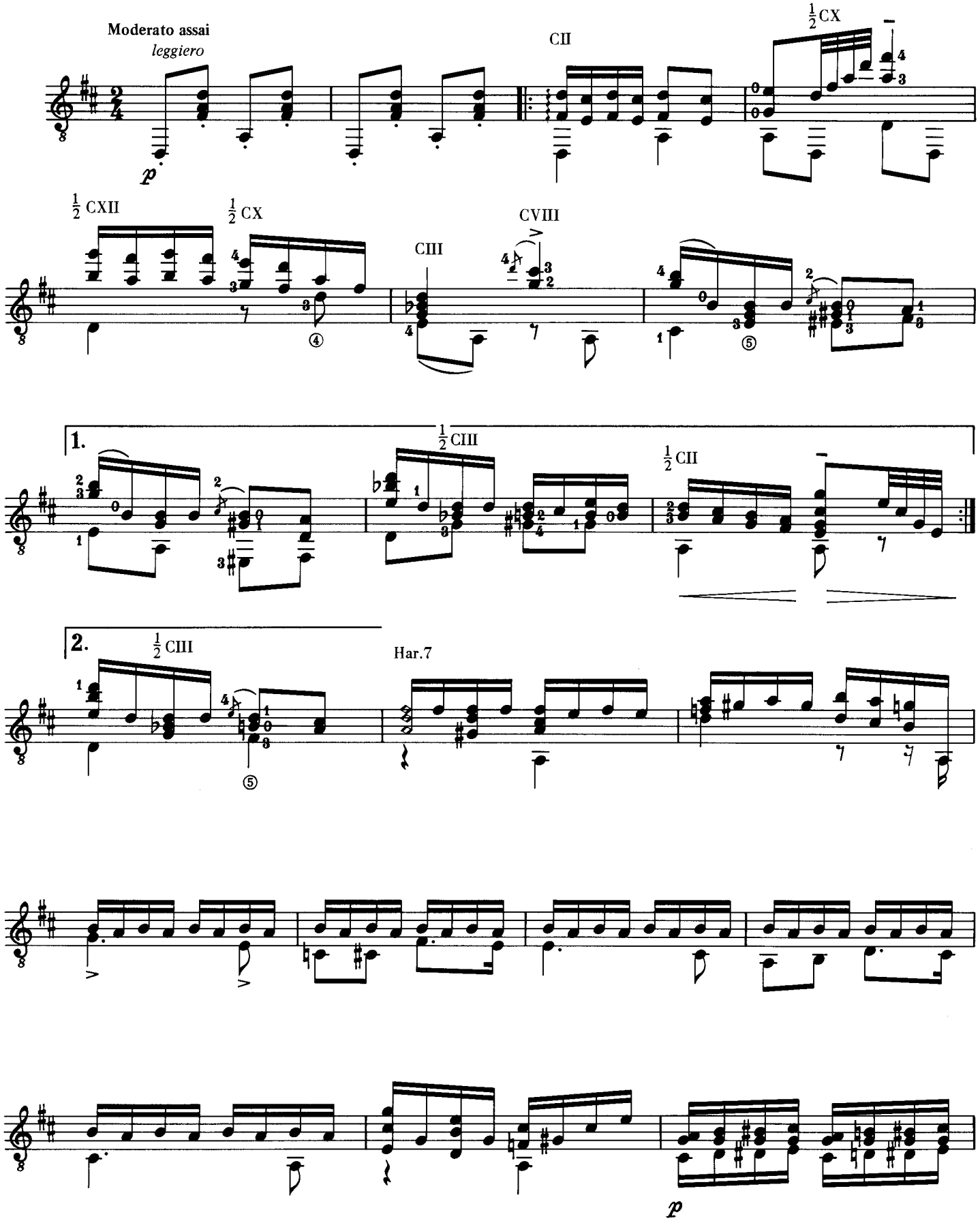
6. Chinese Dance

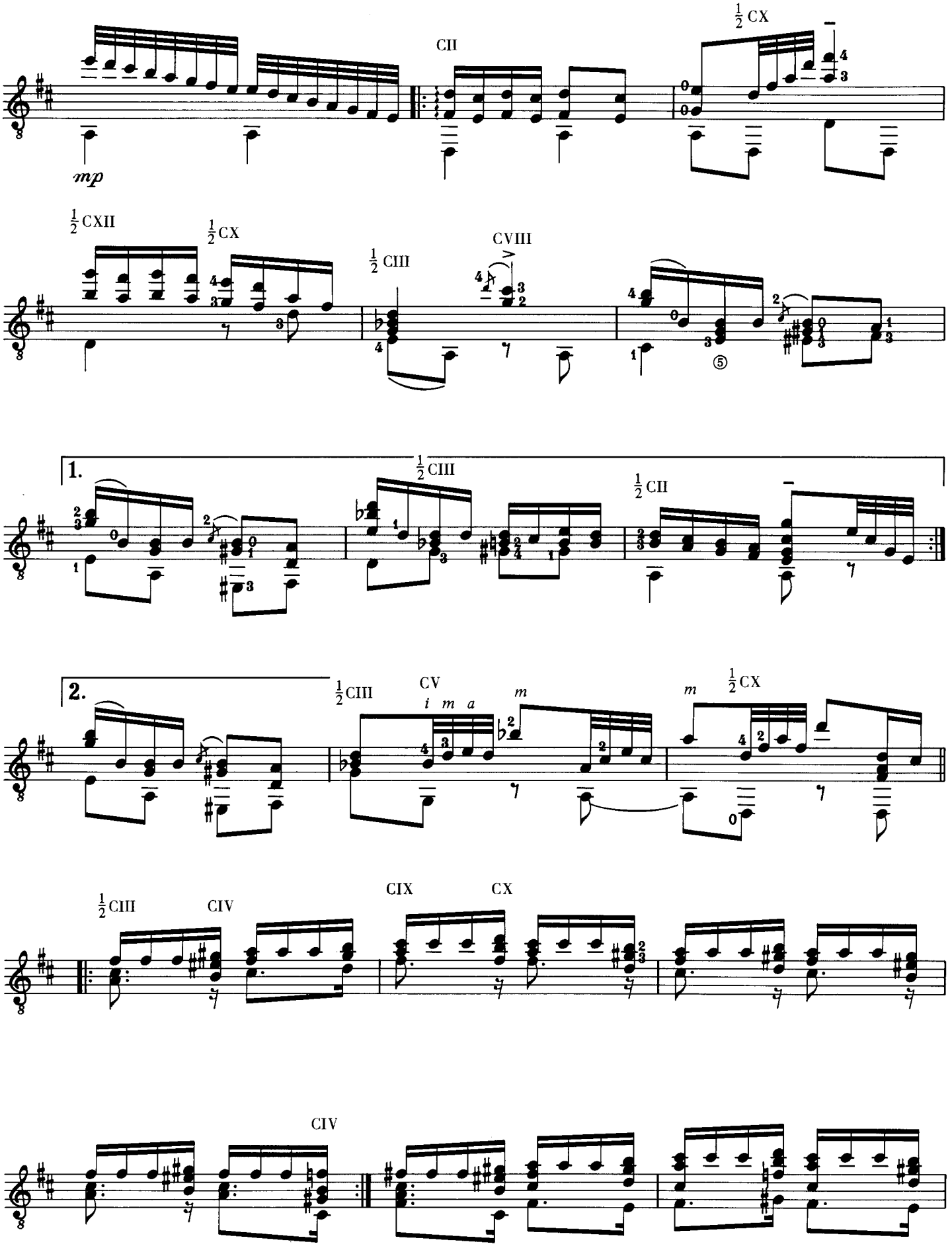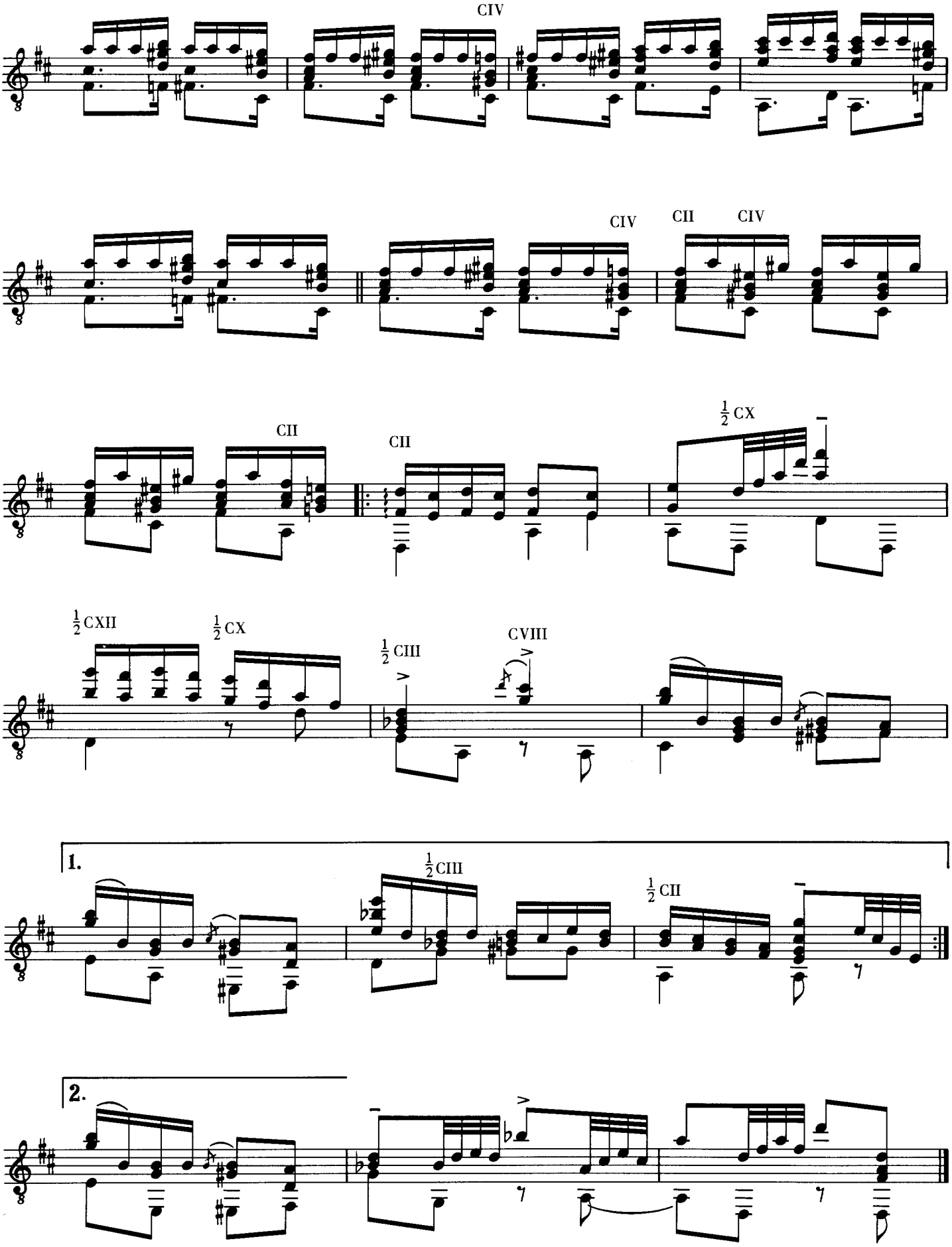



f
6
4 2 1 4 2 1
5
6
5
f
6


tr
1.
2.
a
m
m
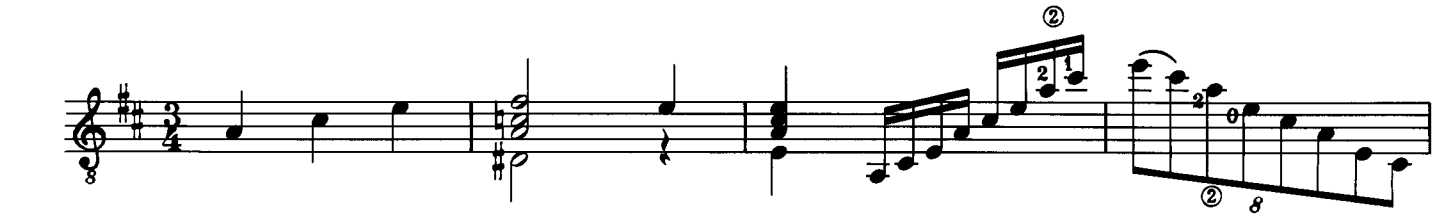
7. Dance Of The Reed Pipes

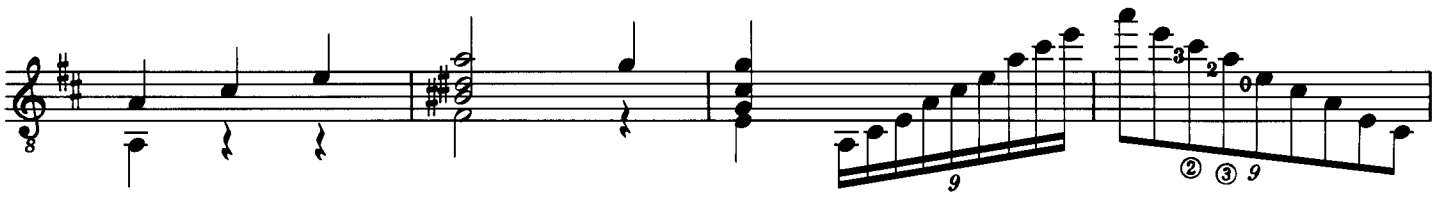


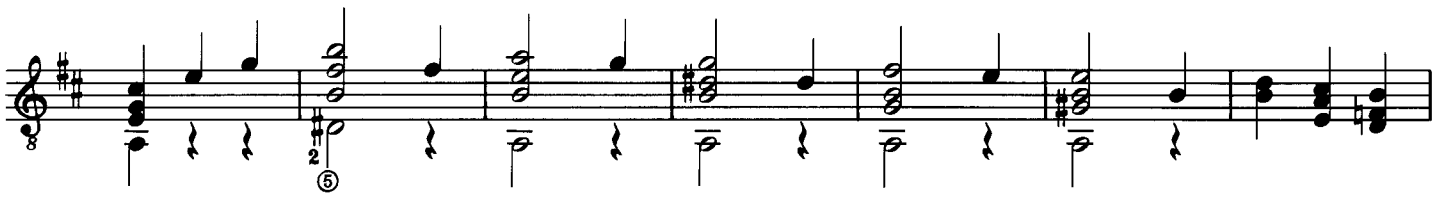

mp
CII
½ CX
½ CXII
½ CX
½ CIII
CVIII
1.
½ CIII
½ CII
2.
½ CIII
CV
i m a
m
m
½ CX
½ CIII
CIV
CIX
CX
CIV


CIV
CIV
CII
CIV
CII
CII
½ CX
½ CXII
½ CX
½ CIII
CVIII
1.
½ CIII
½ CII
2.

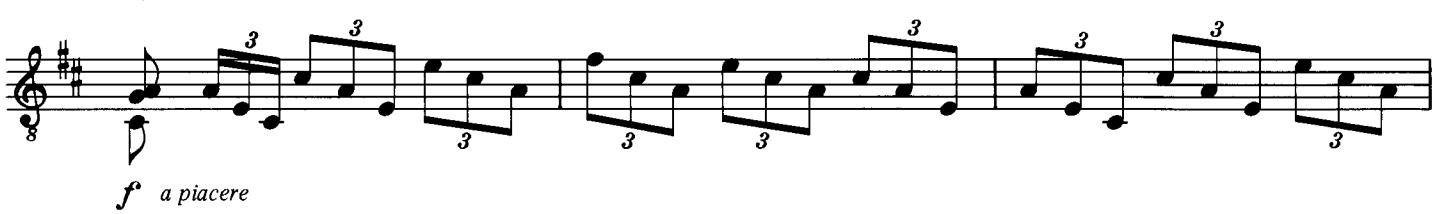
8. Waltz Of The Flowers



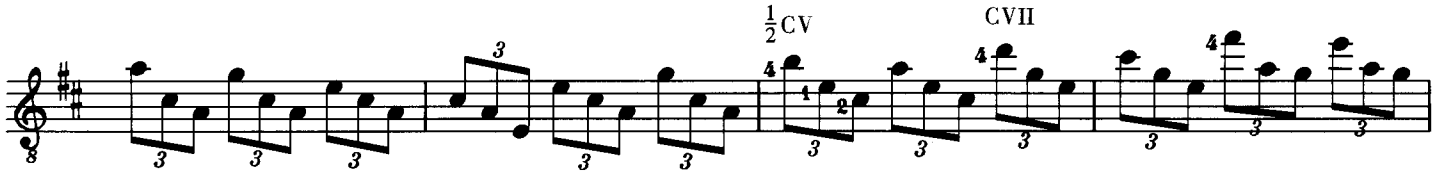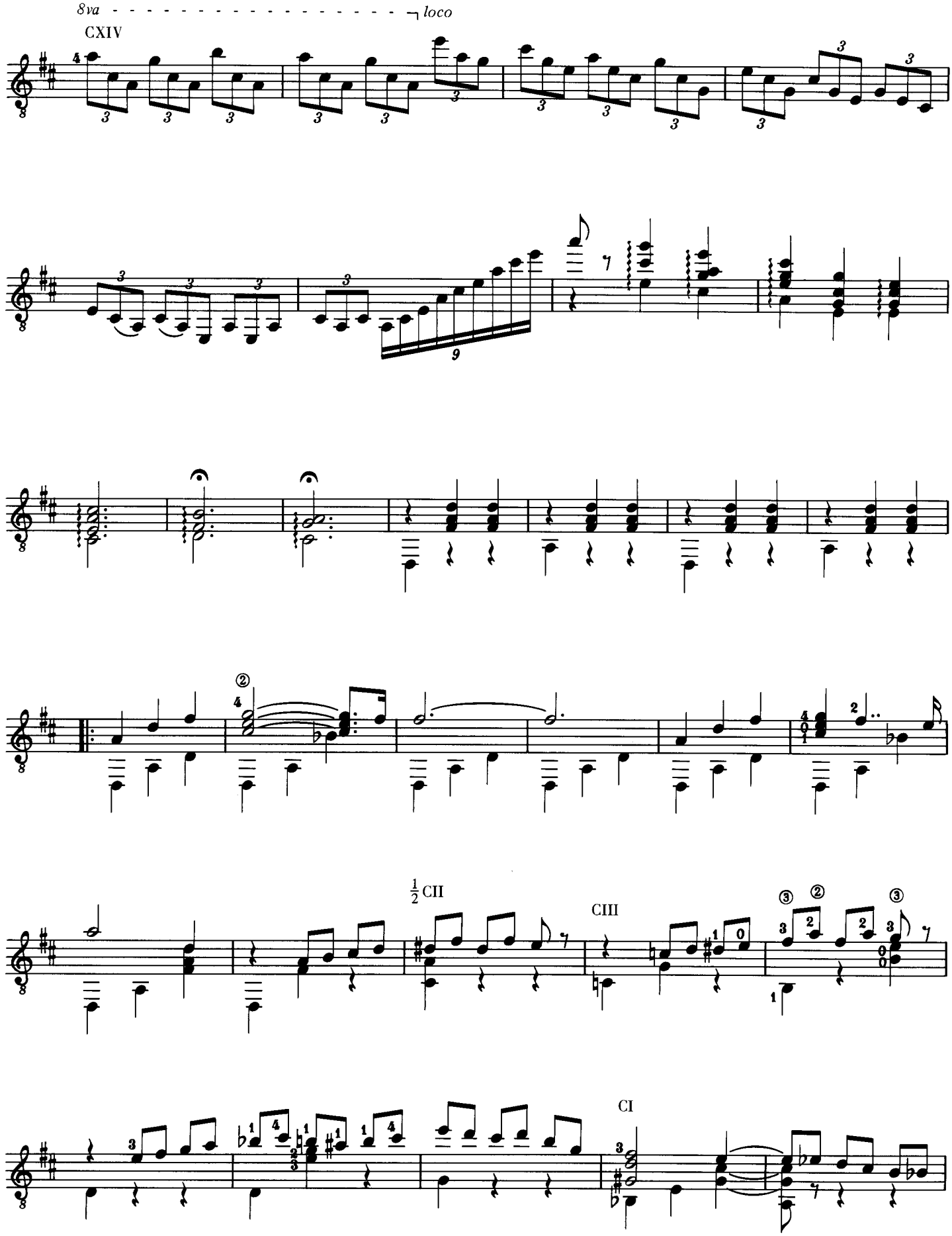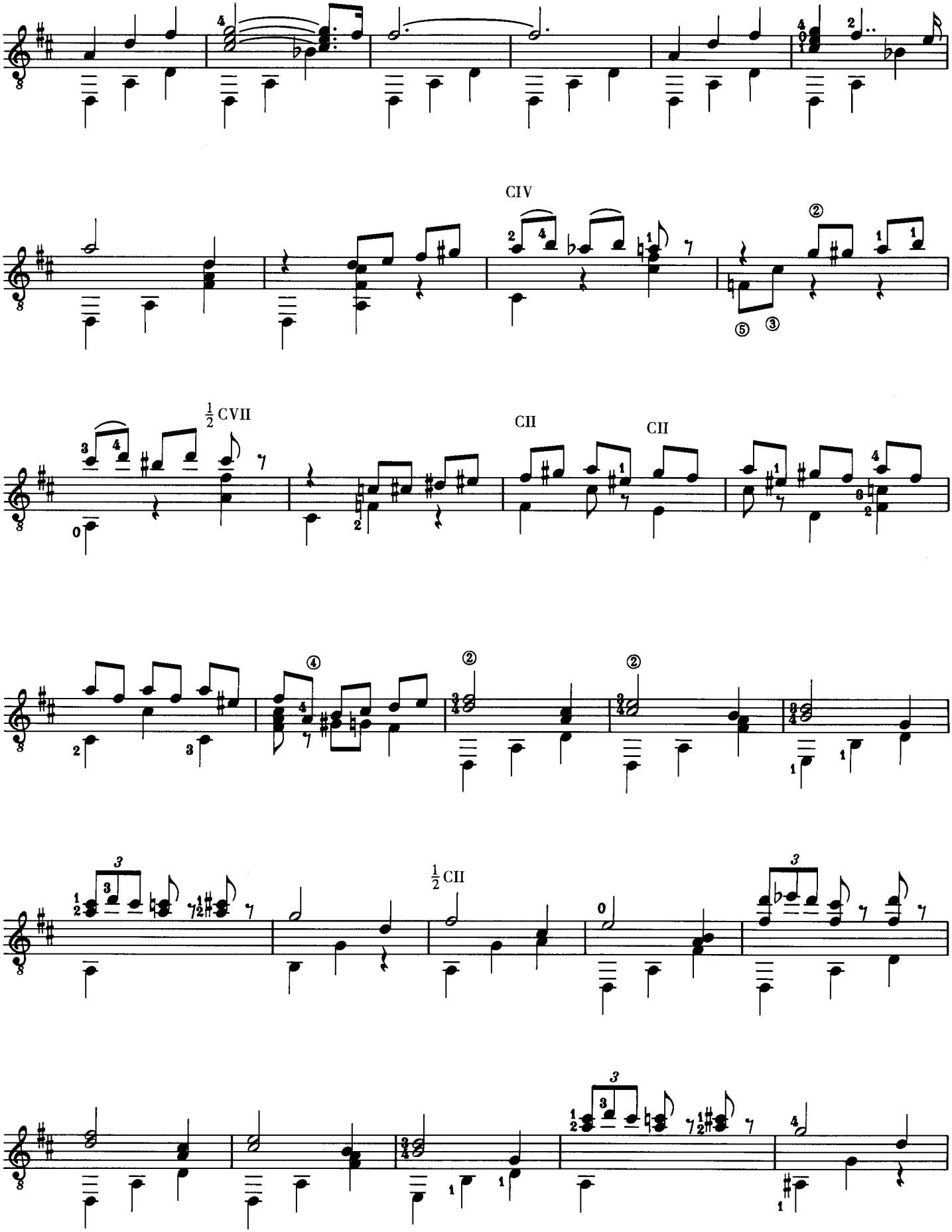




Cadenza
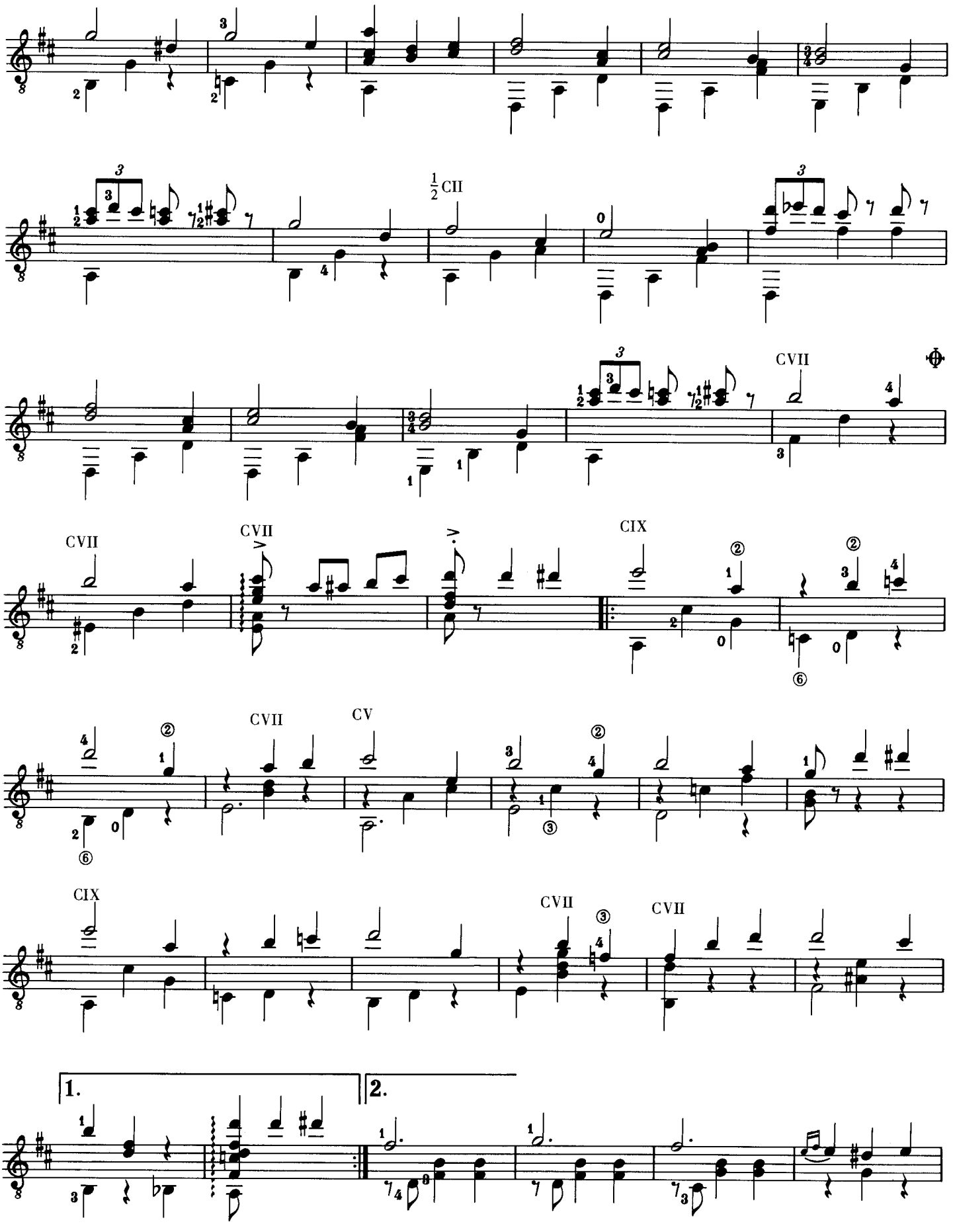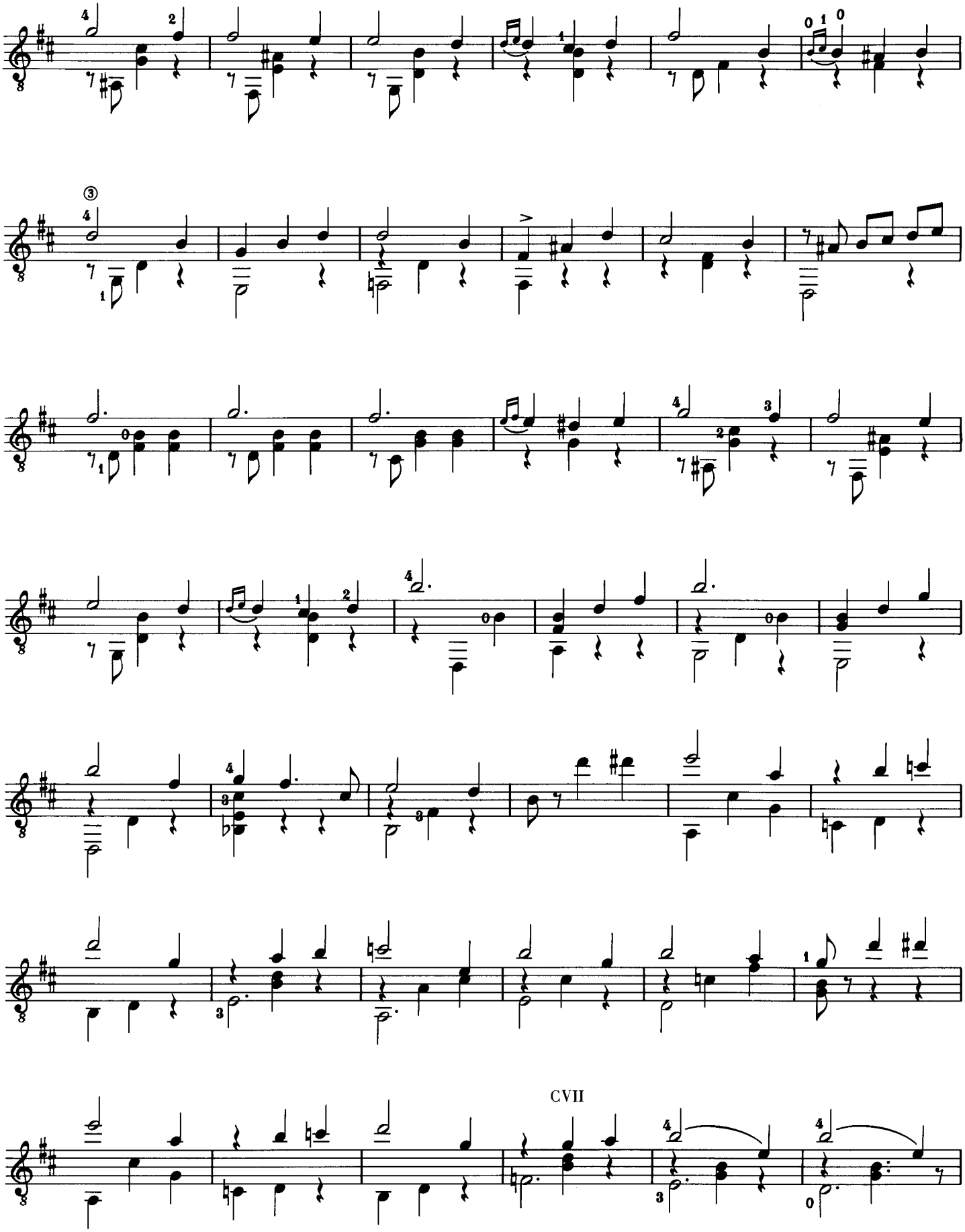


f *a piacere*
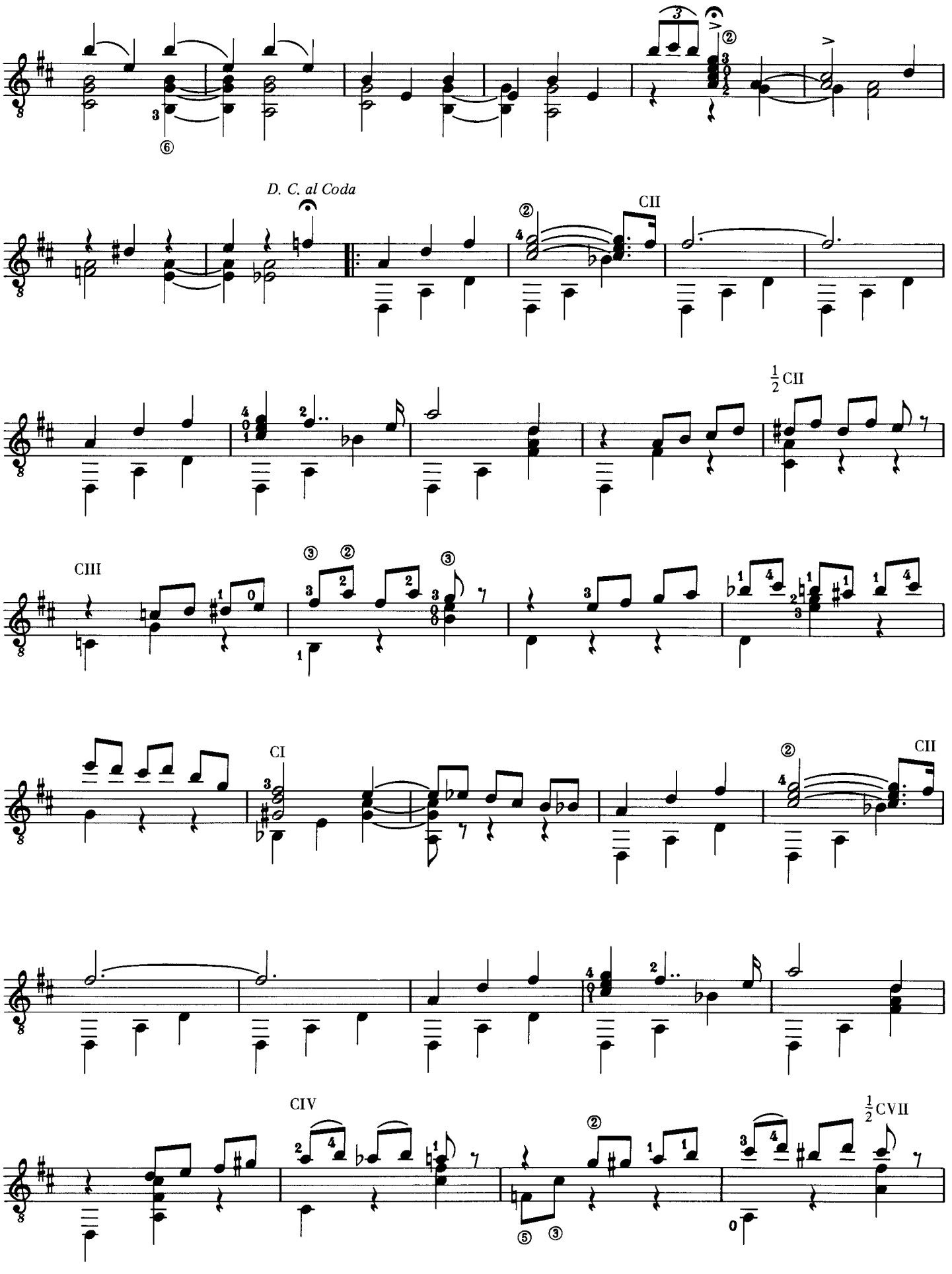



8va
loco
CXIV
½ CII
CIII
CI
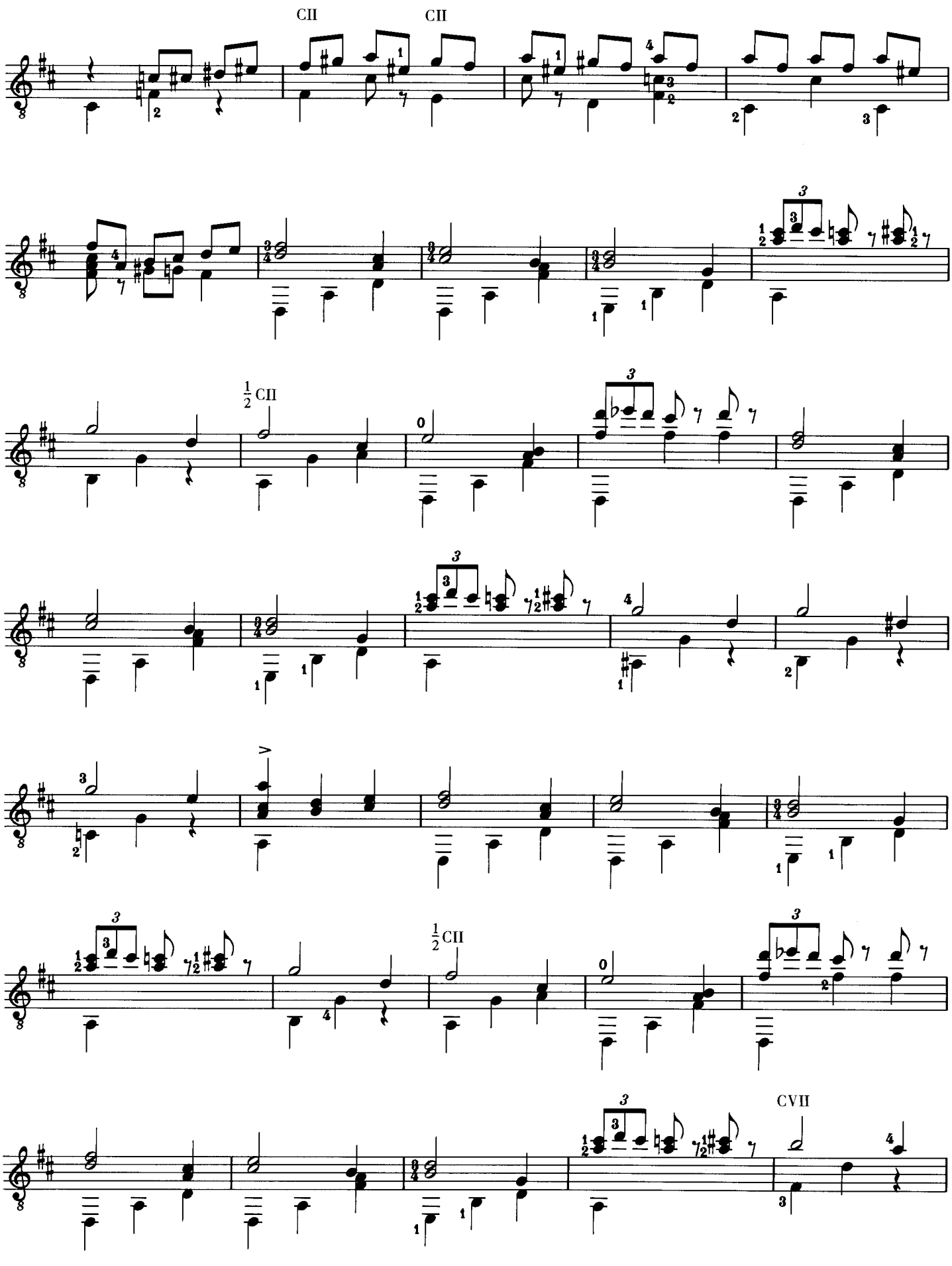

CIV
½ CVII
CII
CII
½ CII
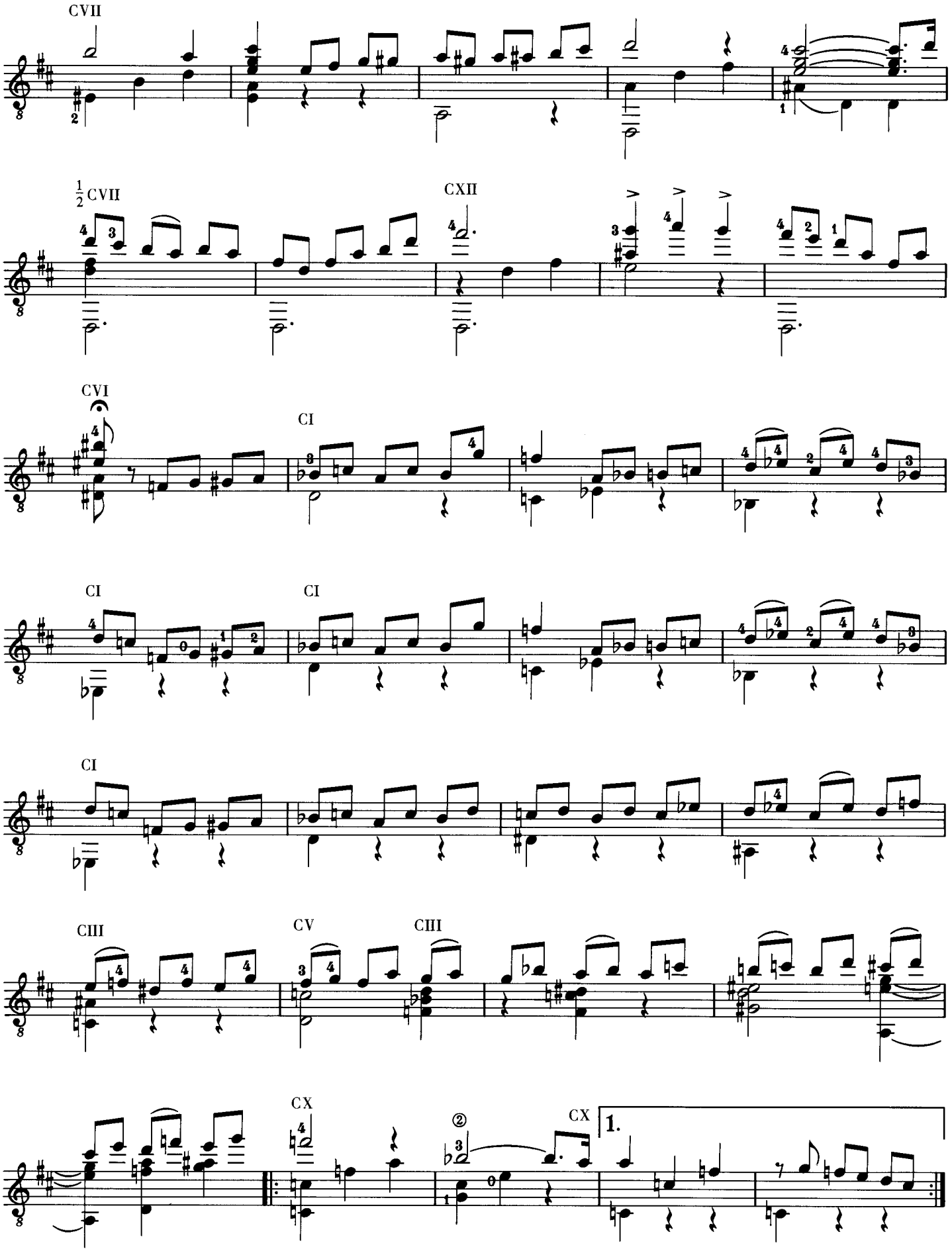

CII
CVII
CVII
CVII
CIX
CVII
CV
CIX
CVII
CVII
1.
2.
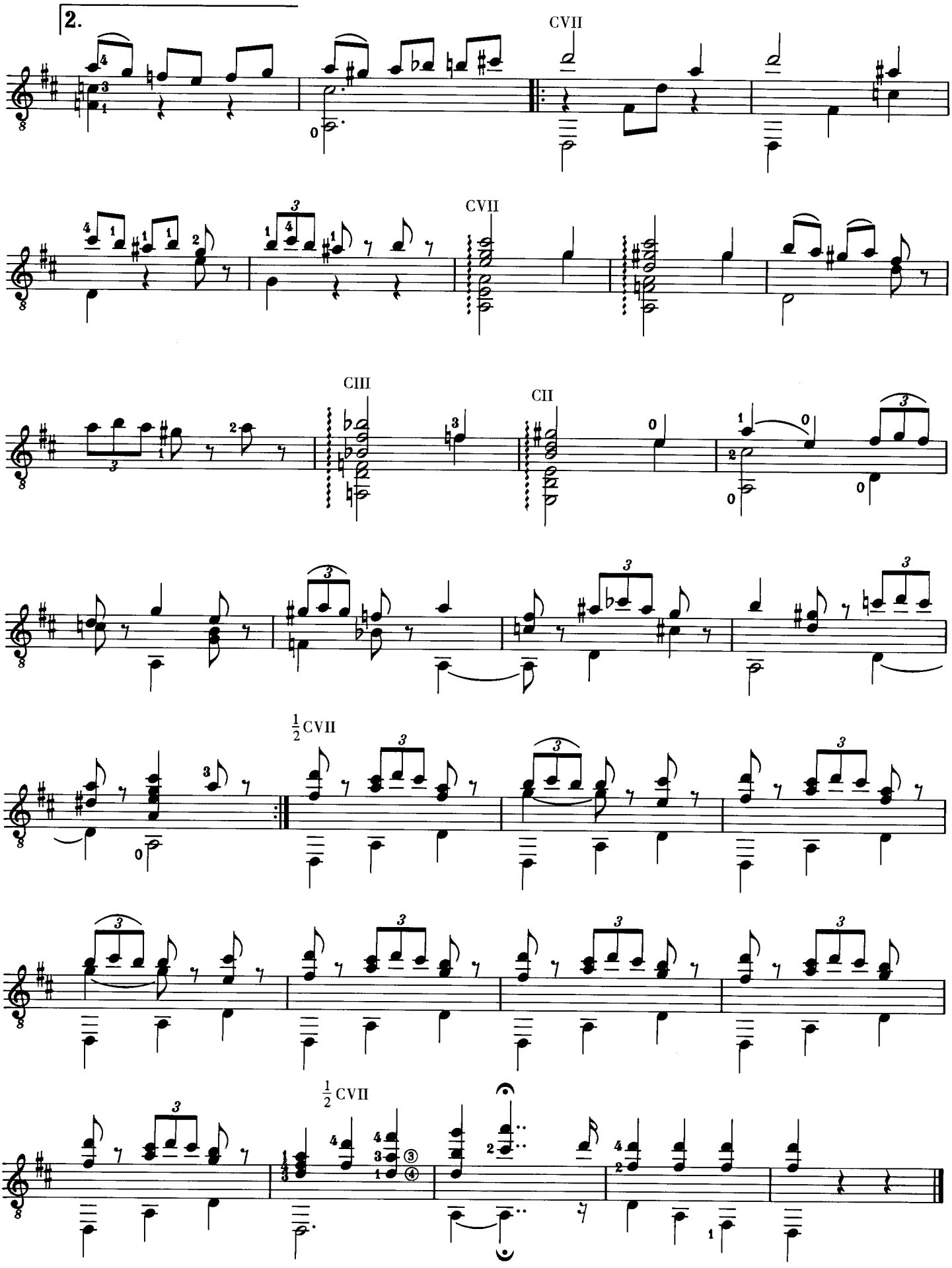


CVII


D. C. al Coda
CII
½ CII
CIII
CI
CII
CIV
½ CVII


CII
CII
½ CII
½ CII
CVII


CVII
½ CVII
CXII
CVI
CI
CI
CI
CI
CIII
CV
CIII
CX
CX
1.
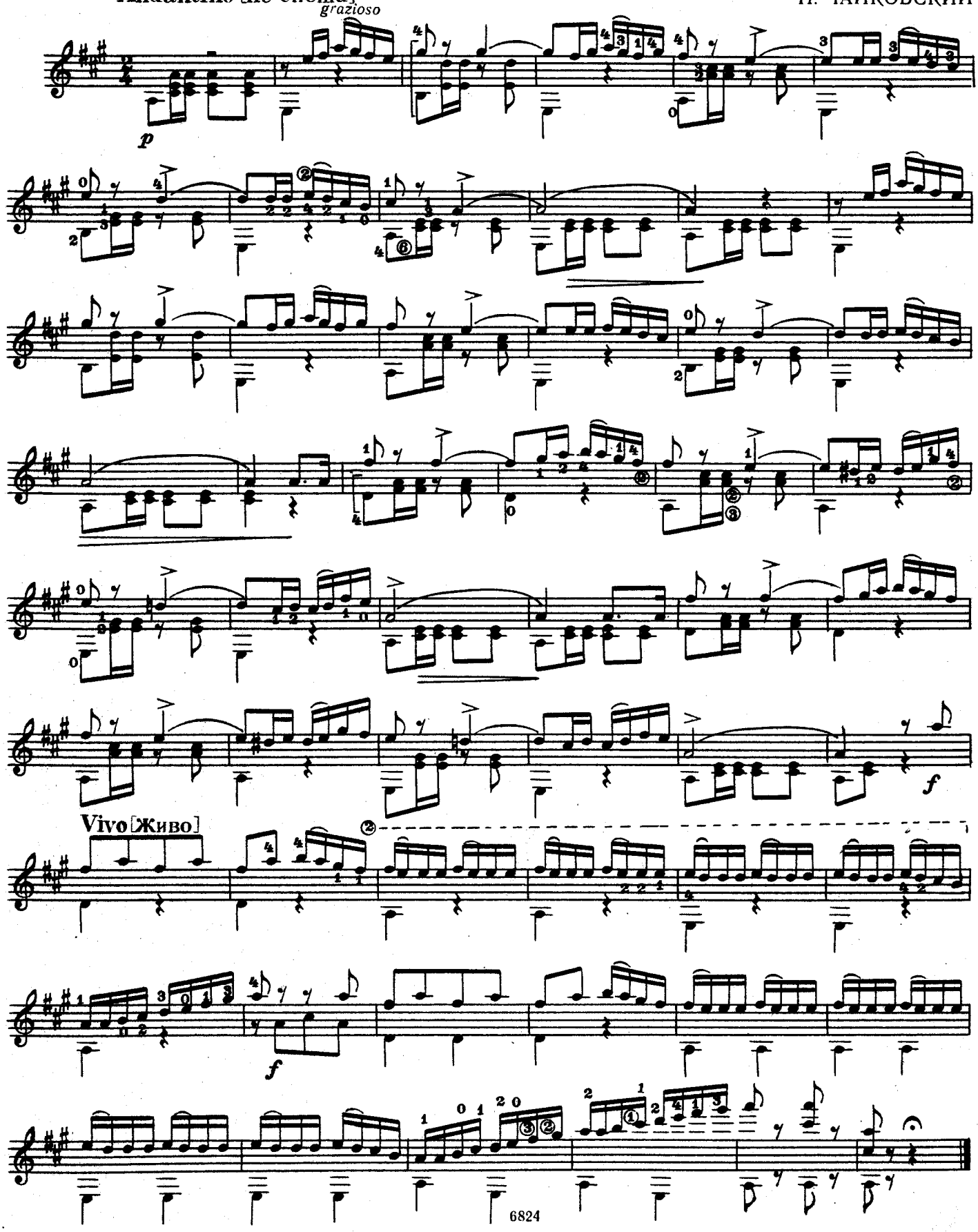

2.
CVII
CVII
CIII
CII
½ CVII
½ CVII

Неаполитанская песенка

из балета «Лебединое озеро»

Andantino [Не спеша] *grazioso*
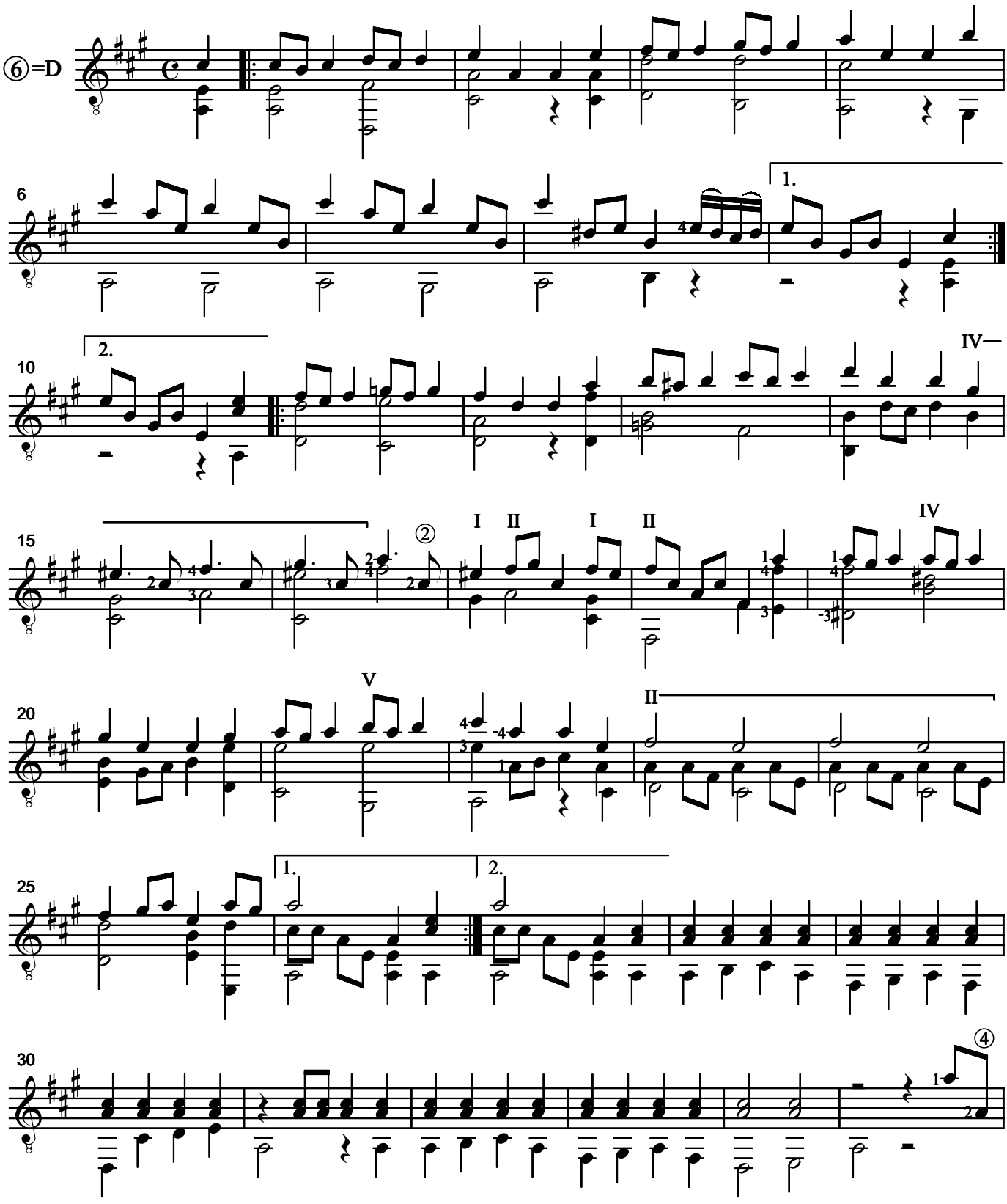
П. ЧАЙКОВСКИЙ
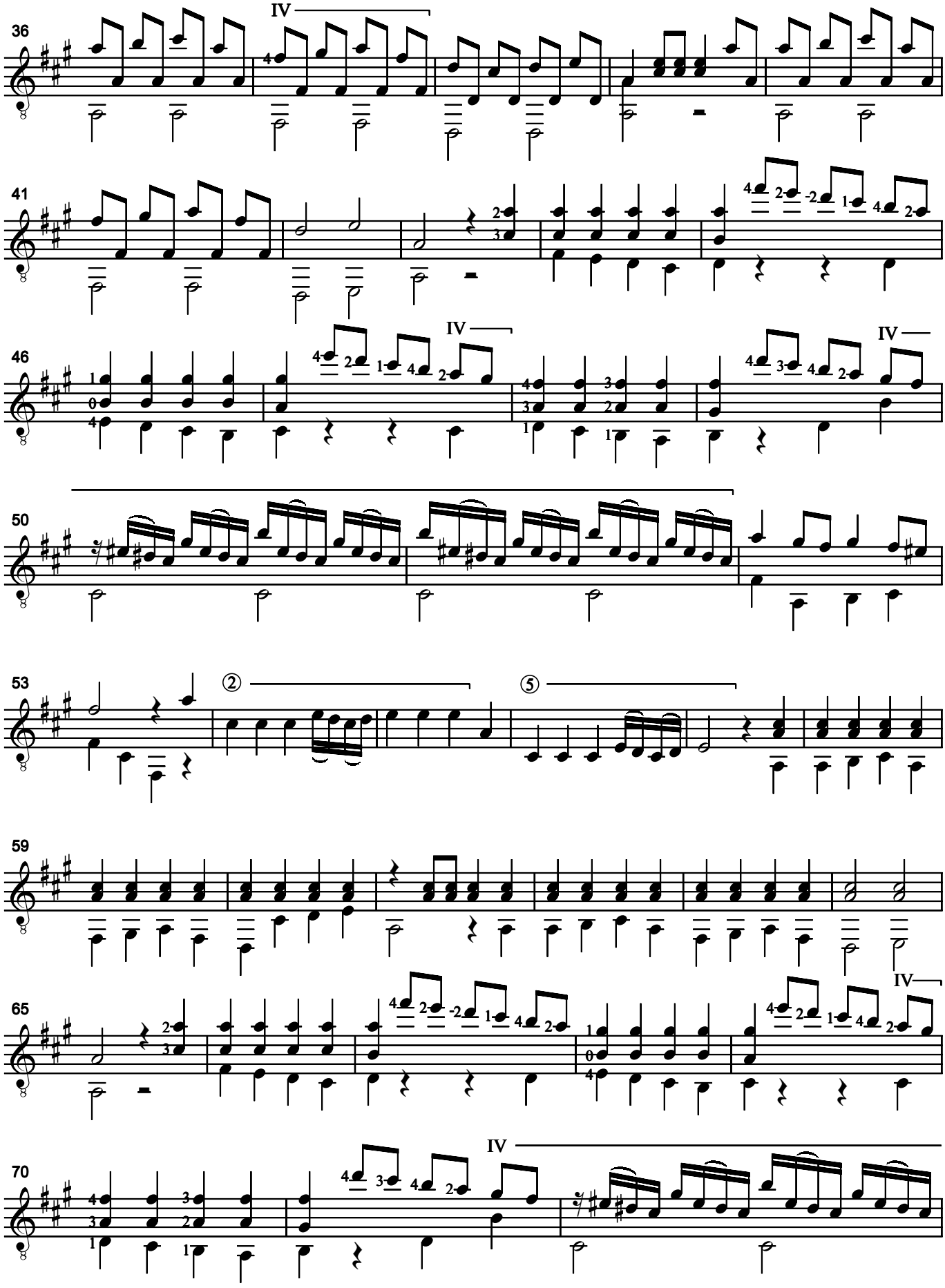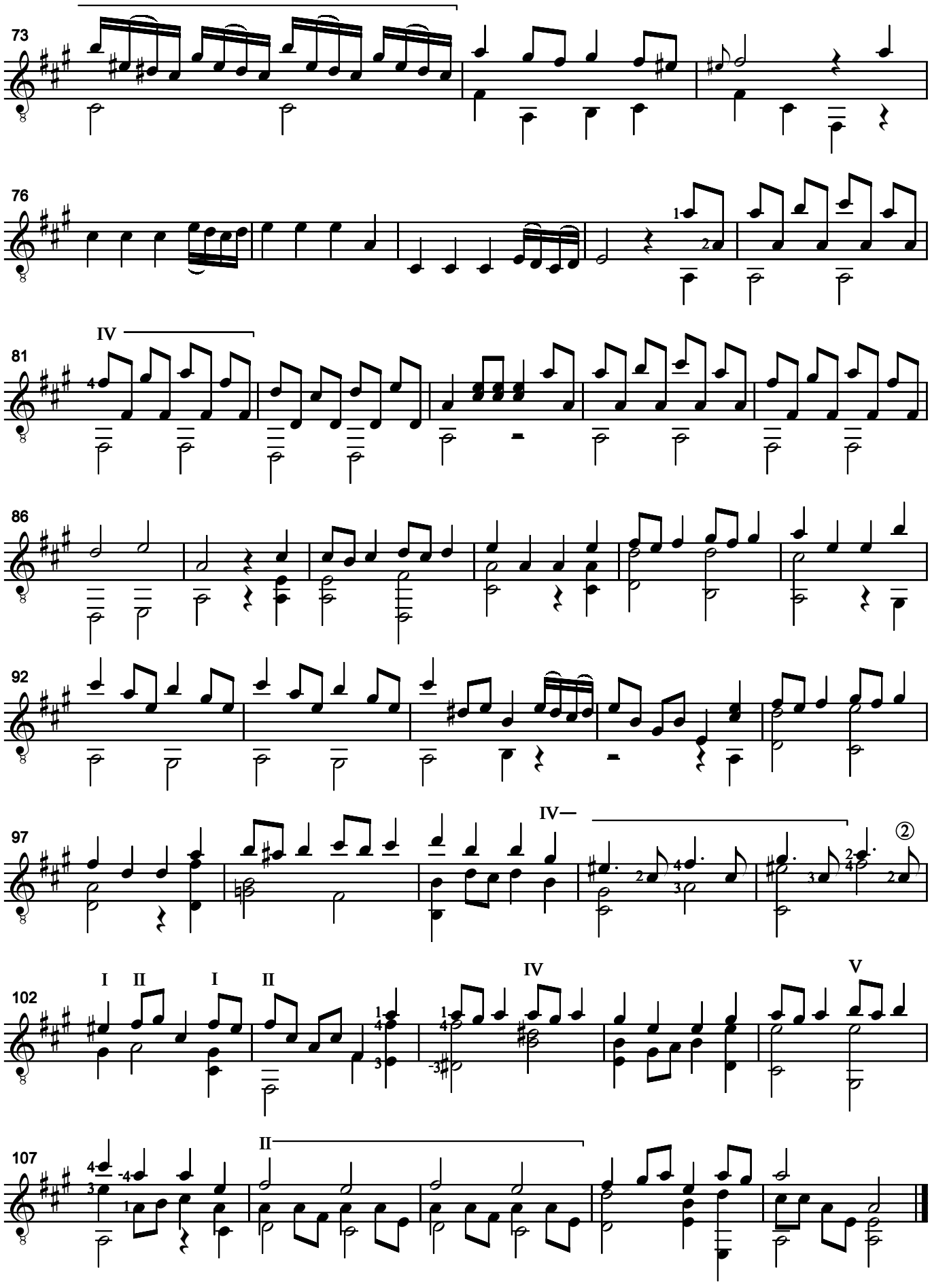


Bourrée alla Polacca

Transcribed for guitar by
Mark Houghton

G. Ph. Telemann
(1681-1767)
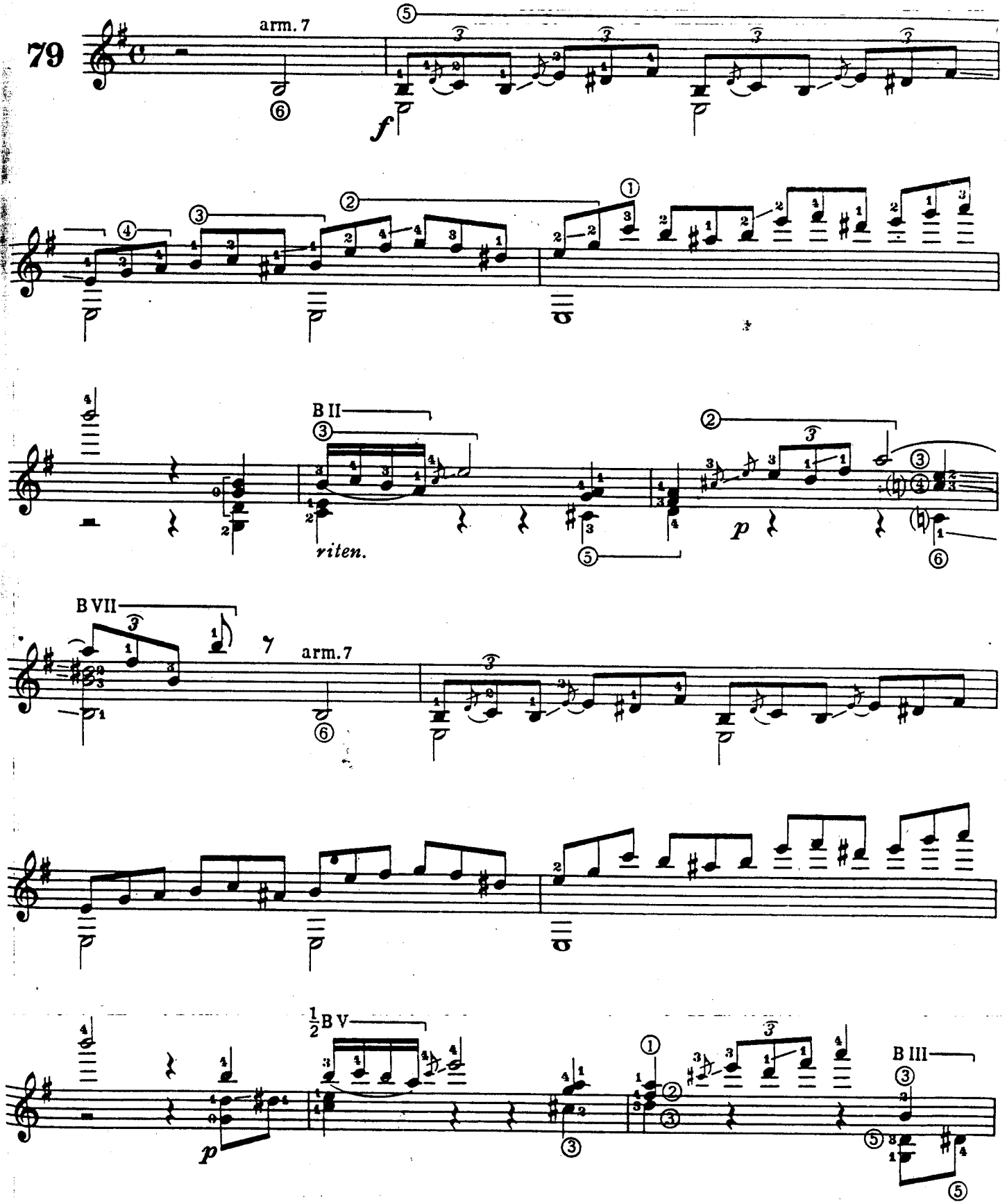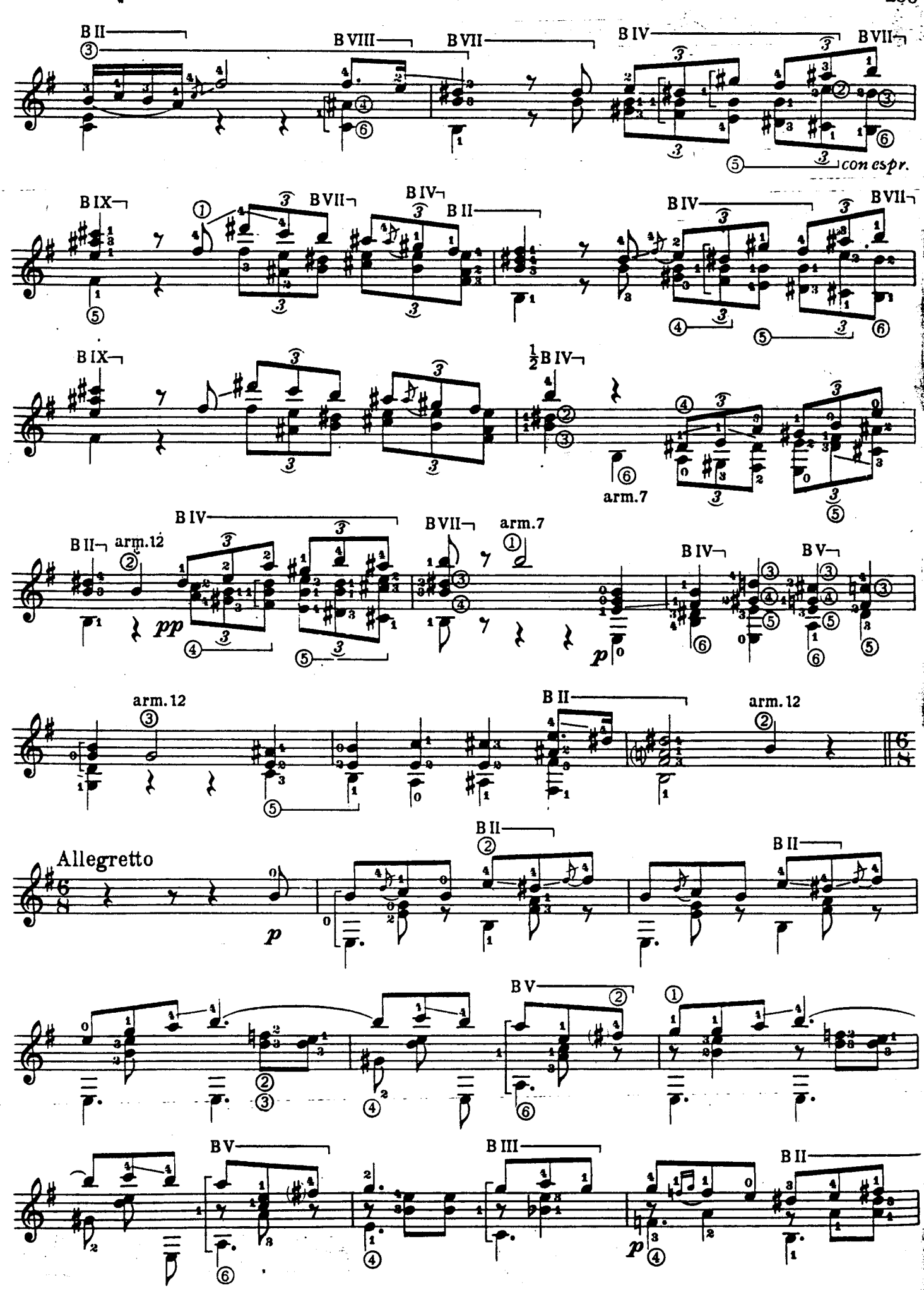



36
IV
41
46
IV
IV
50
53
②
⑤
59
65
IV
70
IV
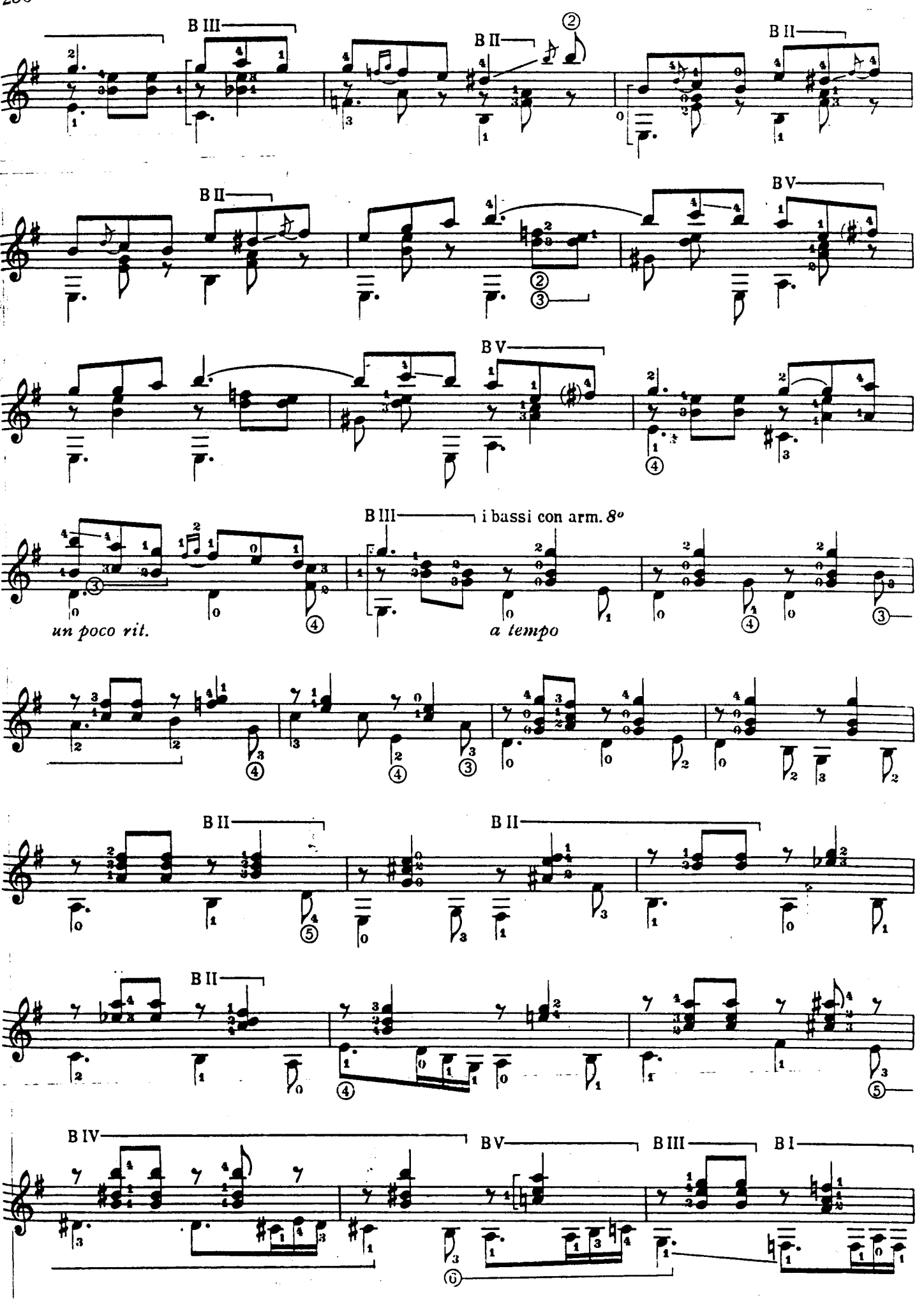

73
76
81
IV
86
92
97
IV—
②
102
I
II
I
II
IV
V
107
II

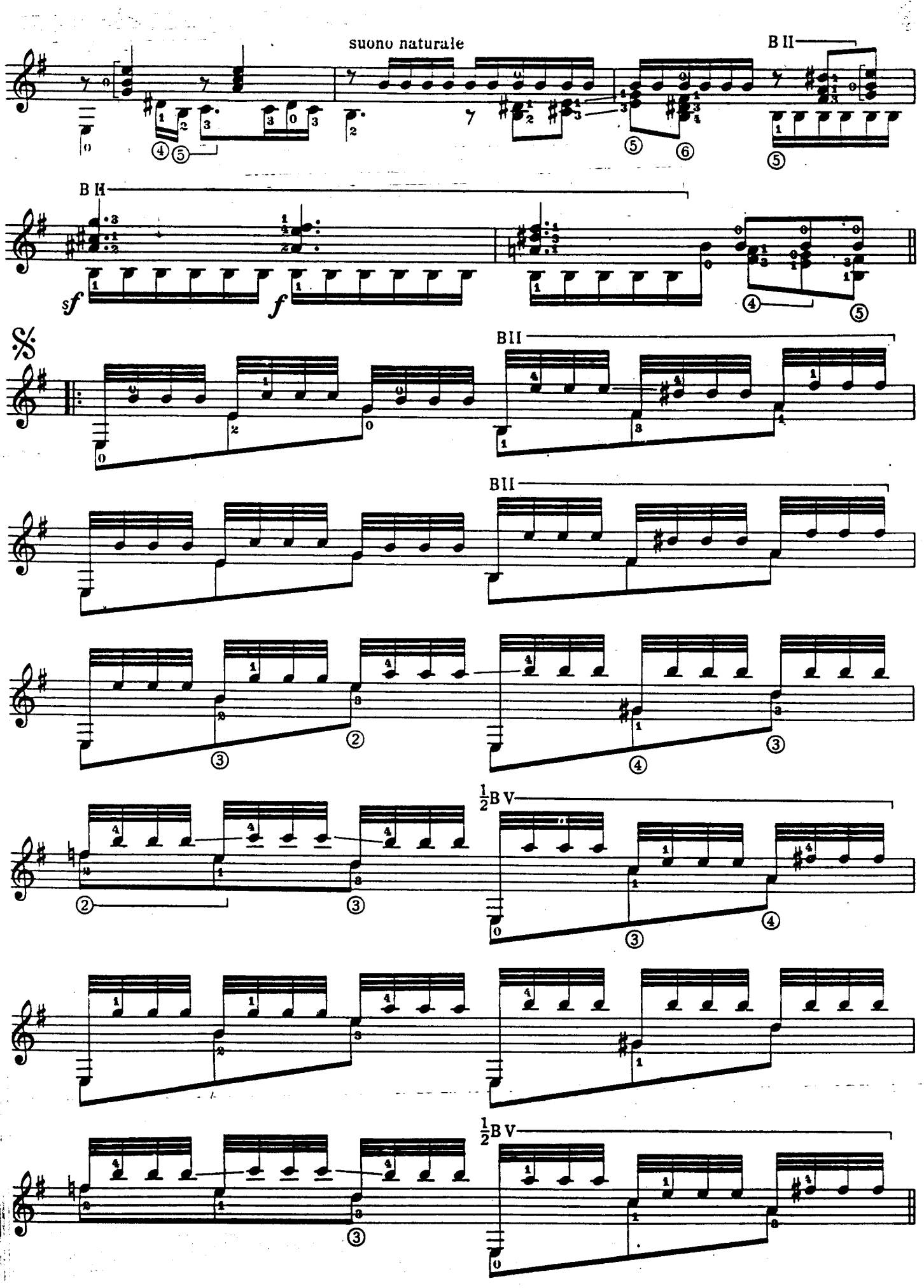
S. Thalberg

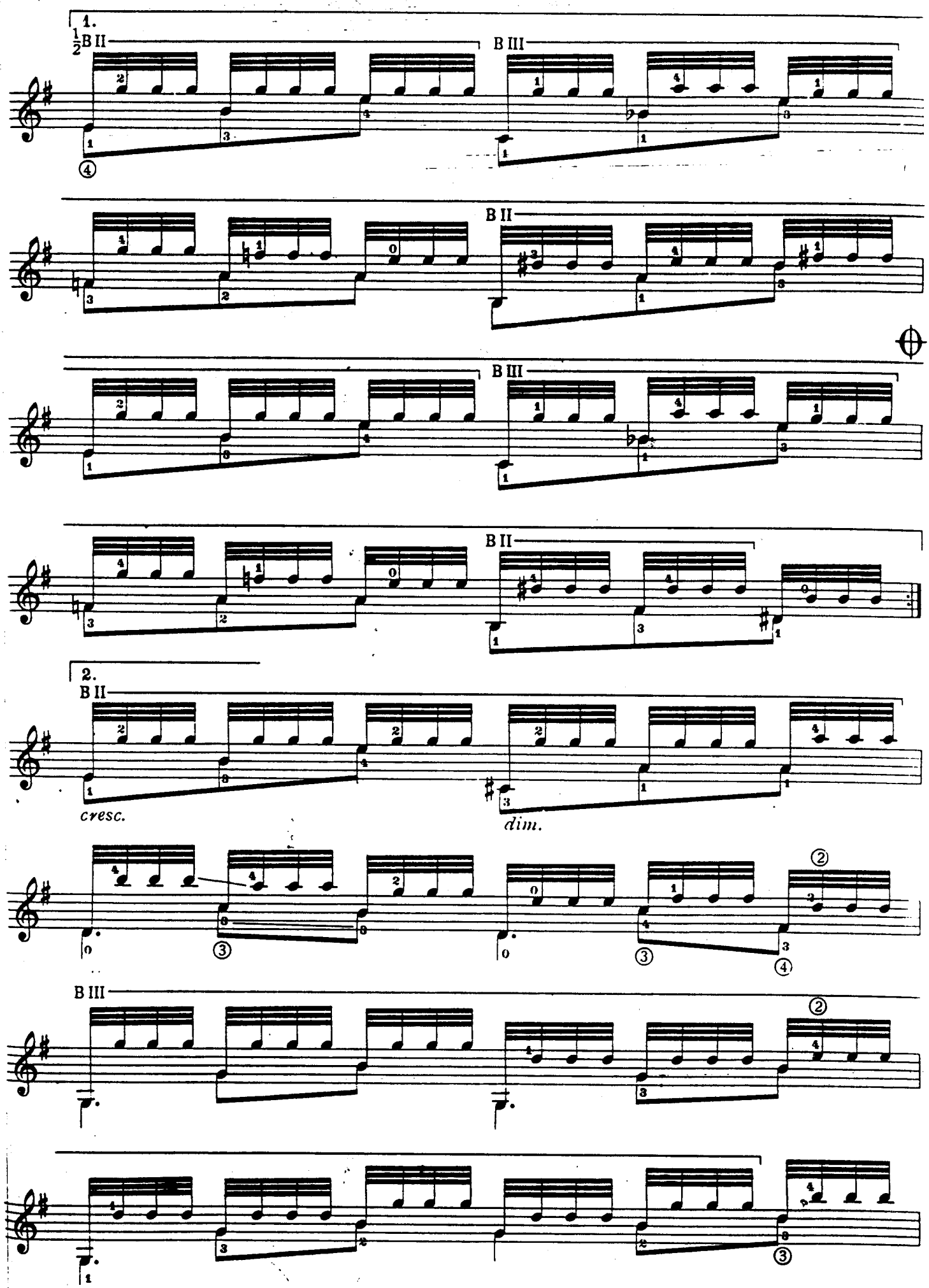
TEMA E STUDIO DI CONCERTO

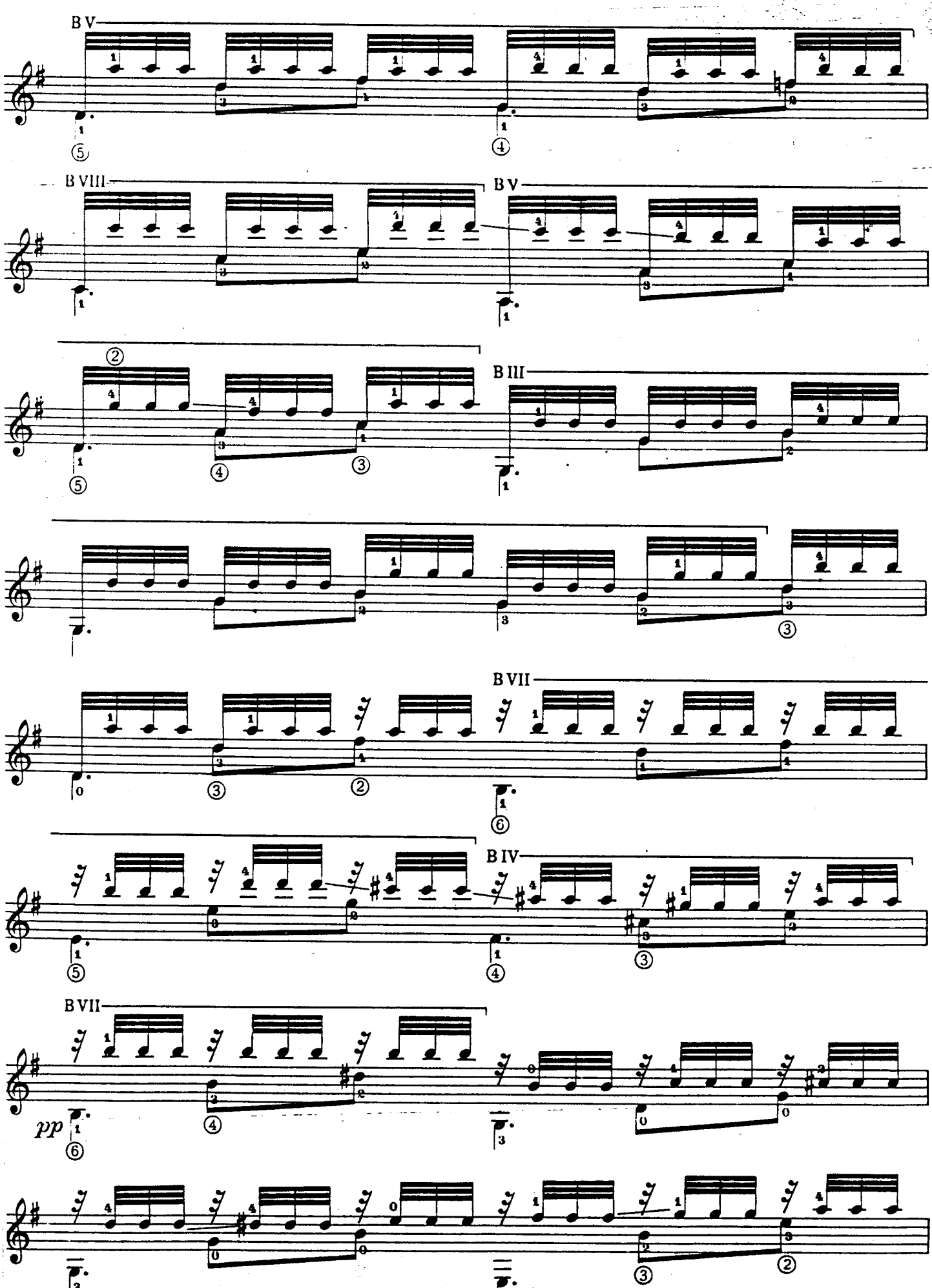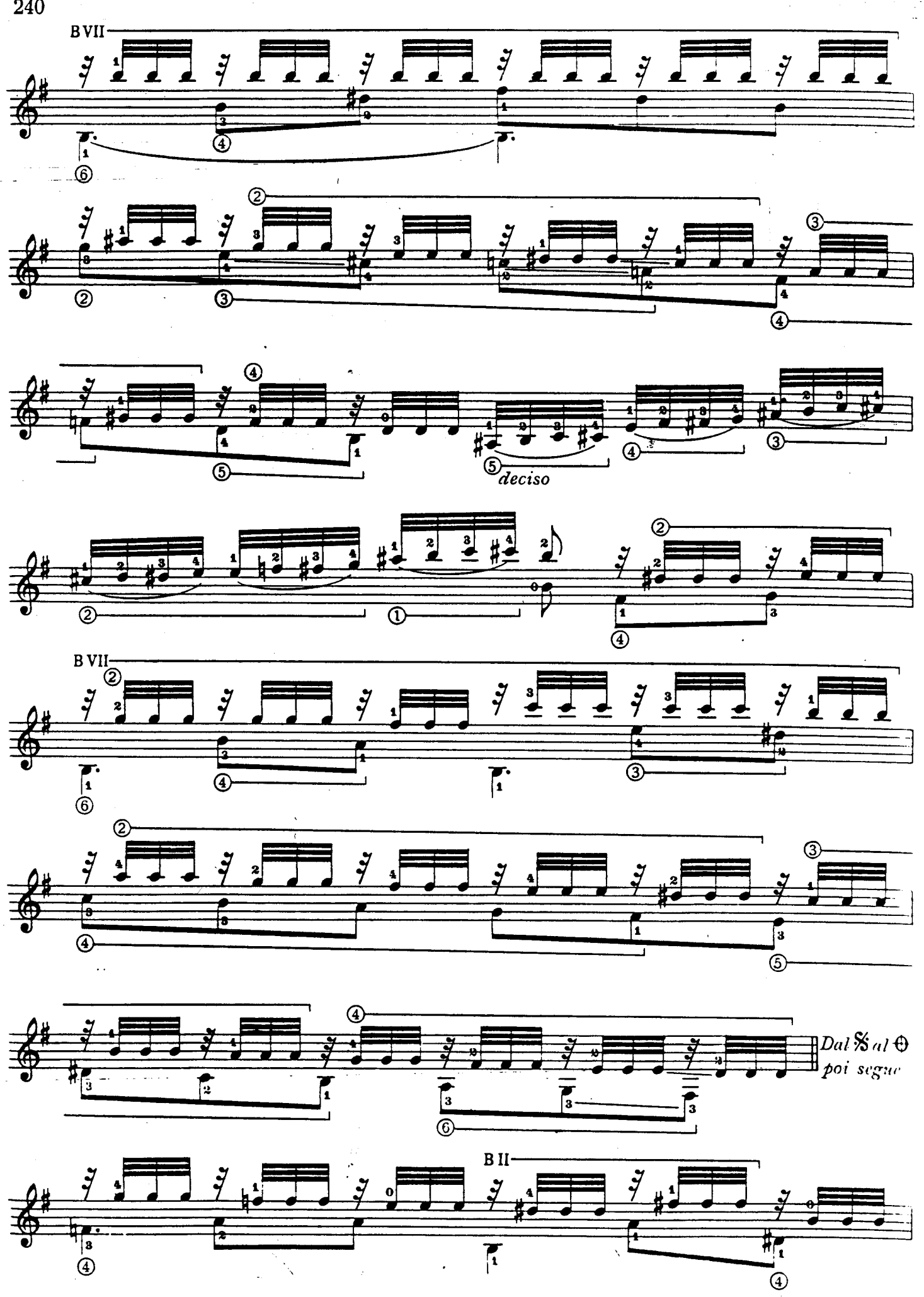



B II
B VIII
B VII
B IV
B VII
con espr.
B IX
B VII
B IV
B II
B IV
B VII
B IX
½B IV
arm.7
B II
arm.12
B IV
B VII
arm.7
B IV
B V
pp
p
arm.12
B II
arm.12
Allegretto
B II
B II
p
B V
B V
B III
B II
p

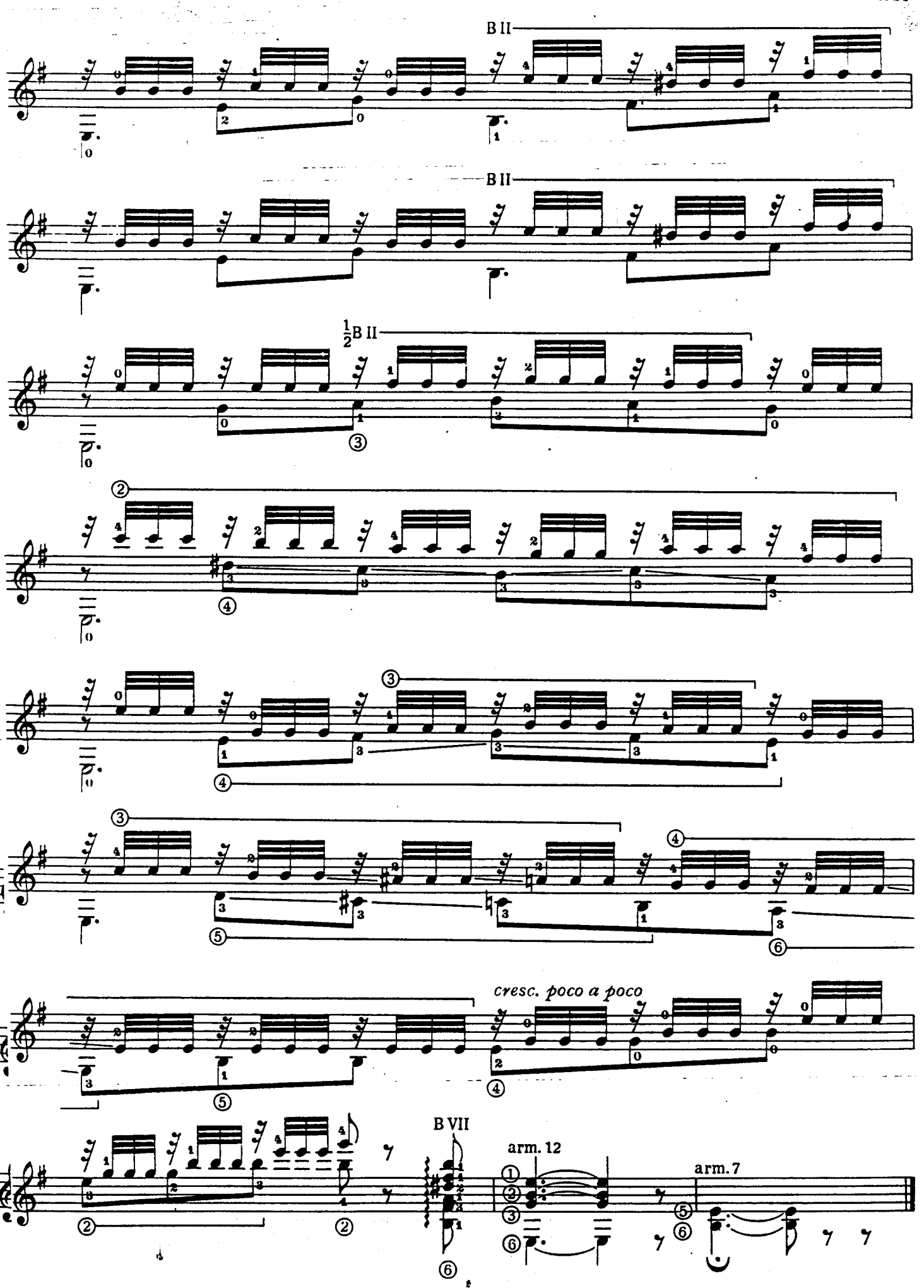

B III
B II
B II
B II
B V
B V
B III
i bassi con arm. 8°
un poco rit.
a tempo
B II
B II
B II
B IV
B V
B III
B I


suono naturale
B II
B II
sf
f
B II
B II
½B V
½B V


1.
½B II
B III
B II
B III
B II
2.
B II
cresc.
dim.
B III

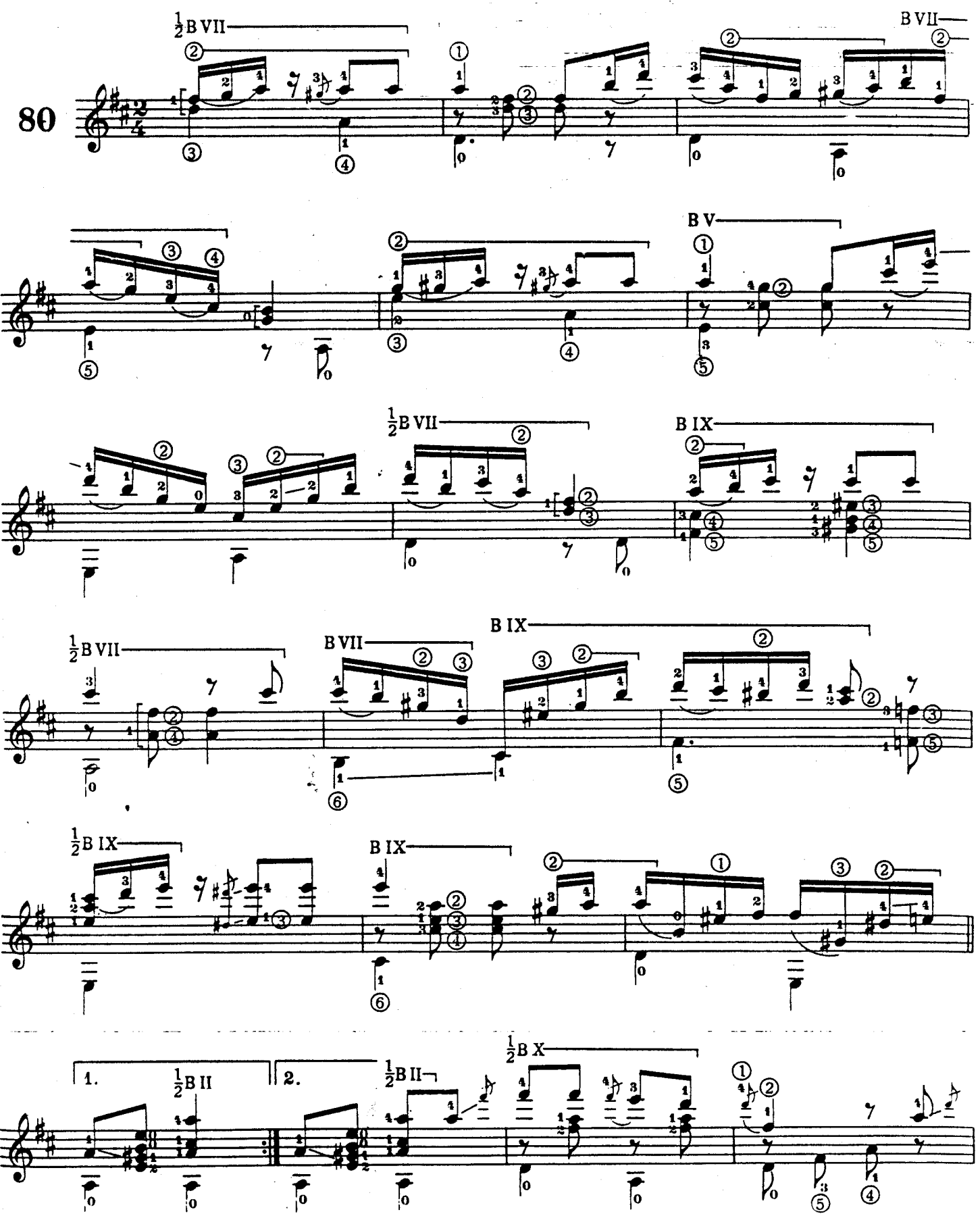

B V
B VIII
B V
B III
B VII
B IV
B VII
pp
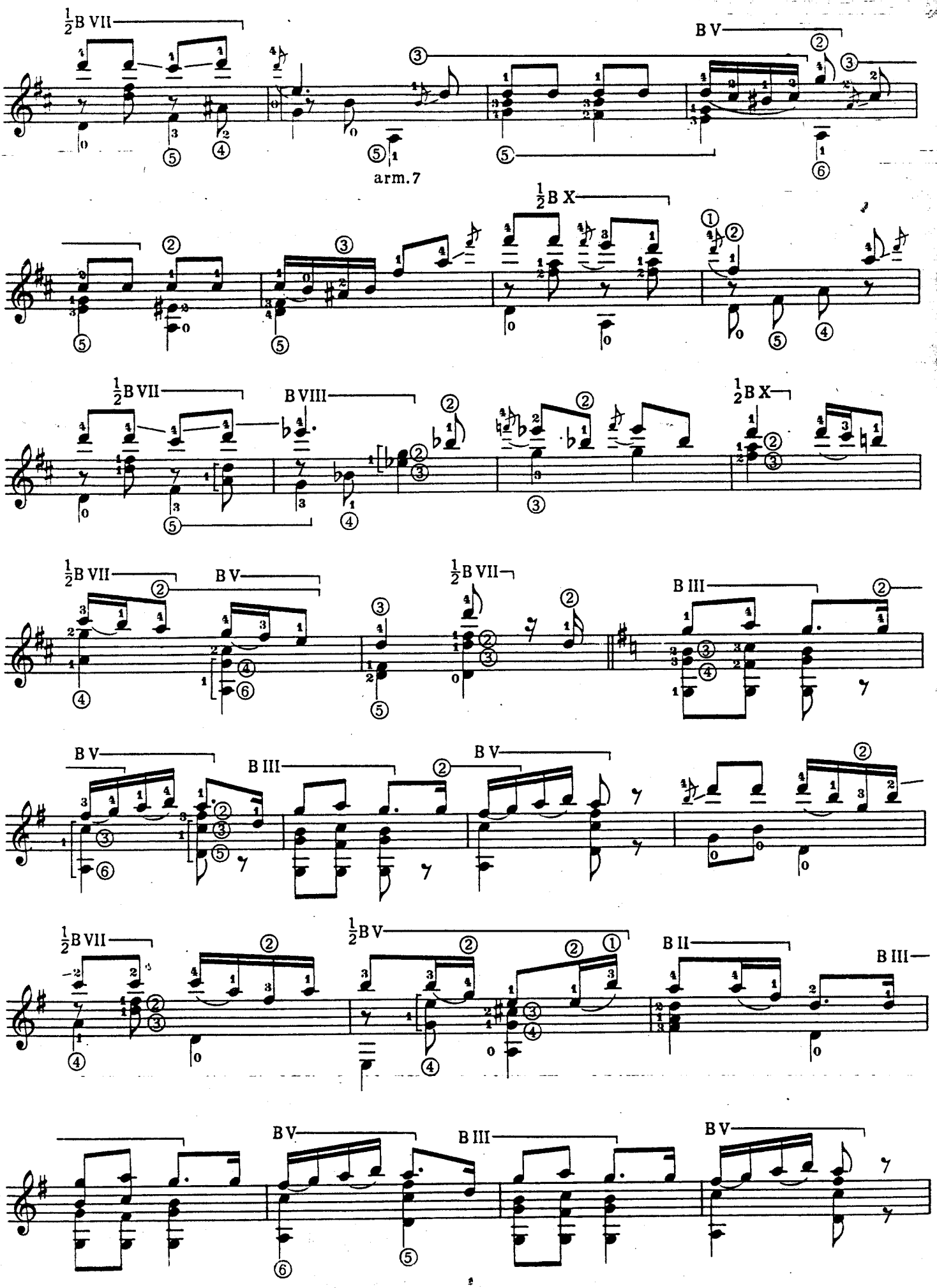

B VII
deciso
B VII
Dal 𝄋 al ⊖
poi segue
B II
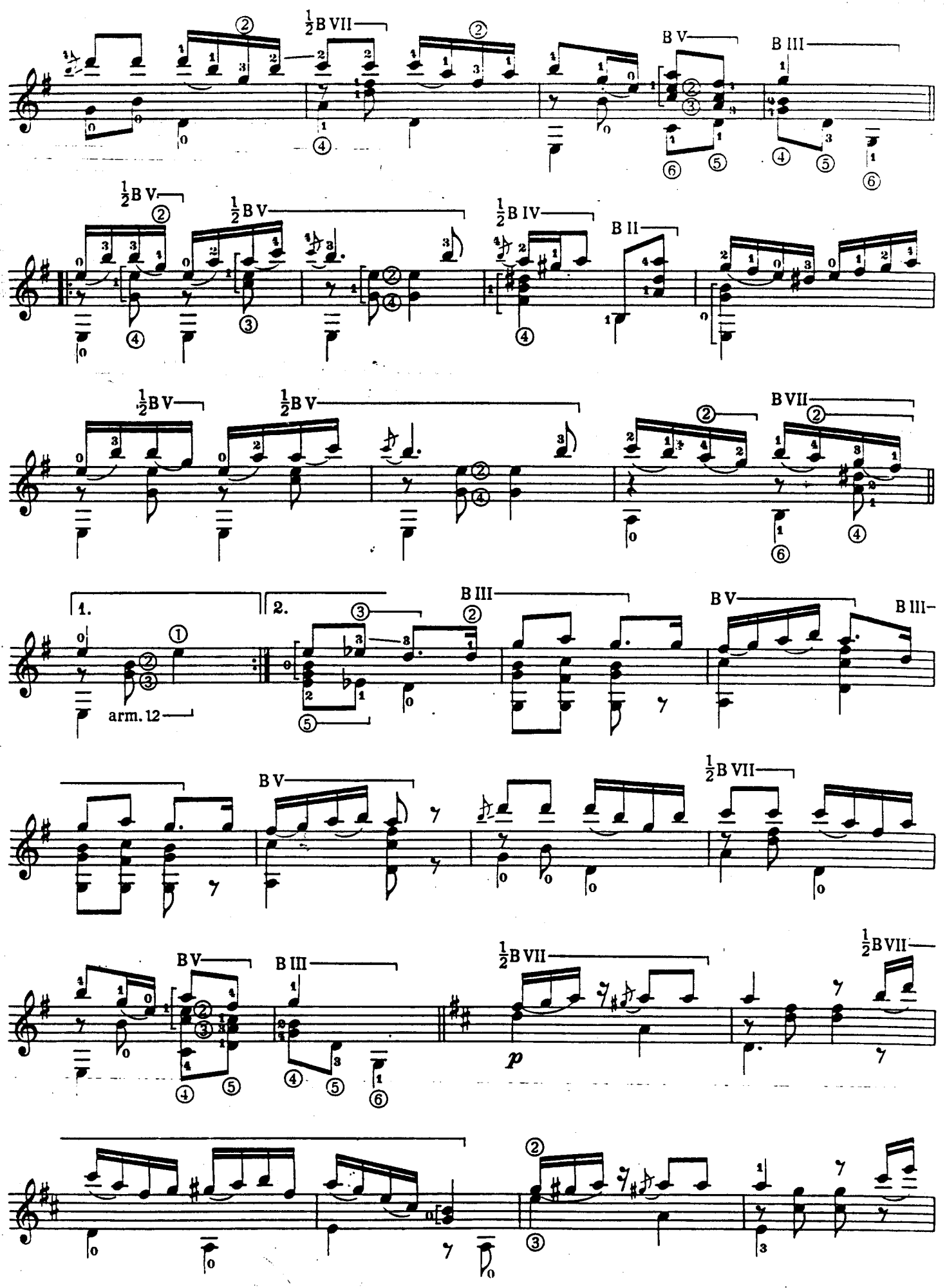

B II
B II
½B II
cresc. poco a poco
B VII
arm. 12
arm. 7
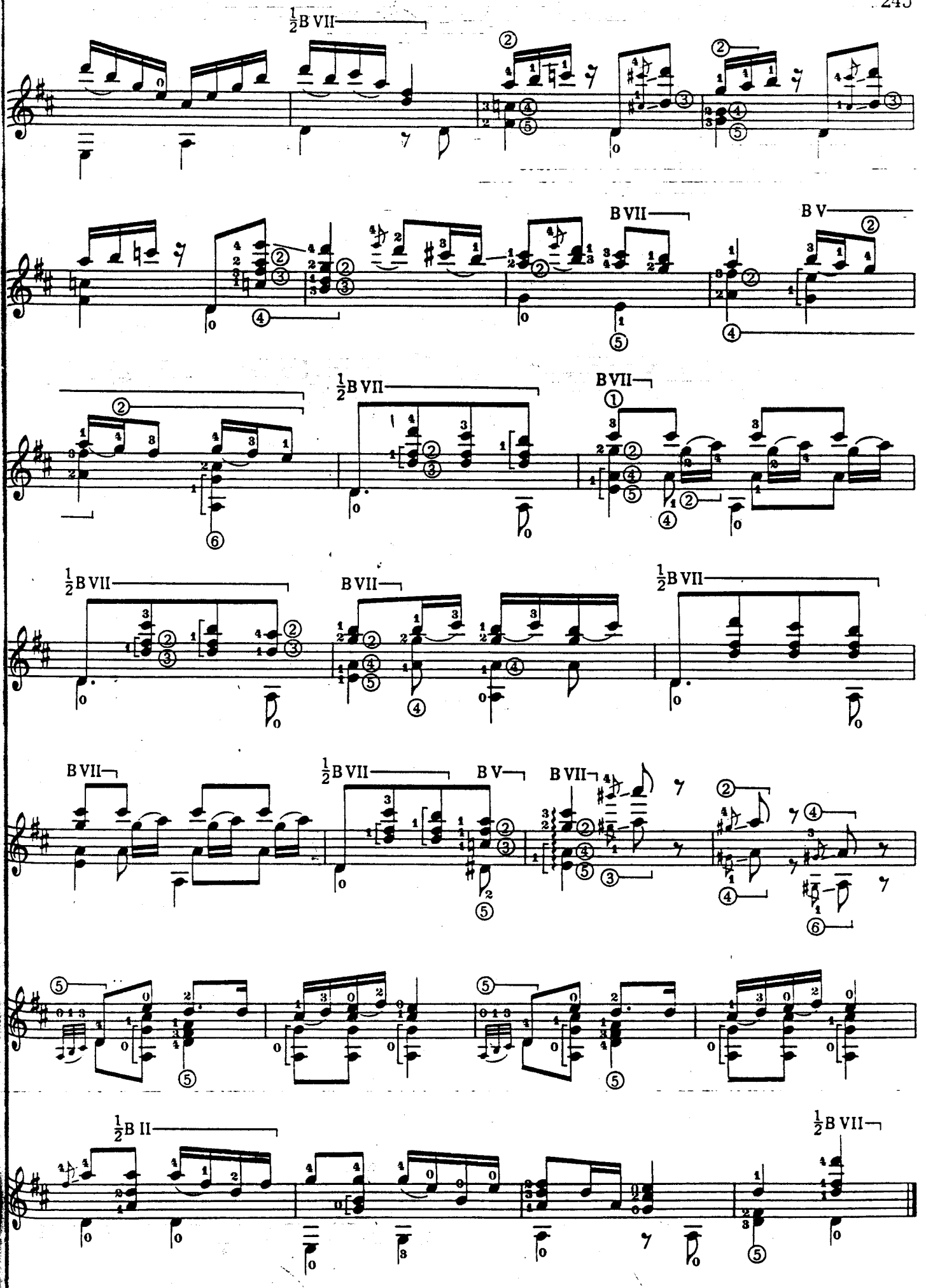
Q. Valverde

POLKA GIAPPONESE
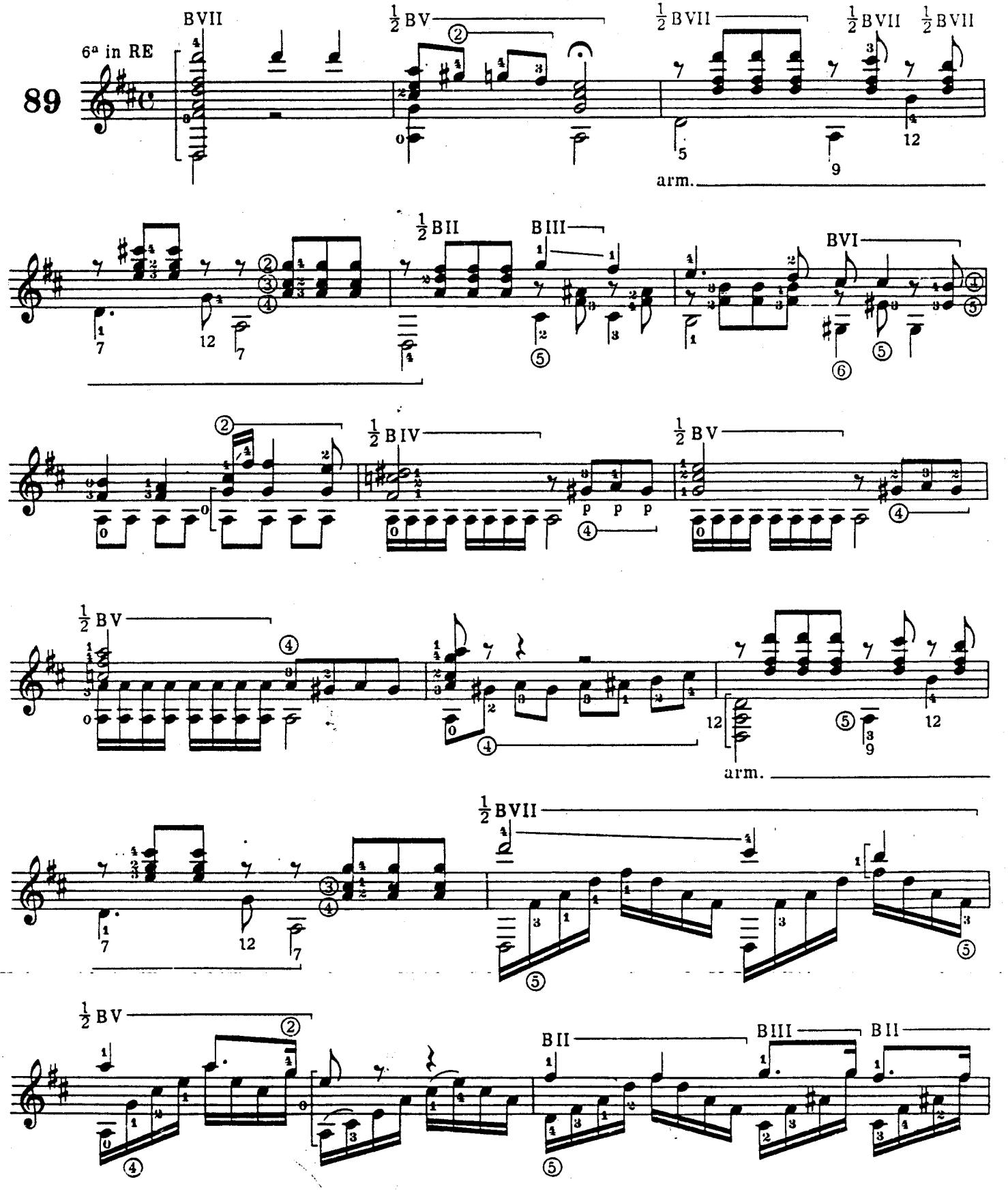



½B VII
B V
arm.7
½B X
½B VII
B VIII
½B X
½B VII
B V
½B VII
B III
B V
B III
B V
½B VII
½B V
B II
B III
B V
B III
B V
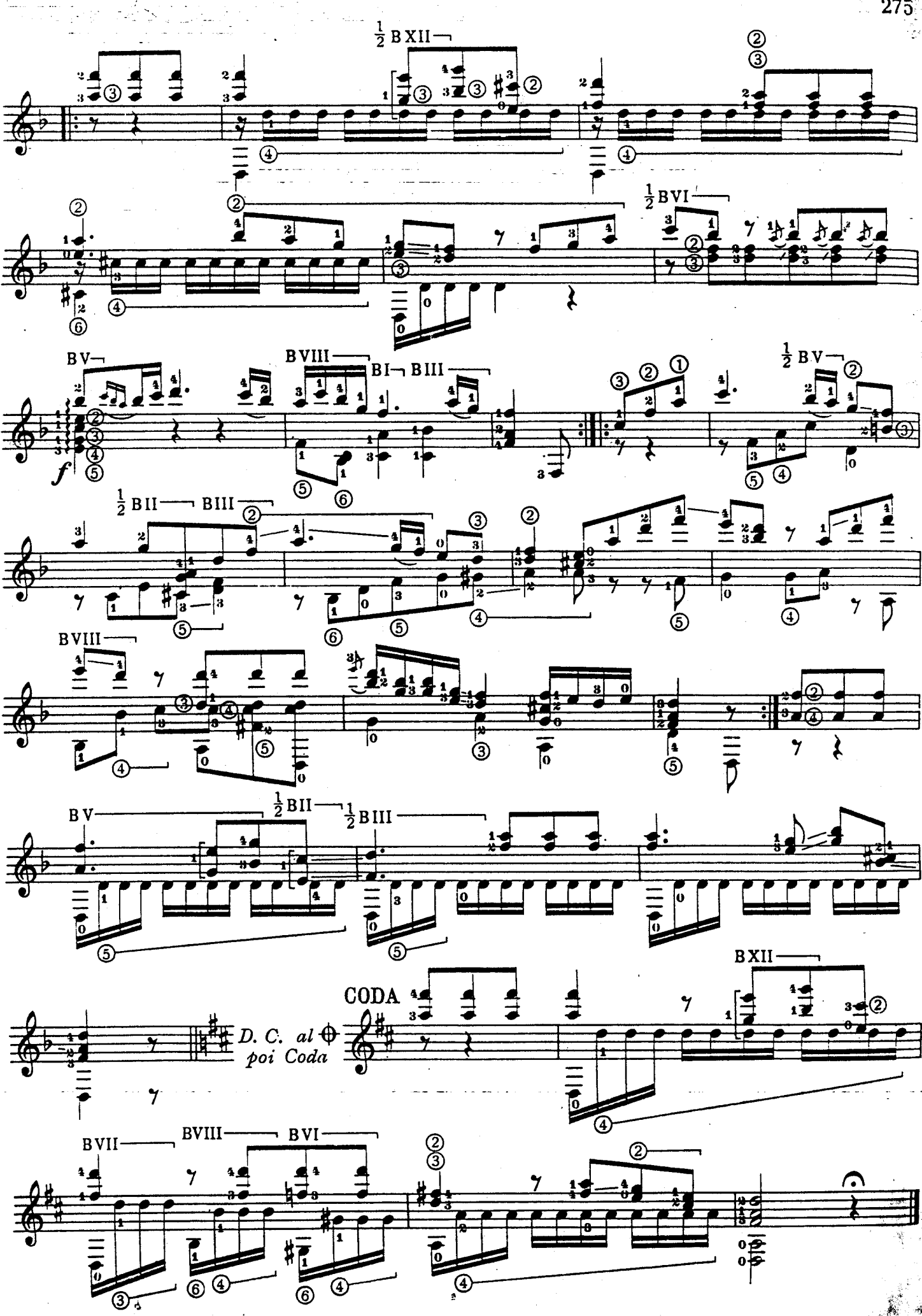

½B VII
B V
B III
½B V
½B IV
B II
B VII
1.
2.
arm. 12
p

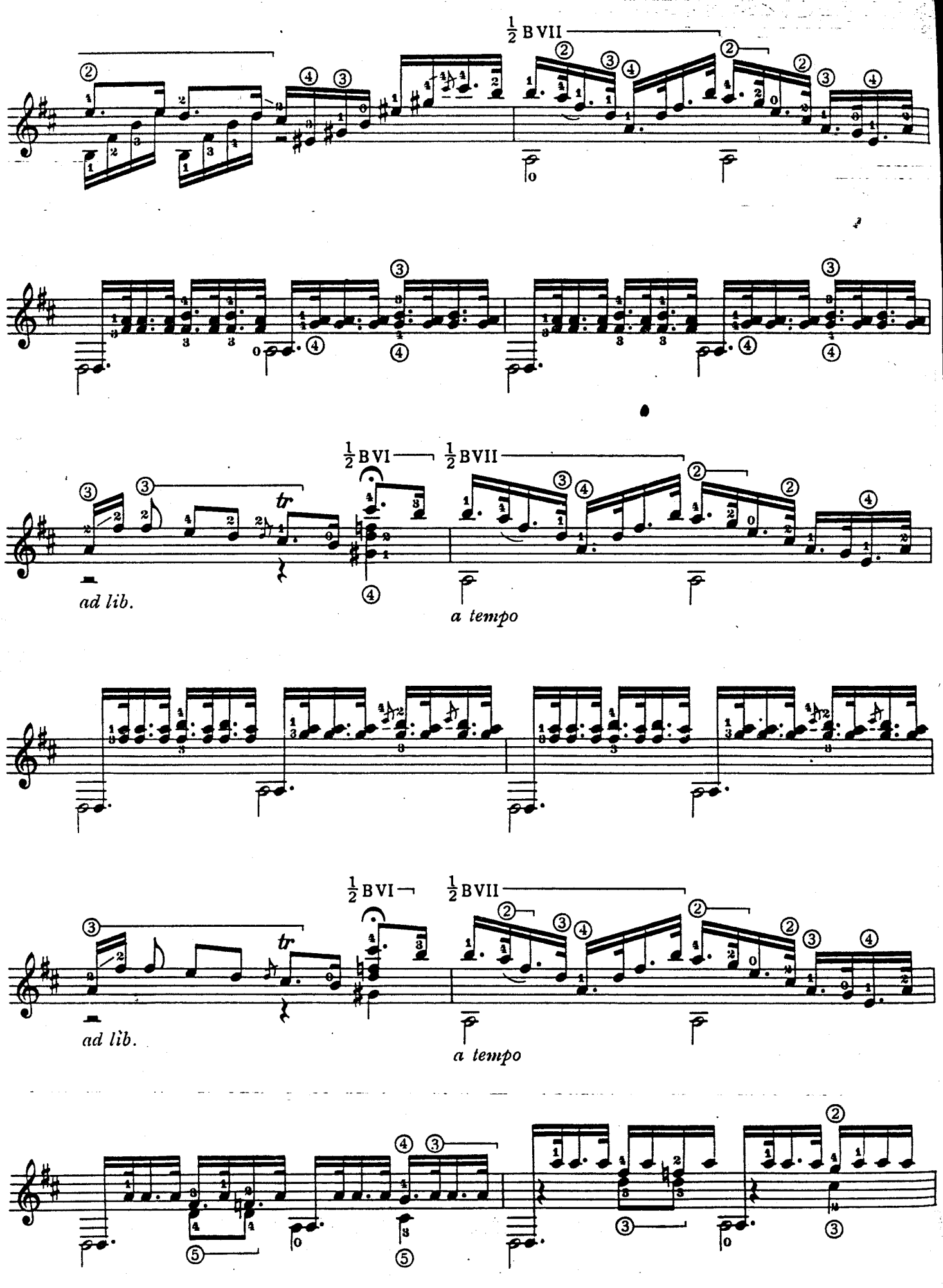

½B VII
B VII
B V
½B VII
B VII
½B VII
B VII
½B VII
B V
B VII
½B II
½B VII
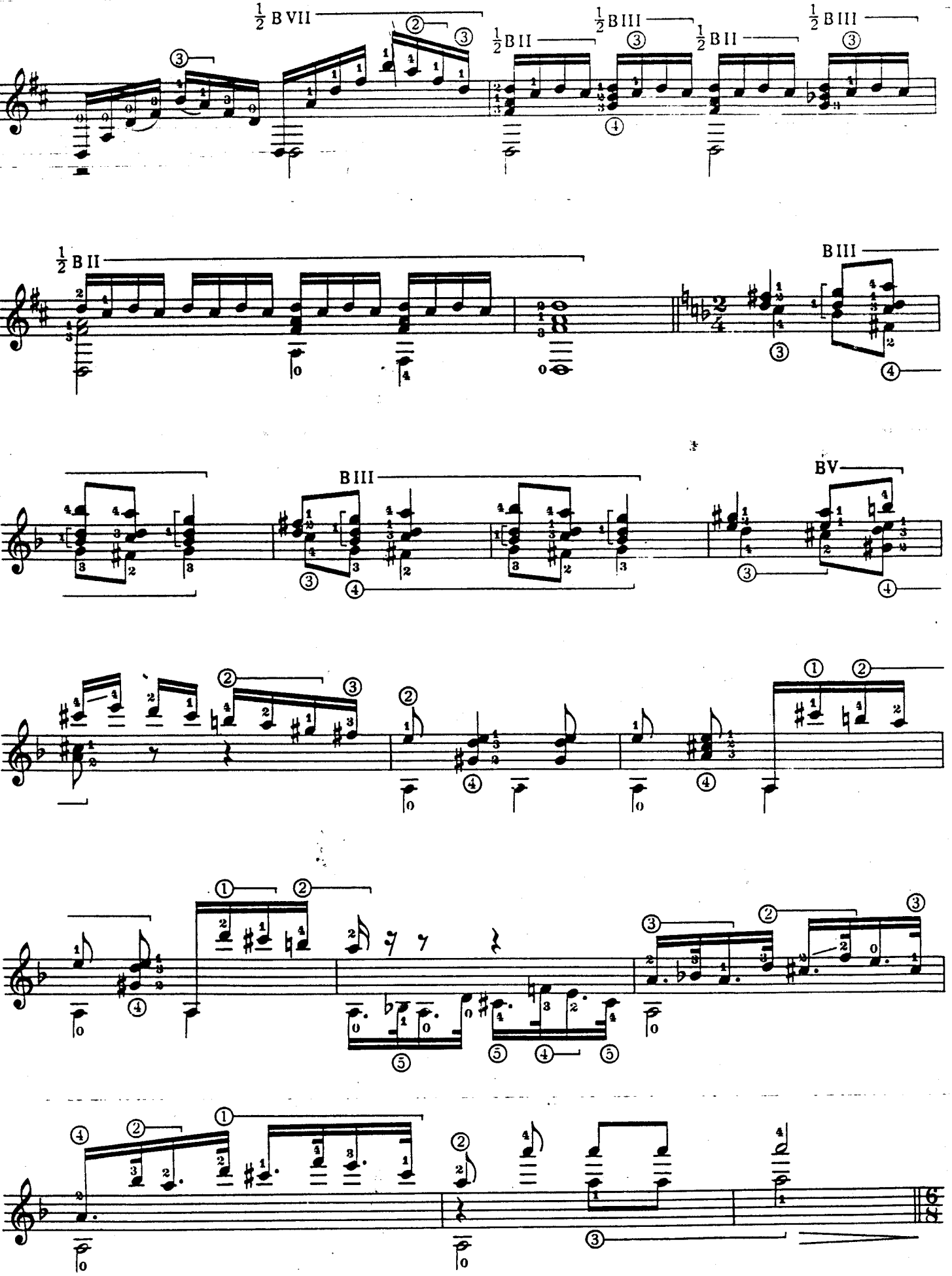
G. Verdi
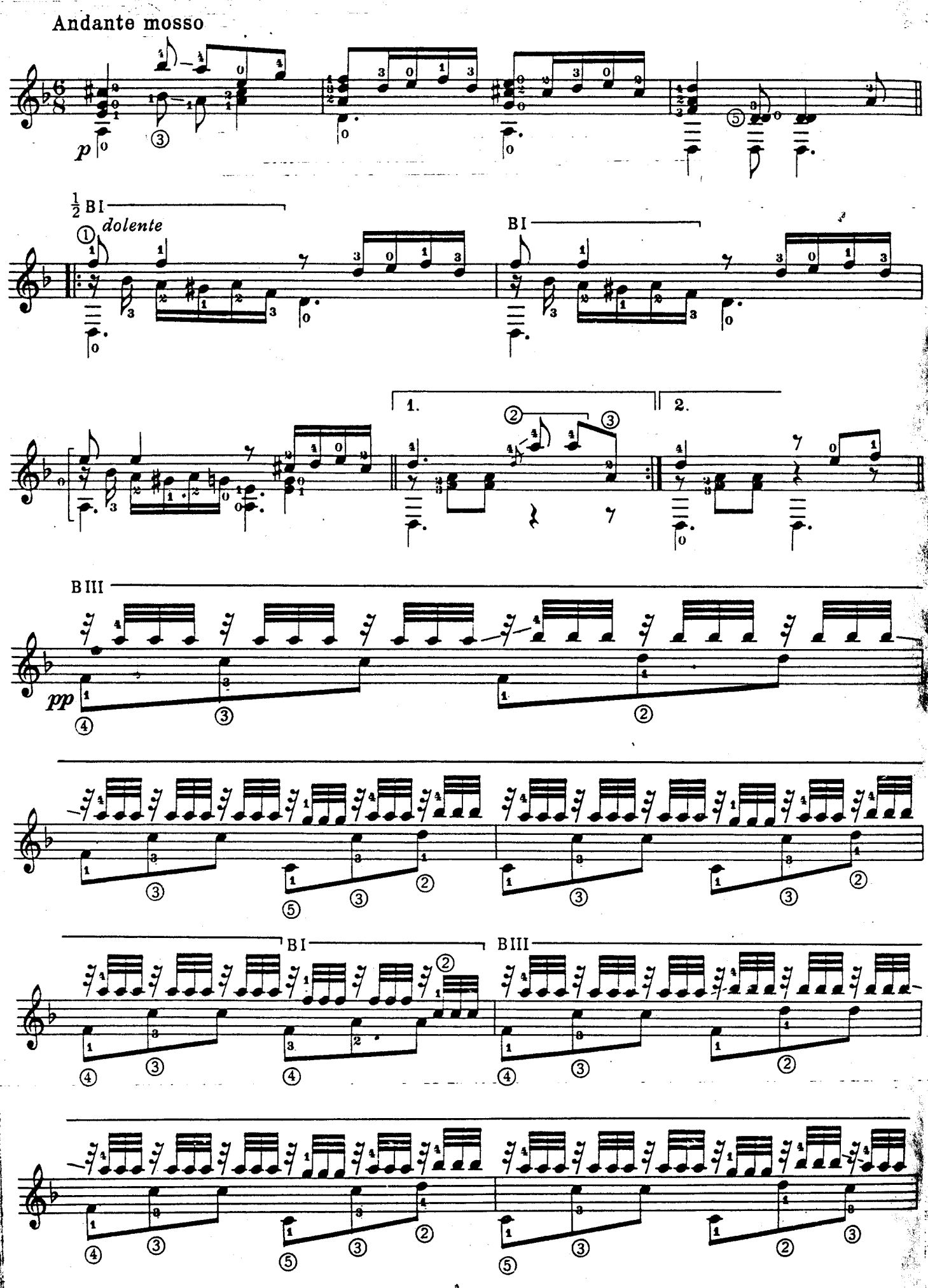
FANTASIA SU MOTIVI DELLA "TRAVIATA"

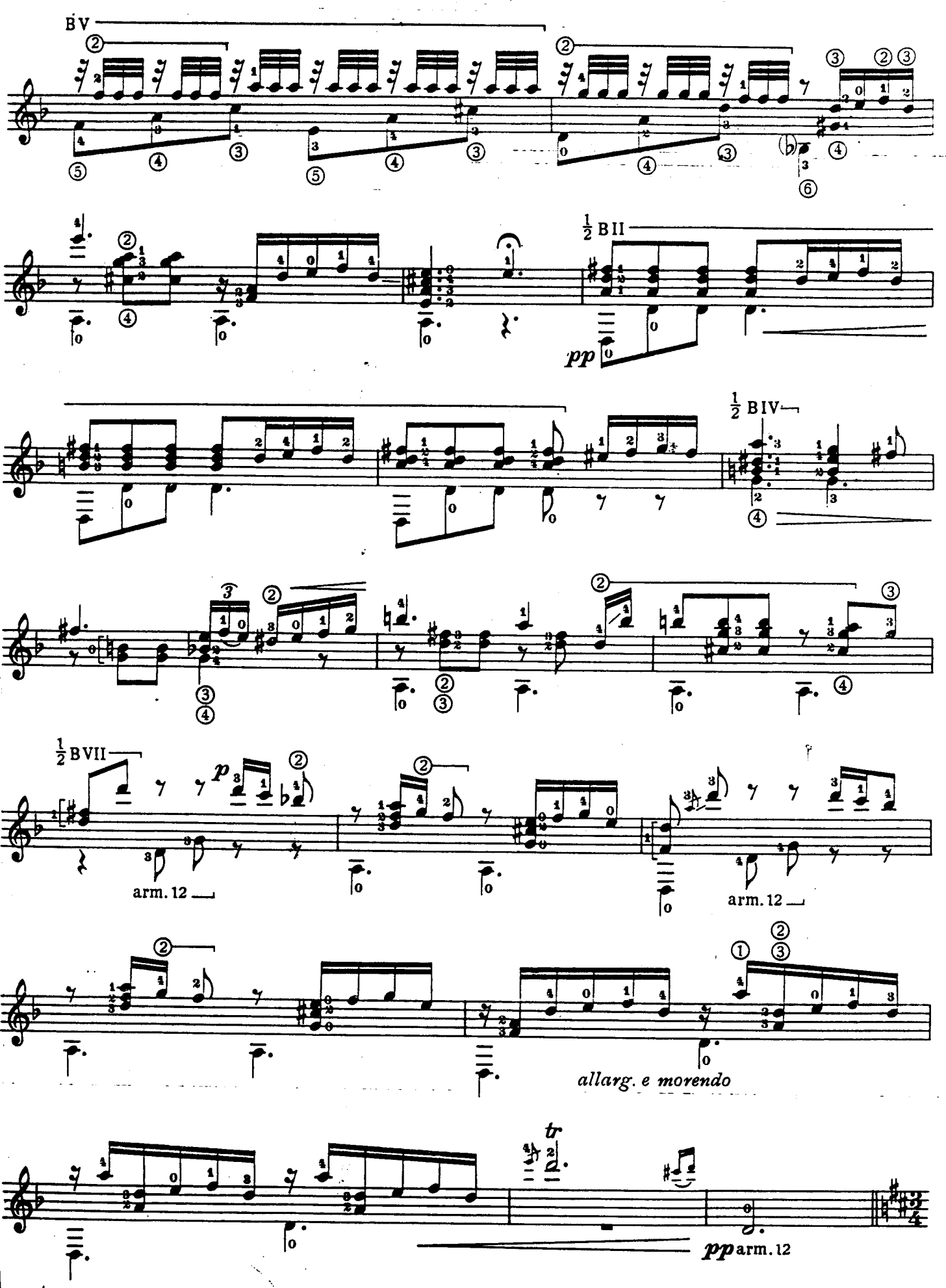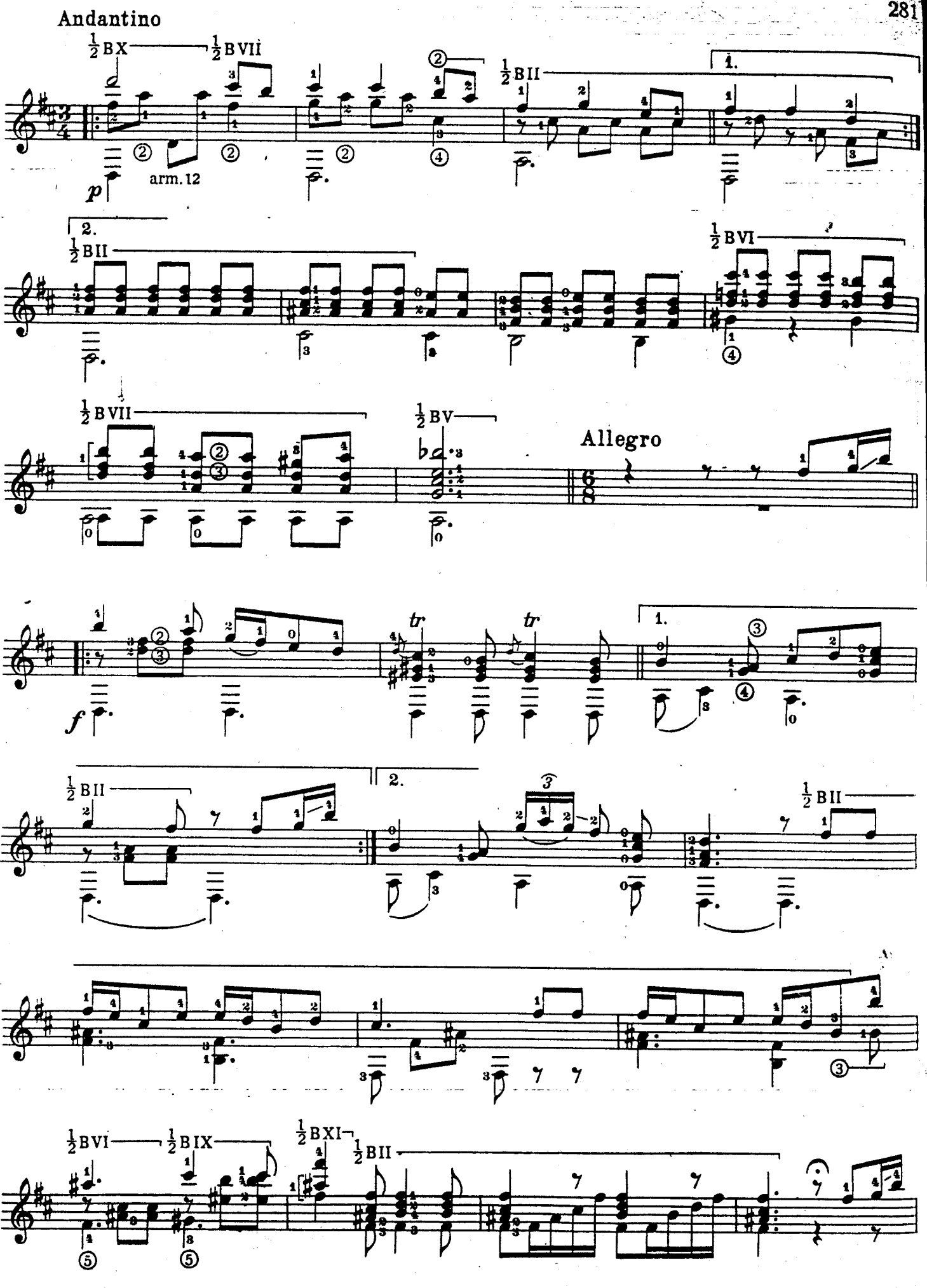



½ B XII
½ B VI
B V
B VIII
B I
B III
½ B V
f
½ B II
B III
B VIII
B V
½ B II
½ B III
CODA
B XII
D. C. al
poi Coda
B VII
B VIII
B VI
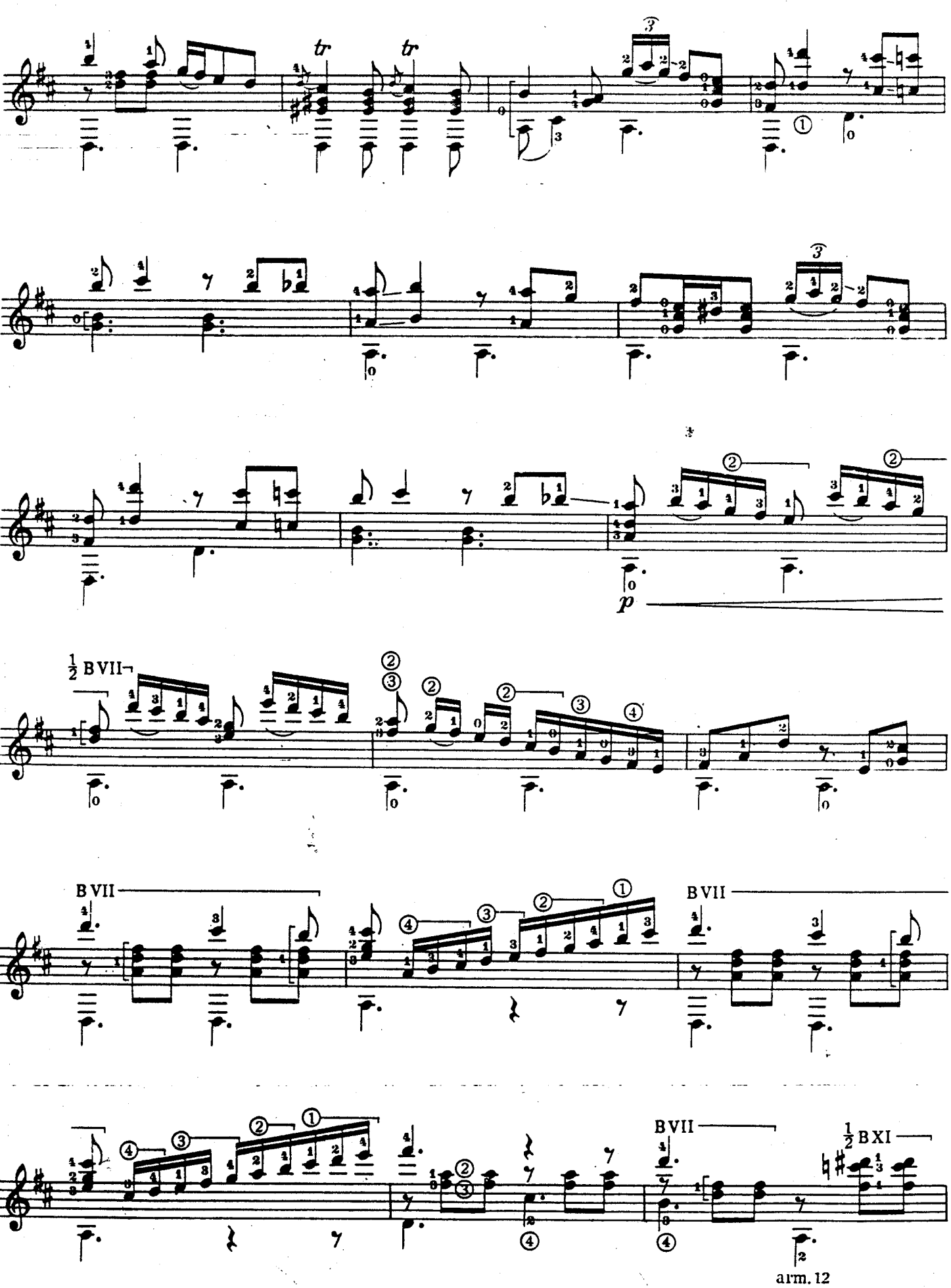

½ BVII
½ BVI
½ BVII
tr
ad lib.
a tempo
½ BVI
½ BVII
tr
ad lib.
a tempo

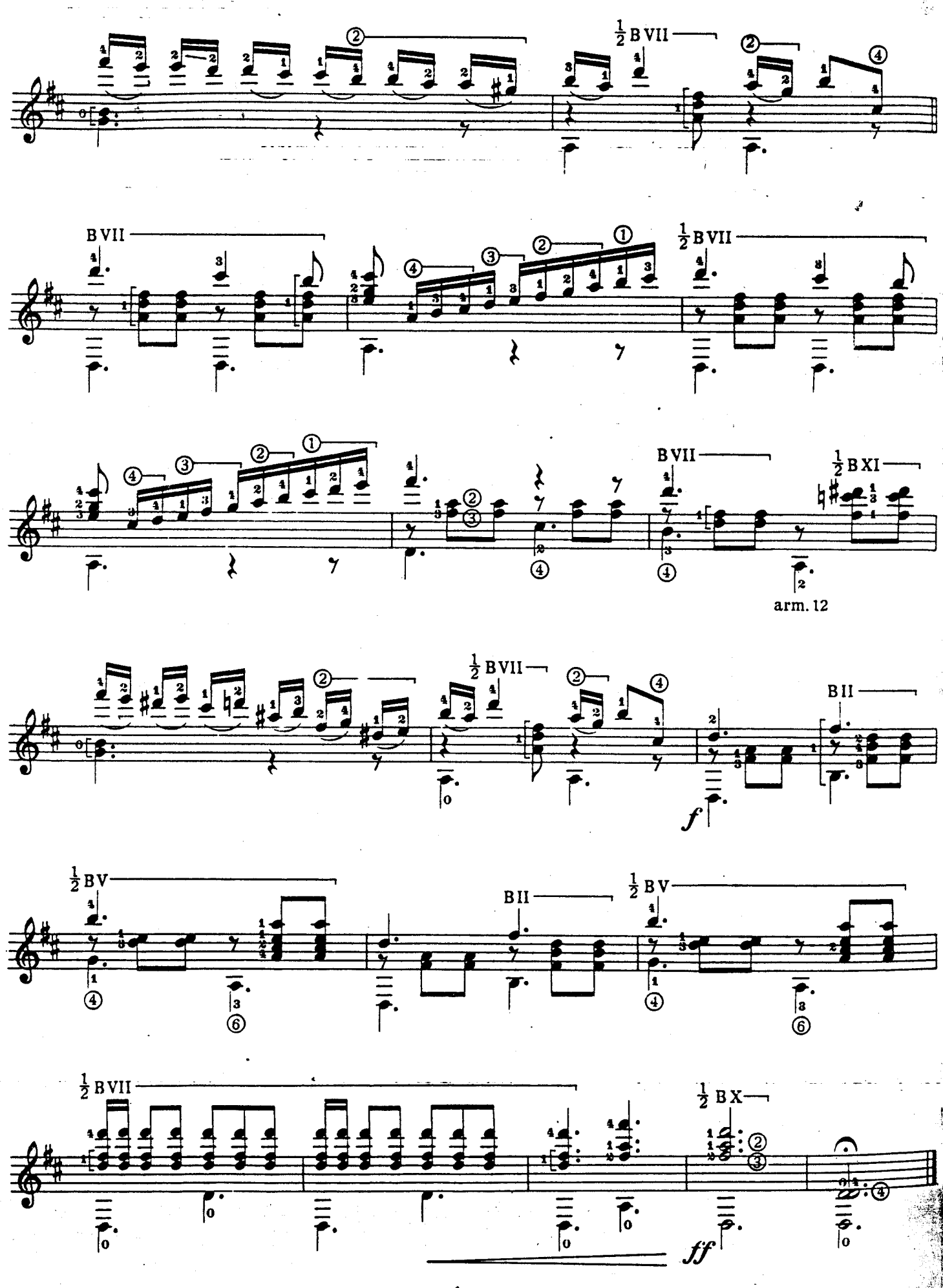

½ B VII
½ B II
½ B III
½ B II
½ B III
½ B II
B III
B III
B V


Andante mosso
p
½ BI
dolente
BI
1.
2.
BIII
pp
BI
BIII


BV
½ BII
pp
½ BIV
½ BVII
p
arm. 12
arm. 12
allarg. e morendo
tr
pp arm. 12
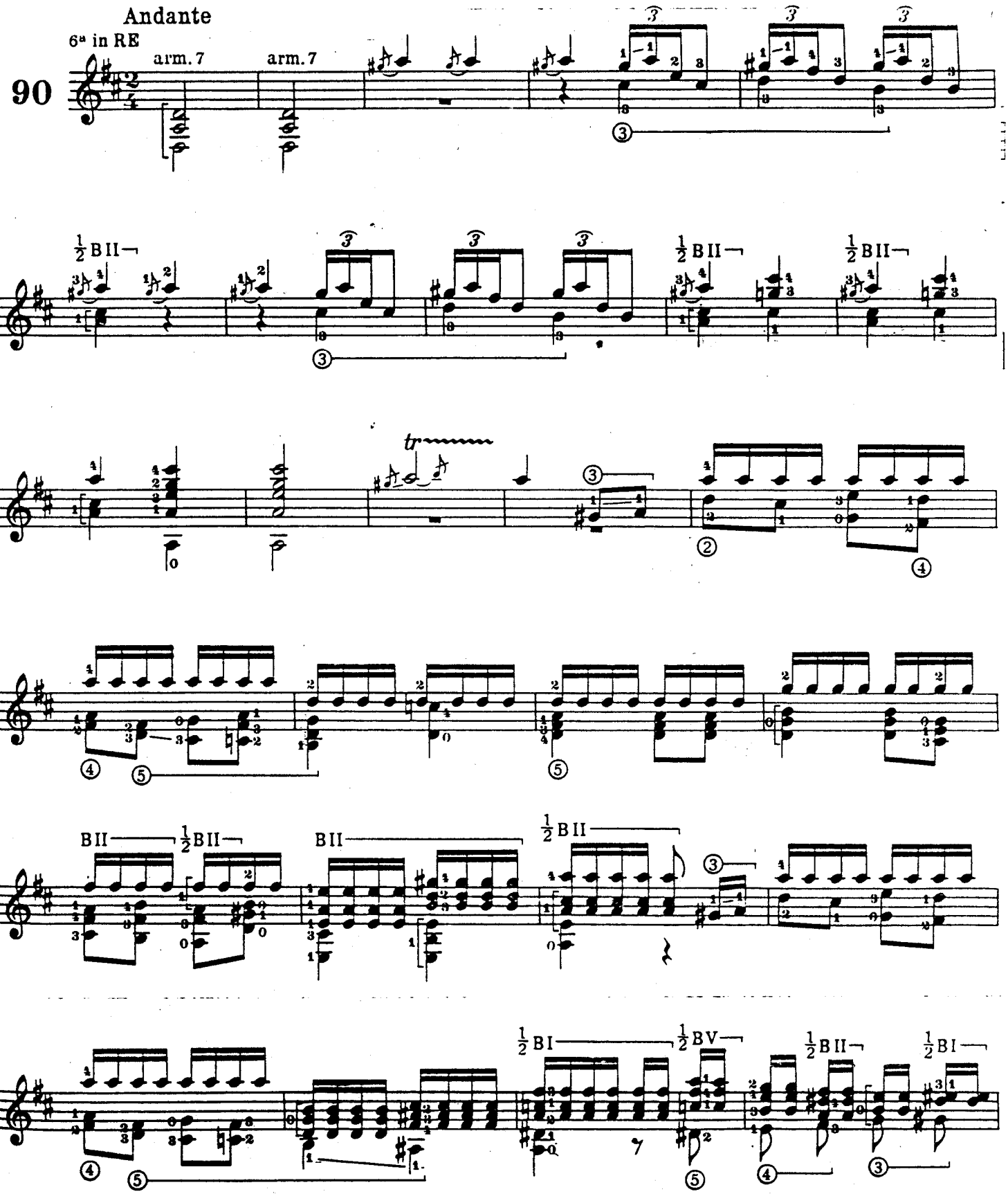

Andantino
½BX
½BVII
½BII
1.
arm.12
p
2.
½BII
½BVI
½BVII
½BV
Allegro
f
tr
tr
1.
½BII
2.
½BII
½BVI
½BIX
½BXI
½BII
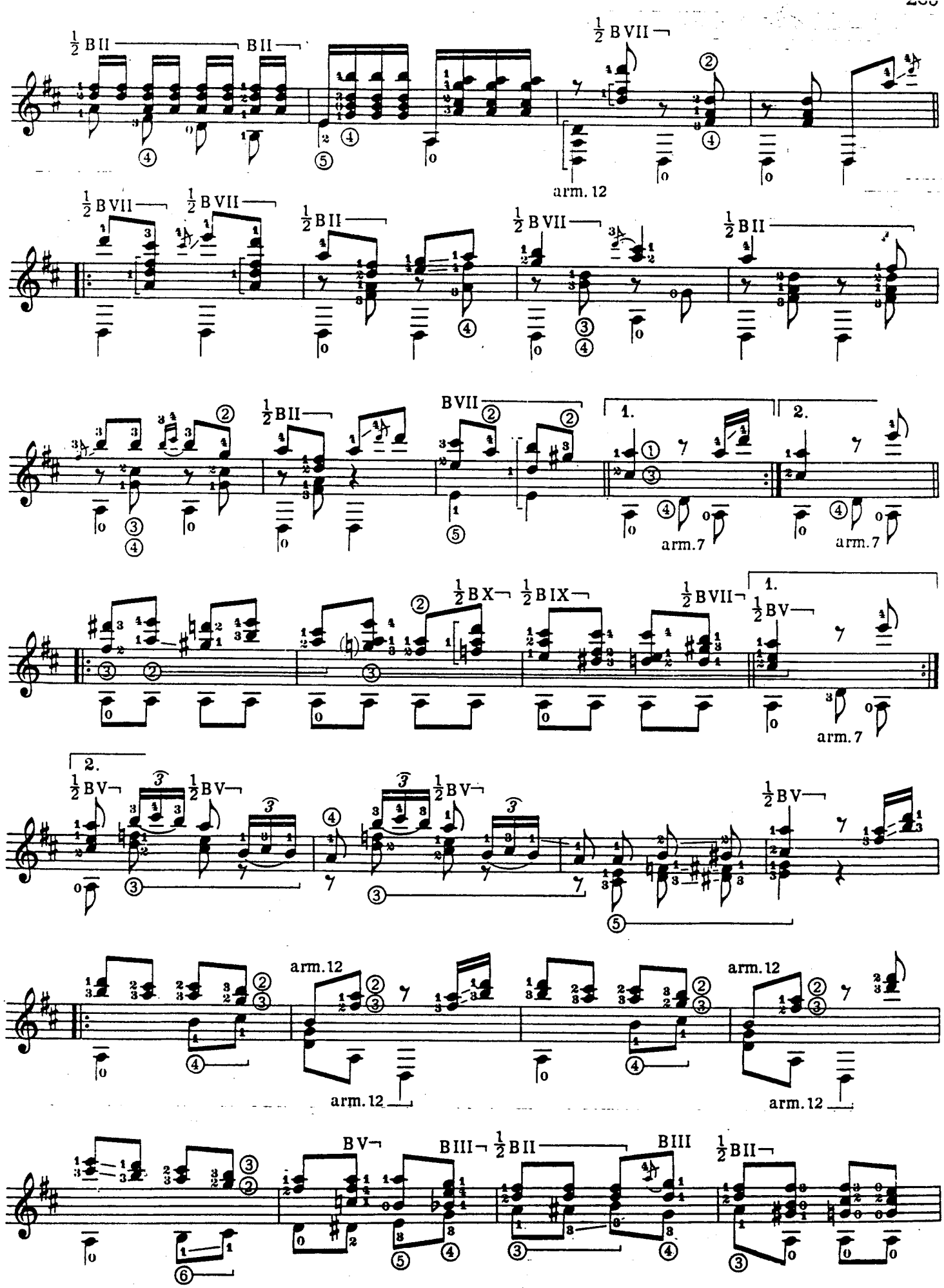

tr
tr
p
½ BVII
BVII
BVII
BVII
½ BXI
arm. 12
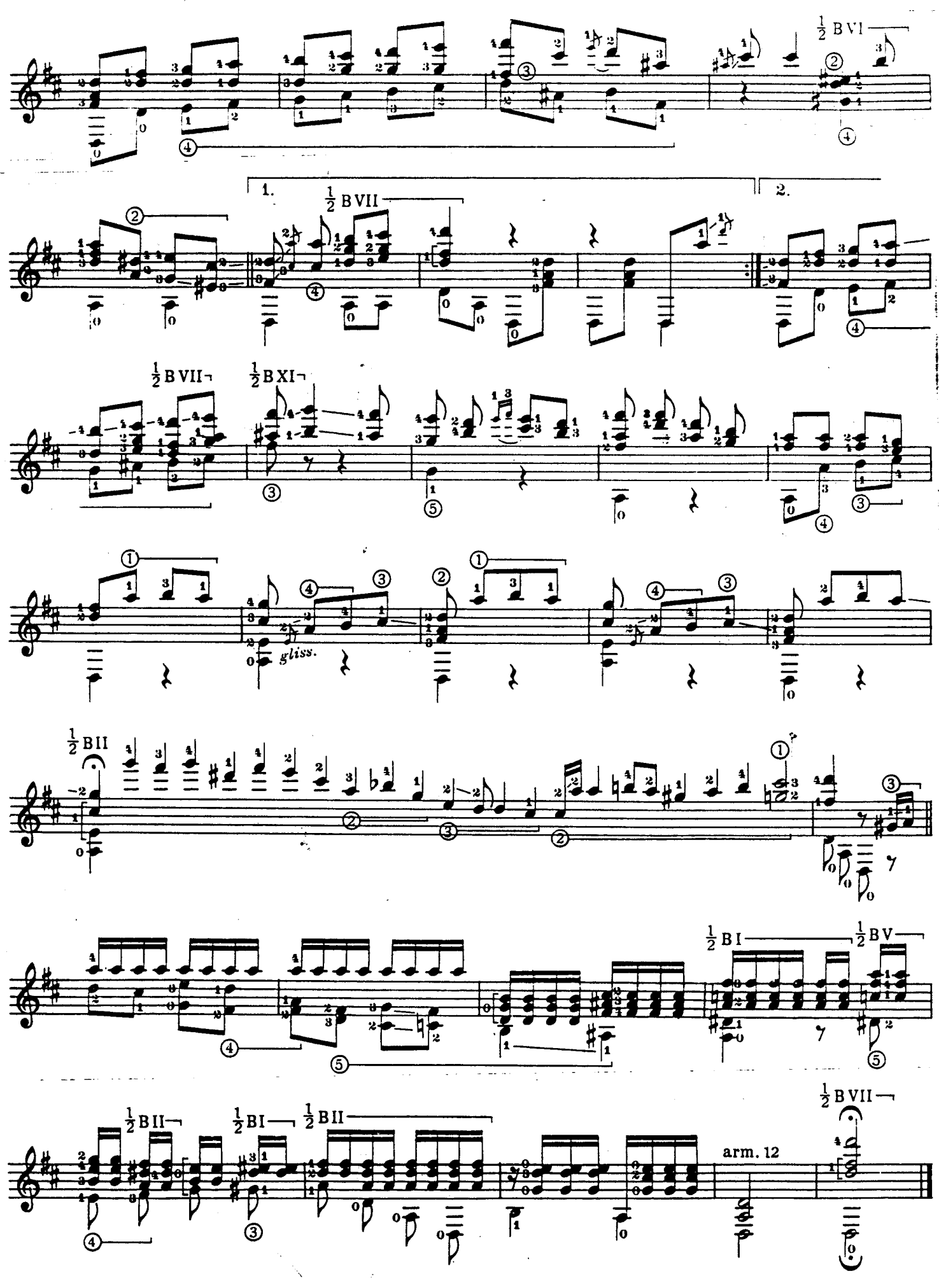

½ BVII
BVII
½ BVII
BVII
½ BXI
arm. 12
½ BVII
BII
f
½ BV
BII
½ BV
½ BVII
½ BX
ff

G. Verdi

MELODIA DAI "VESPRI SICILIANI"
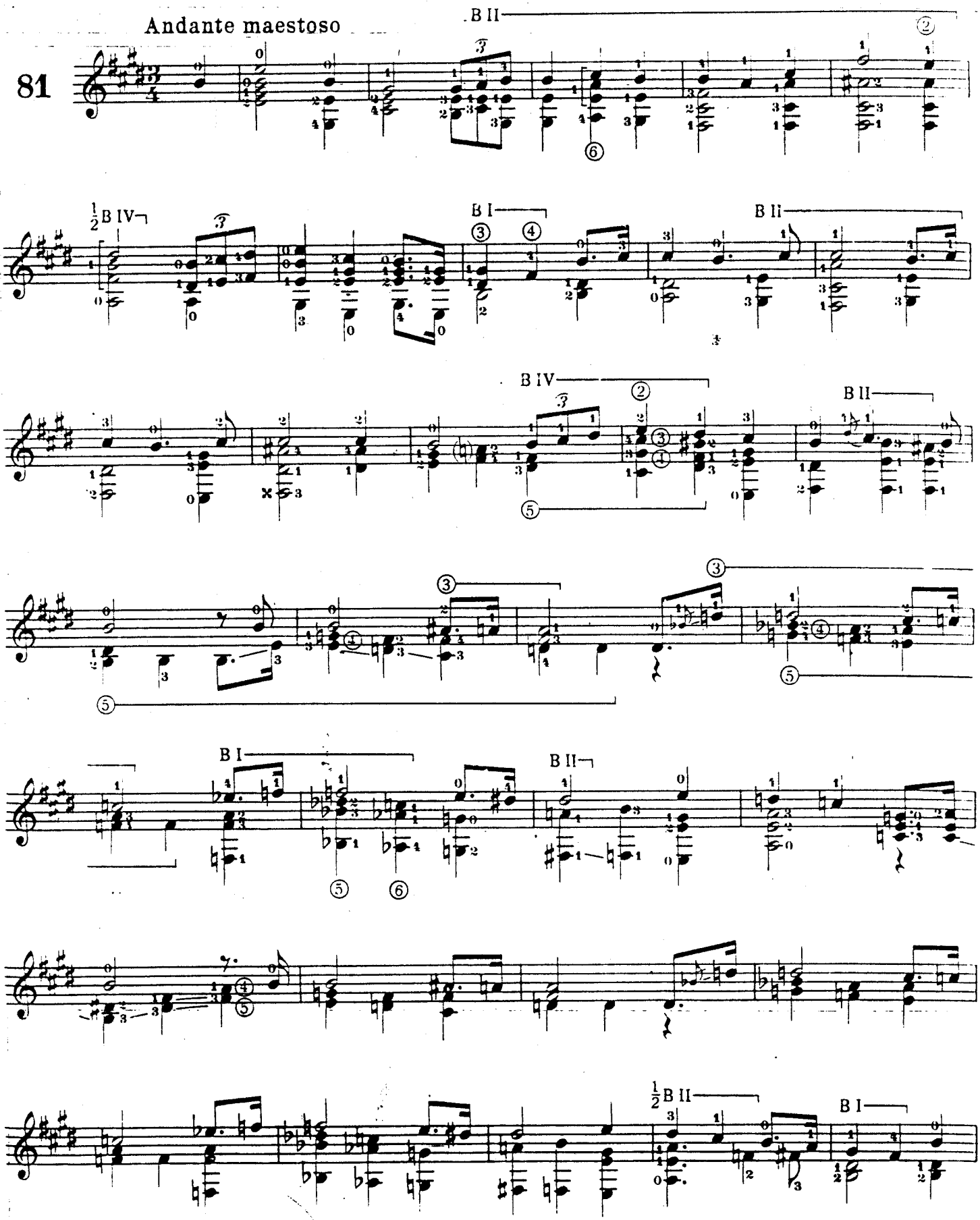


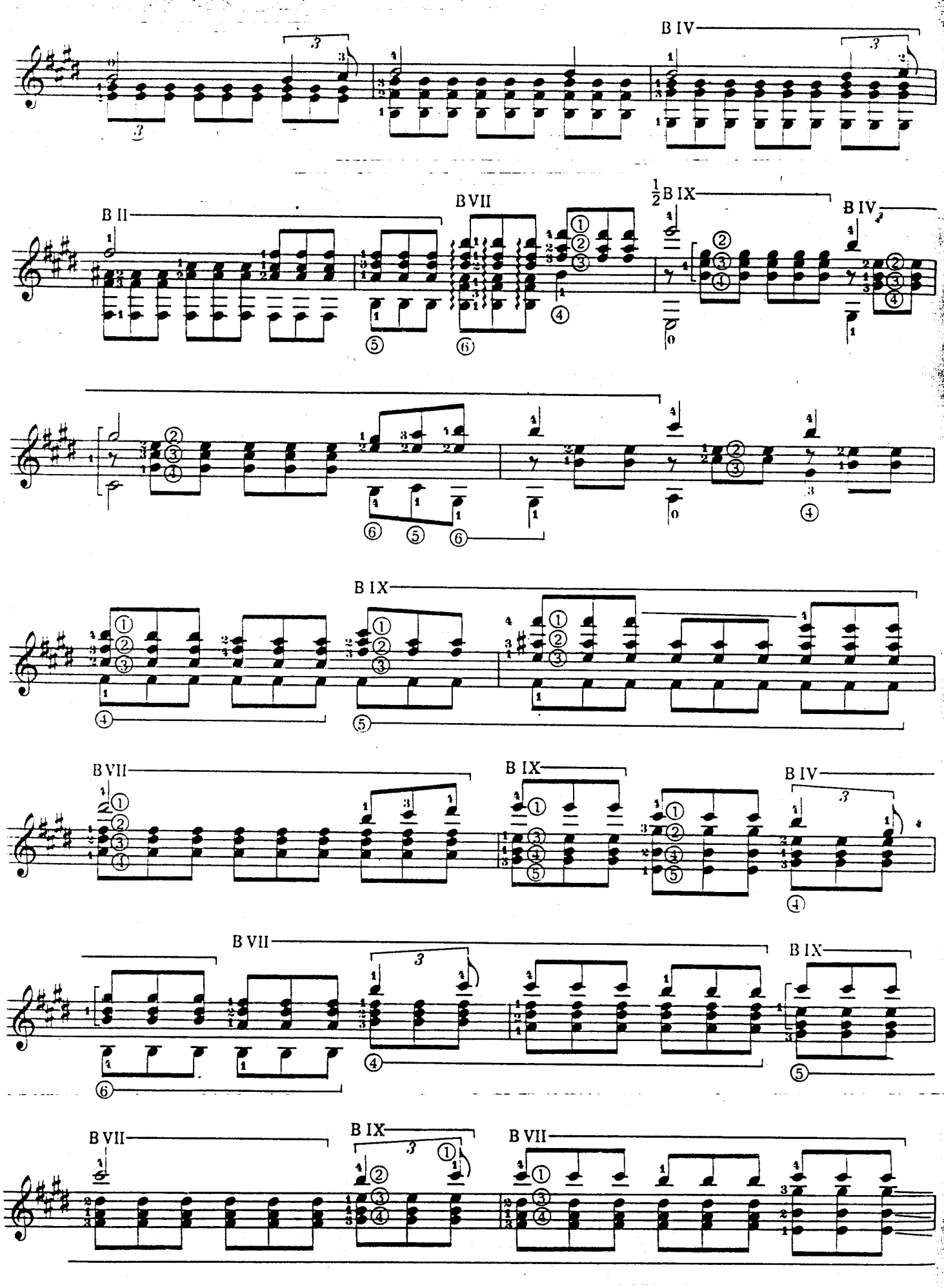

½ BII
BII
½ BVII
arm. 12
½ BVII
½ BVII
½ BII
½ BVII
½ BII
½ BII
BVII
1.
2.
arm. 7
arm. 7
½ BX
½ BIX
½ BVII
1.
½ BV
arm. 7
2.
½ BV
½ BV
½ BV
arm. 12
arm. 12
arm. 12
arm. 12
BV
BIII
½ BII
BIII
½ BII

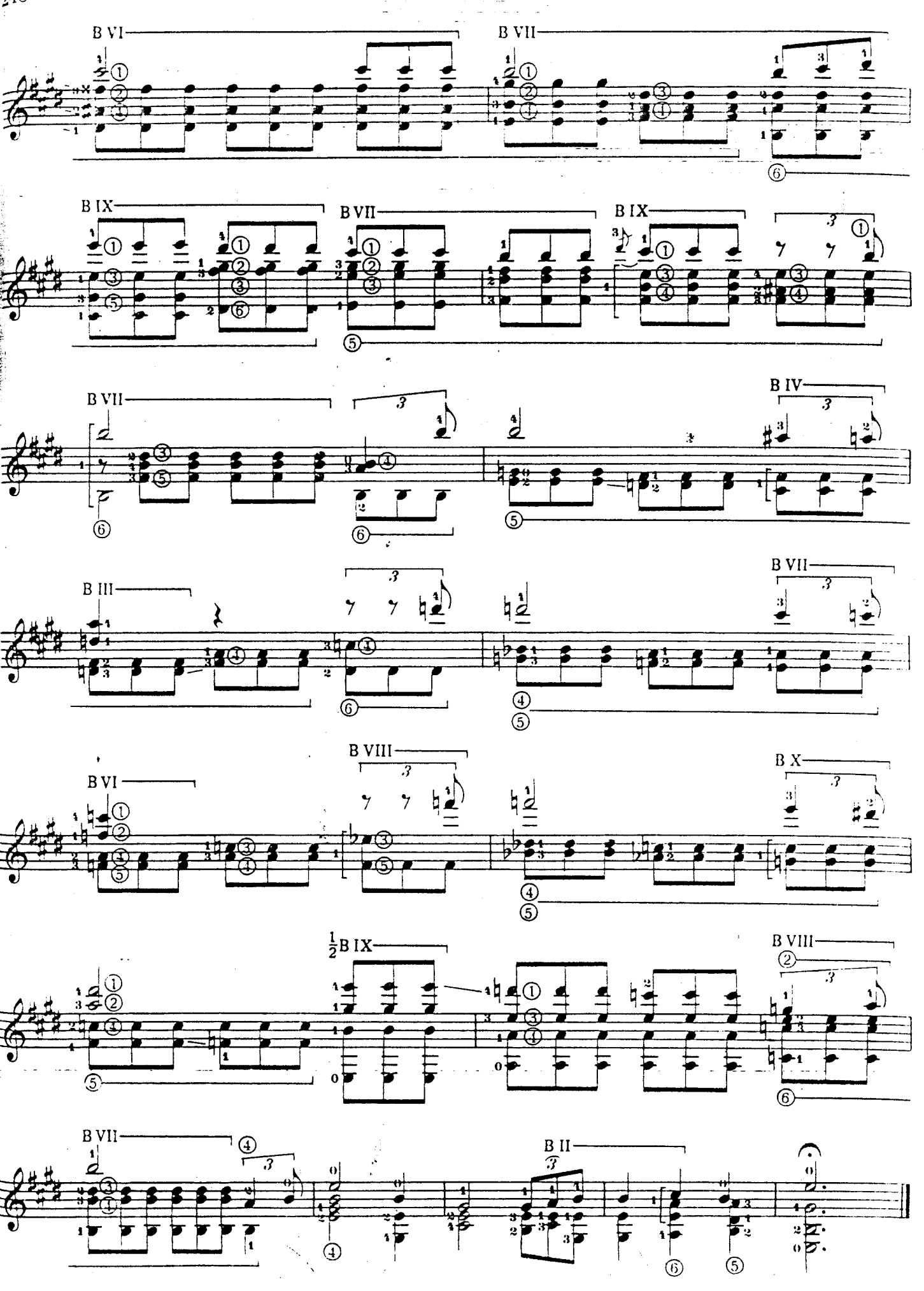

½ B VI
1.
2.
½ B VII
½ B VII
½ B XI
gliss.
½ B II
½ B I
½ B V
½ B II
½ B I
½ B II
arm. 12
½ B VII

R. Wagner

CORO DEI PELLEGRINI
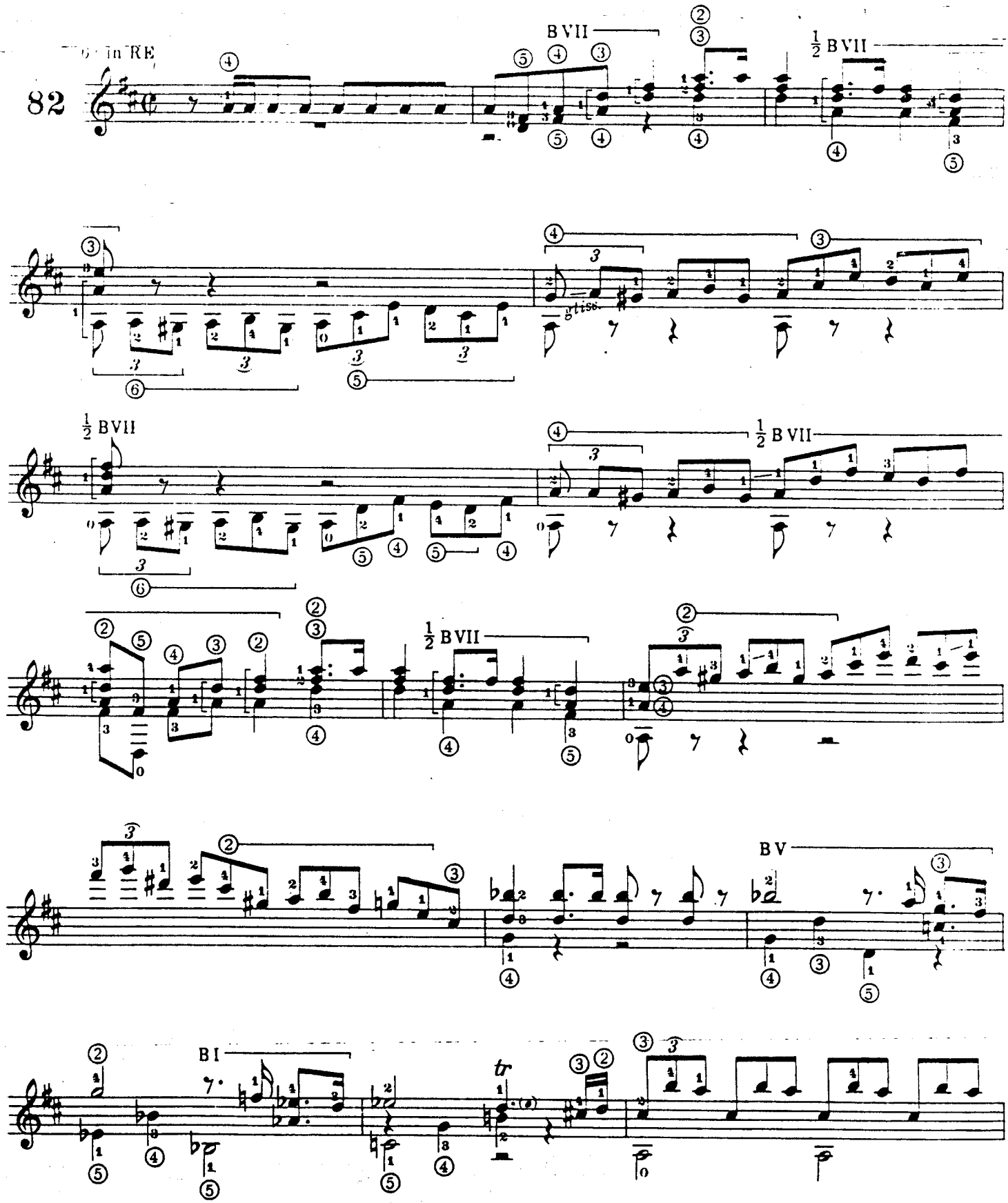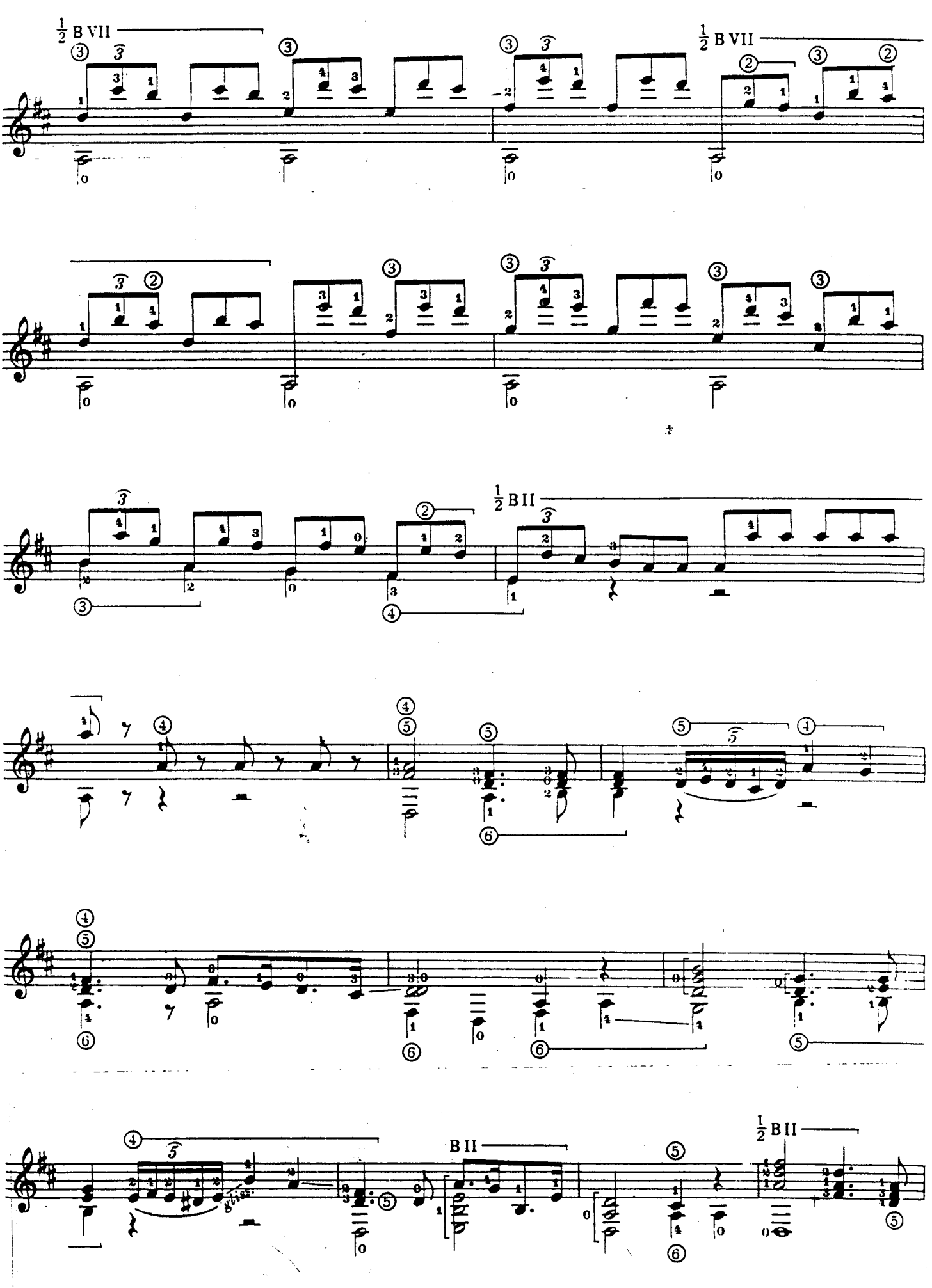



B IV
B II
B VII
½ B IX
B IV
B IX
B VII
B IX
B IV
B VII
B IX
B VII
B IX
B VII
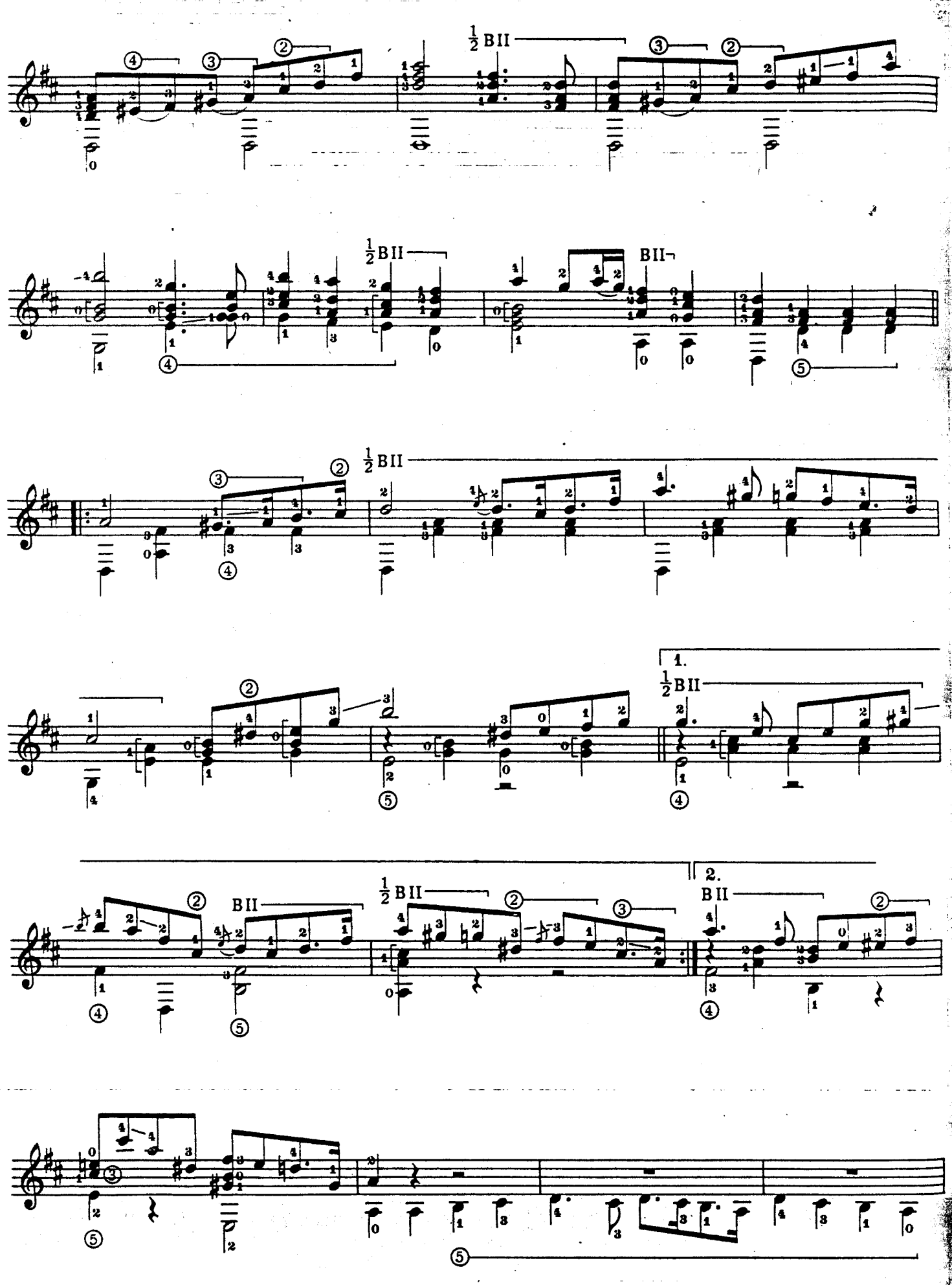

B VI
B VII
B IX
B VII
B IX
B VII
B IV
B III
B VII
B VI
B VIII
B X
½B IX
B VIII
B VII
B II

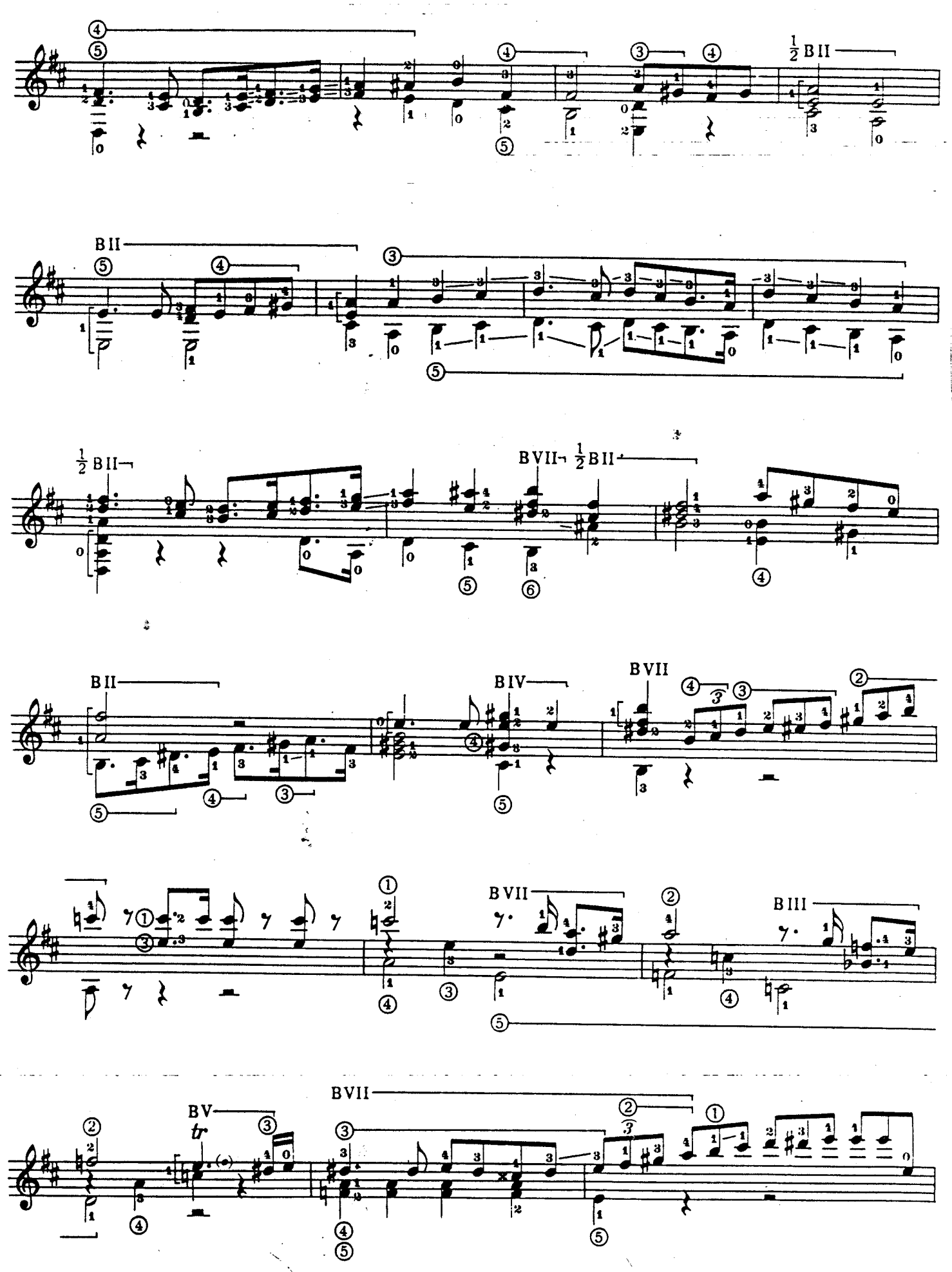
R. Wagner
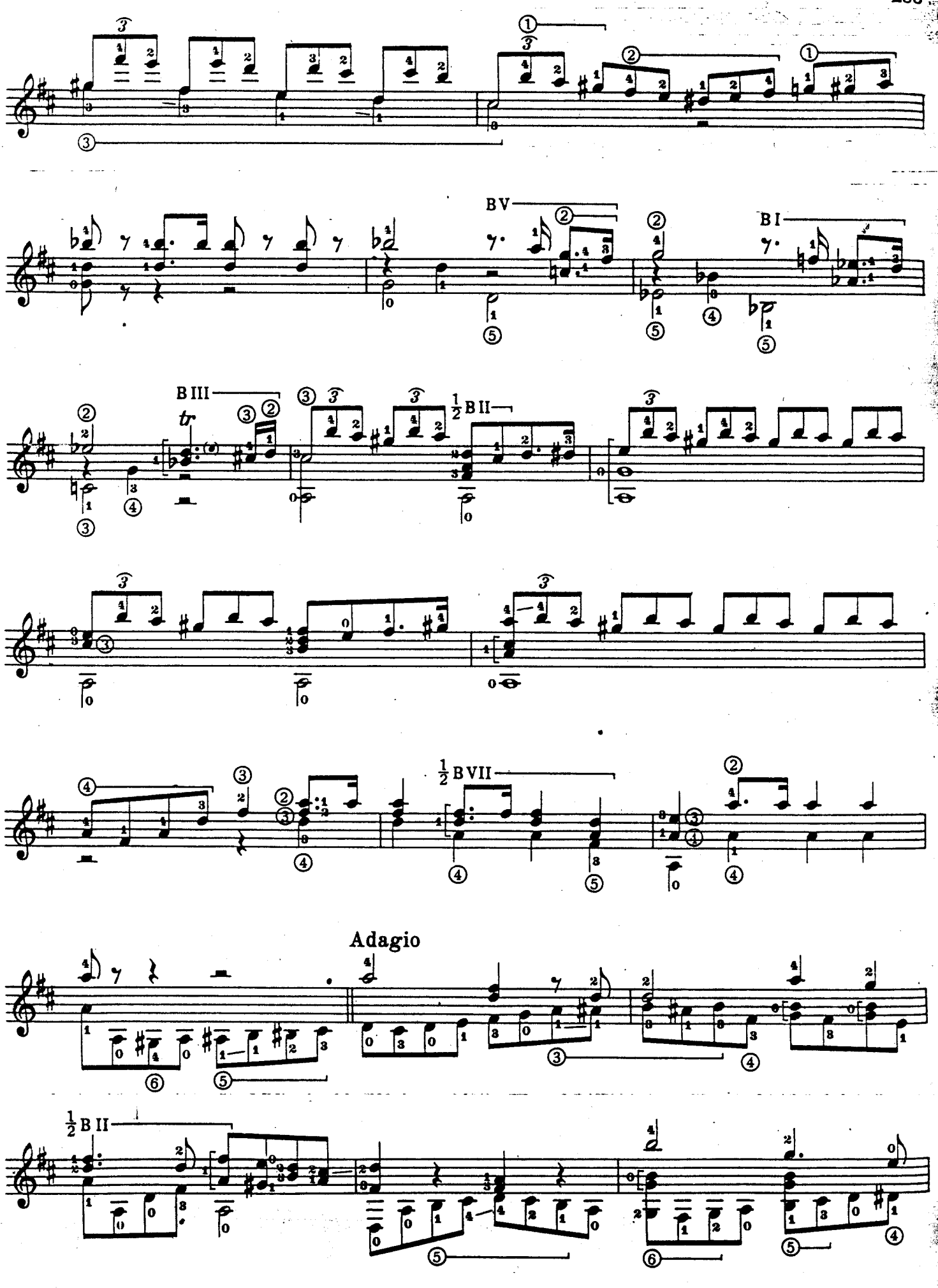
MARCIA DAL "TANNHÄUSER"
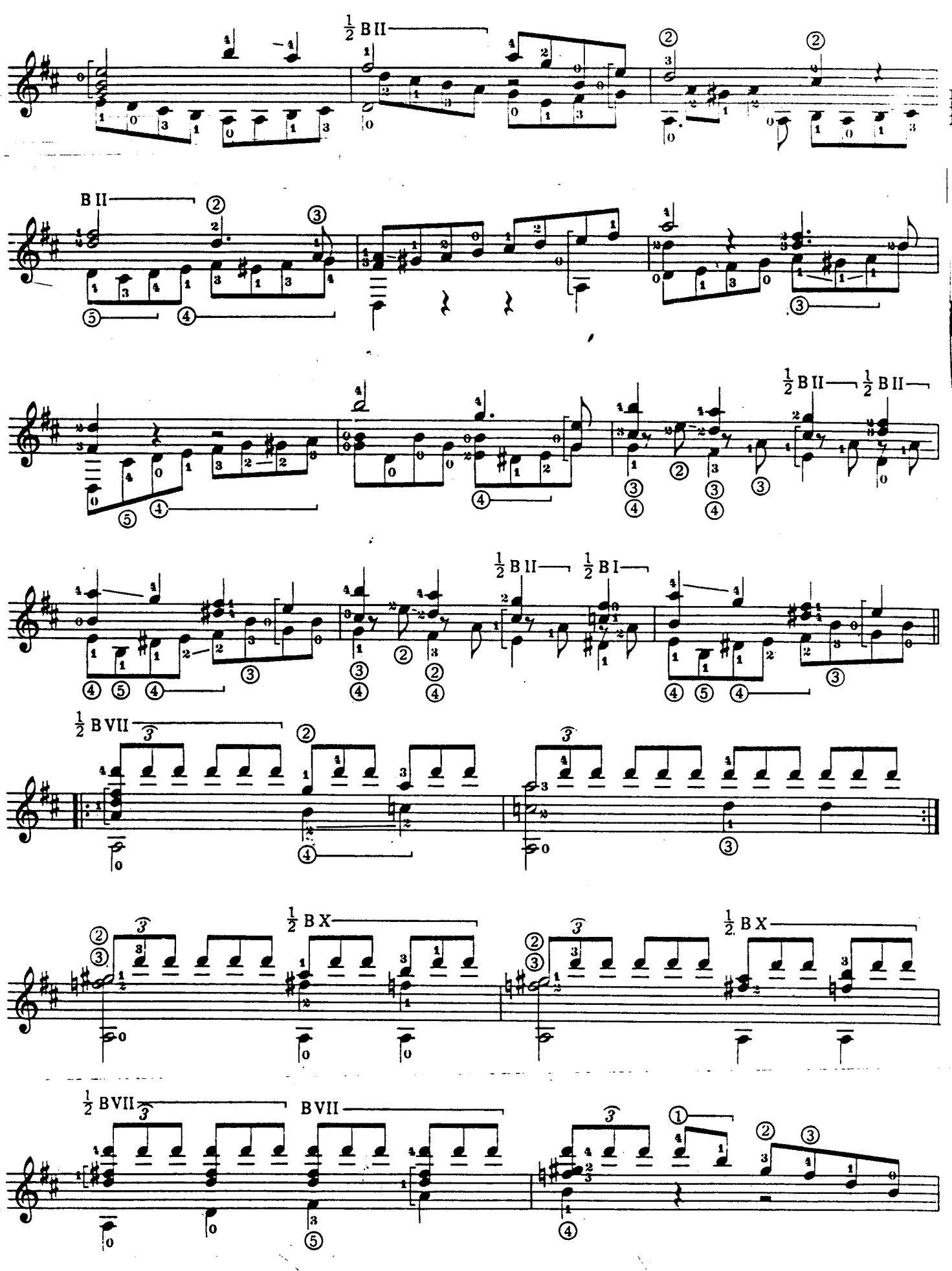


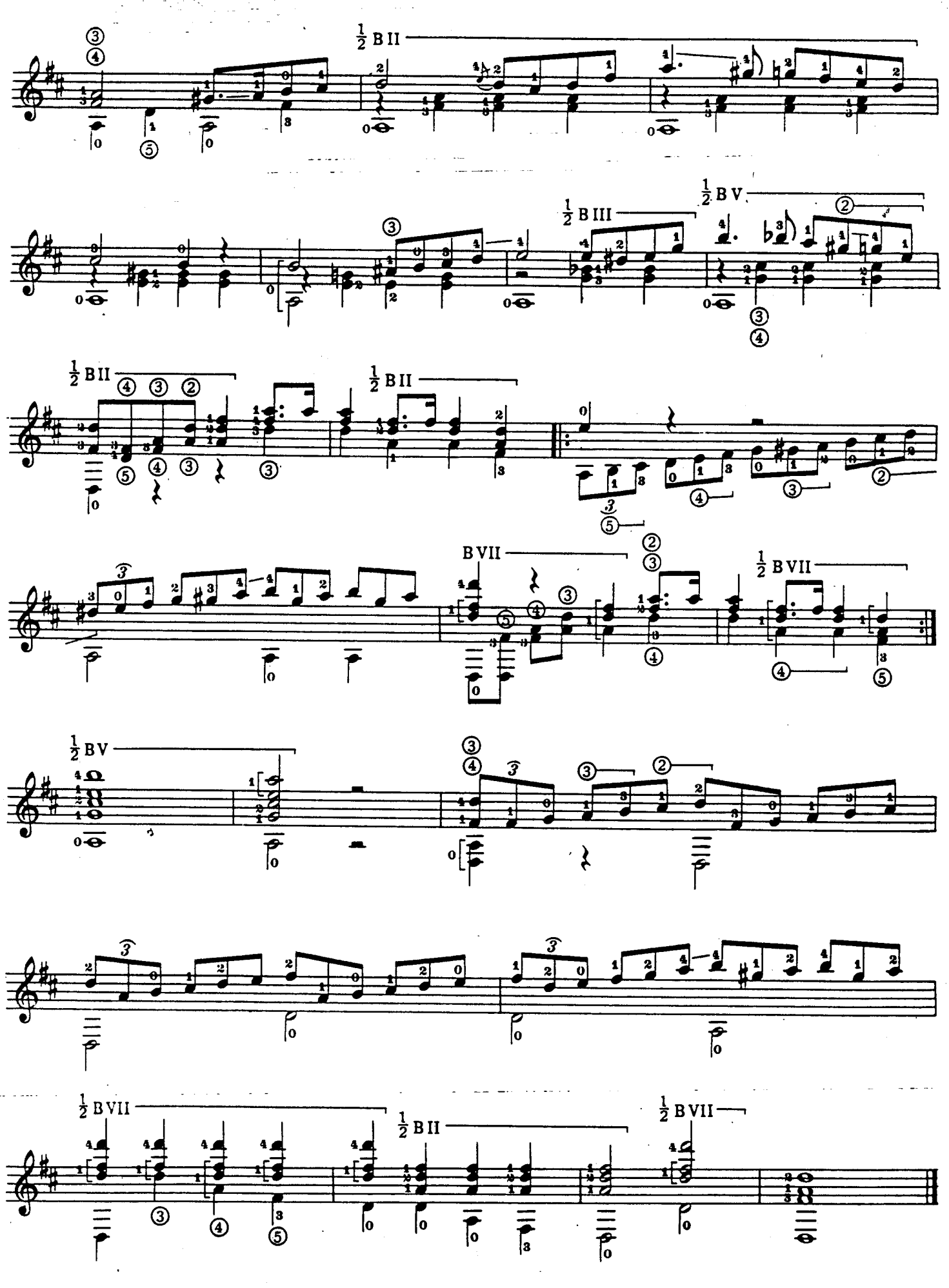

½ B VII
½ B VII
½ B II
B II
½ B II


½ BII
BII
1.
2.


½ BII
BII
½ BII
BVII ½ BII
BII
BIV
BVII
BVII
BIII
BV
tr
BVII


BV
BI
BIII
tr
½BII
½BVII
Adagio
½BII


½ B II
B II
½ B II
½ B II
½ B II
½ B I
½ B VII
½ B X
½ B X
½ B VII
B VII


½ B II
½ B III
½ B V
½ B II
½ B II
B VII
½ B VII
½ B V
½ B VII
½ B II
½ B VII